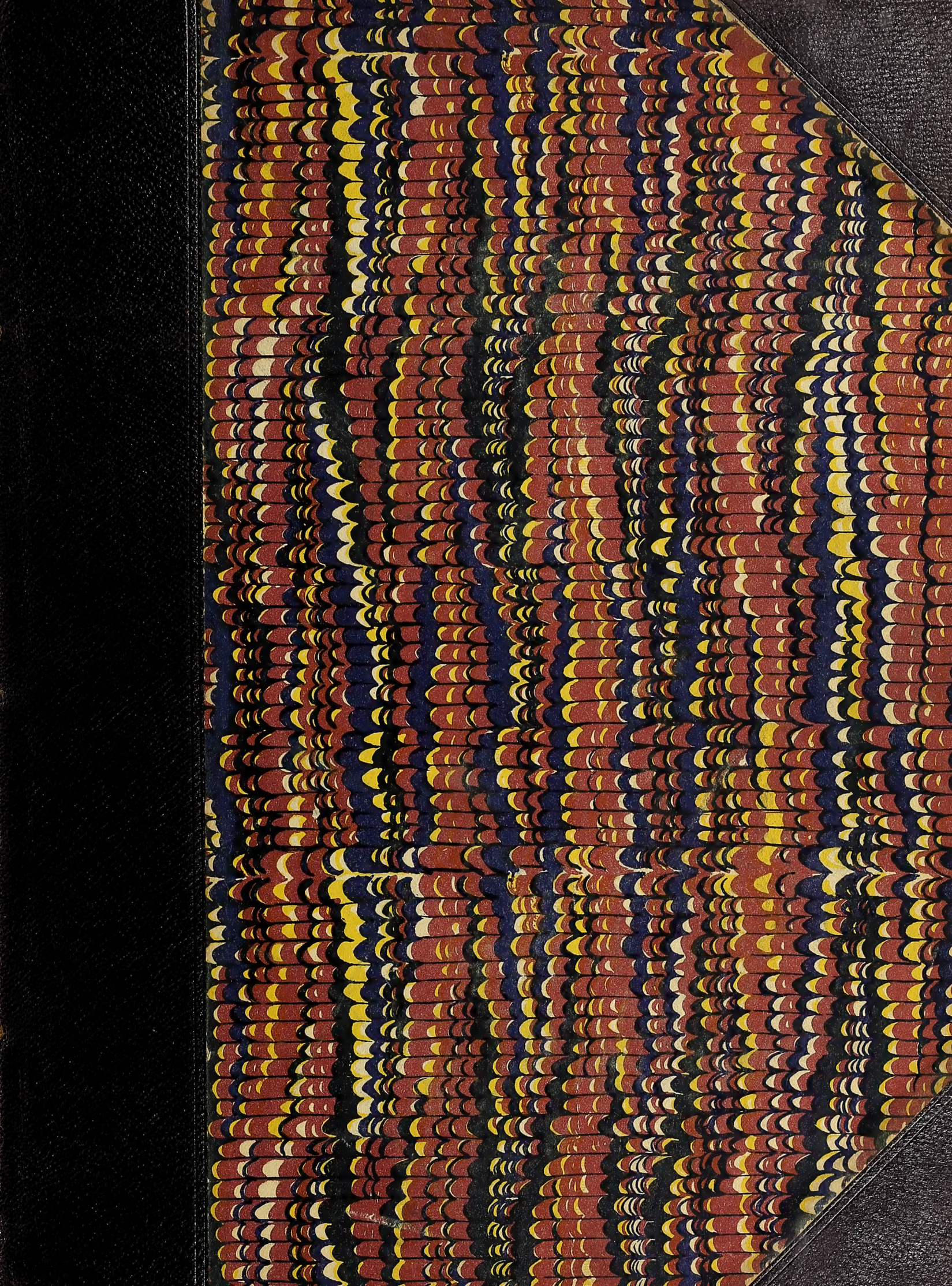






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The Inland Printer

OCTOBER 1914
VOLUME 54 NUMBER 1
CHICAGO NEW YORK 30 CENTS



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You would not accept short weight
Even at a low price.

Then why let price reconcile you
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The value of ink is solely
In the results it can produce.

You have a right to demand
For whatever price you pay
Not only full weight but
Full quality.

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The standards of weight.
The standards of quality
Are found in Ullman's Inks.

All the ULLMANINES, and a
Majority of the DOUBLETONE INKS,
Can, as a rule, be
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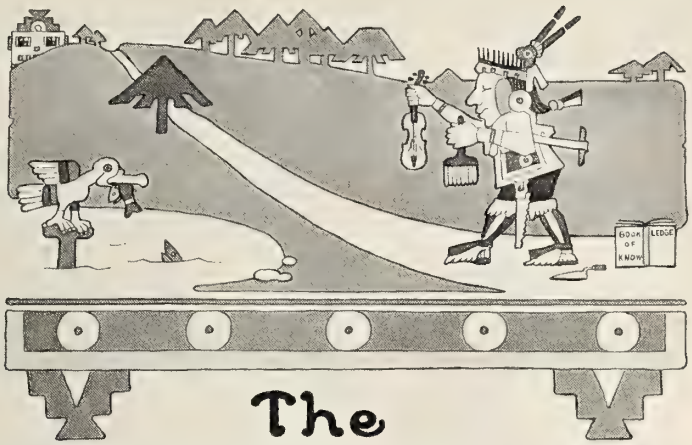
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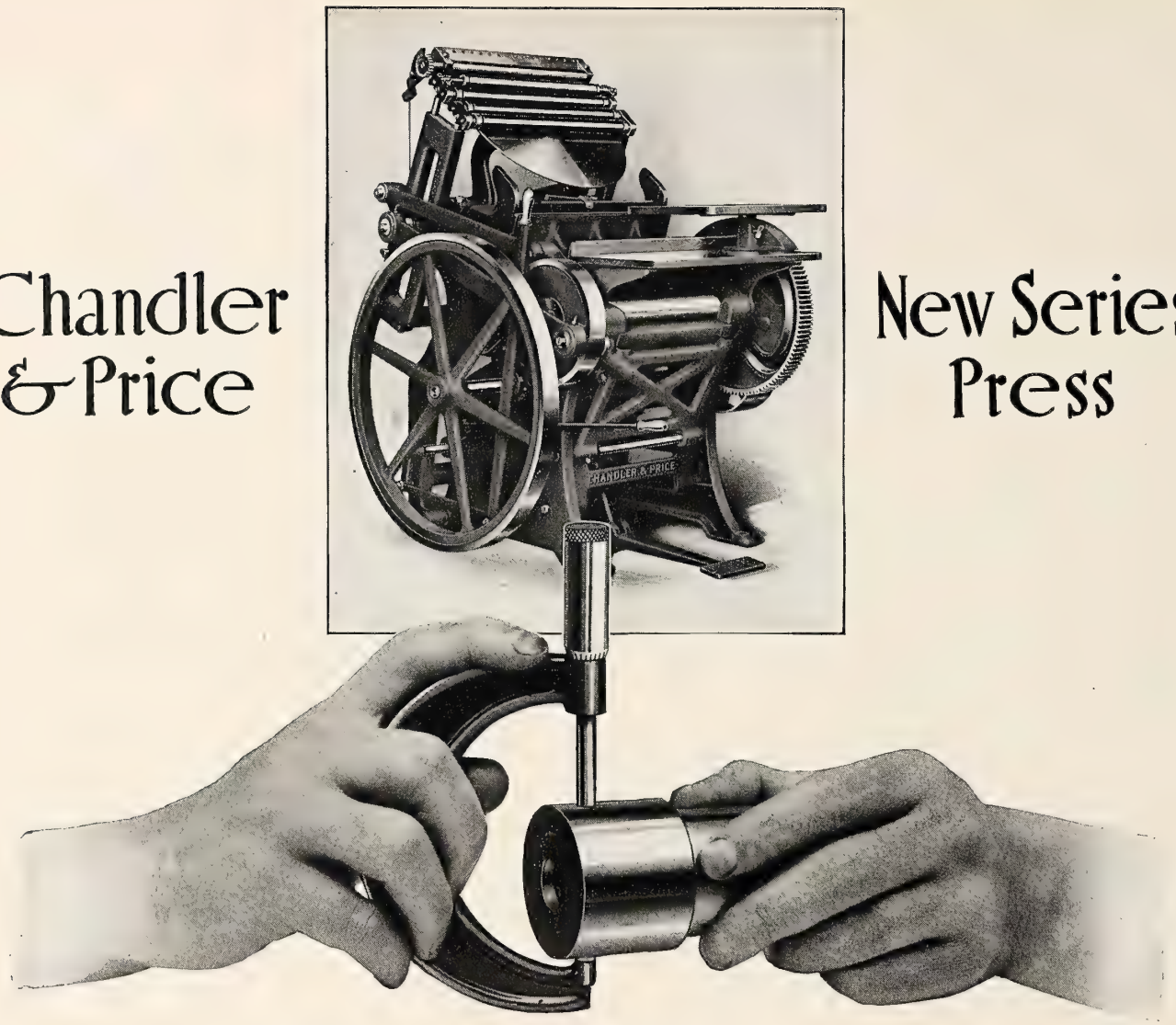
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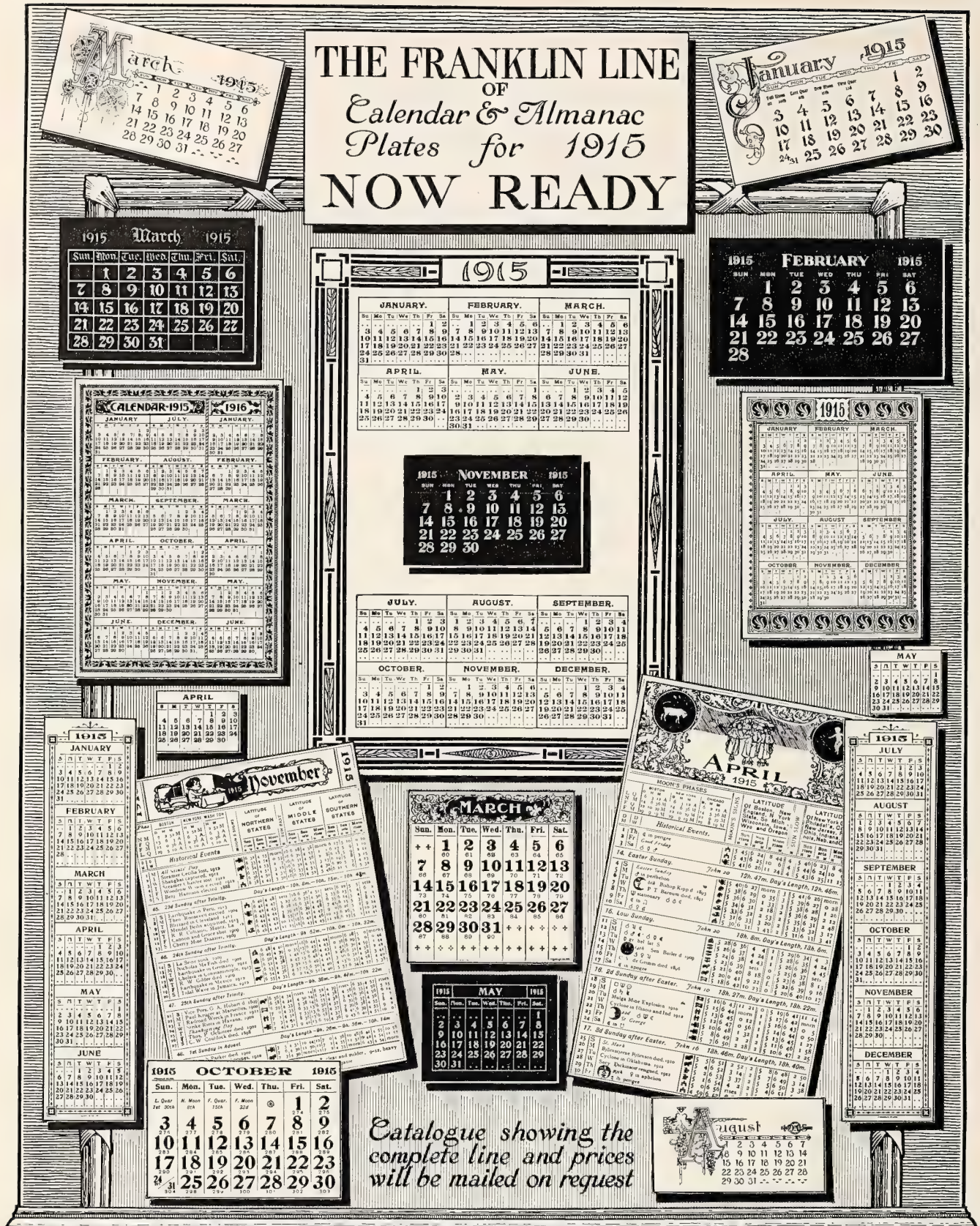
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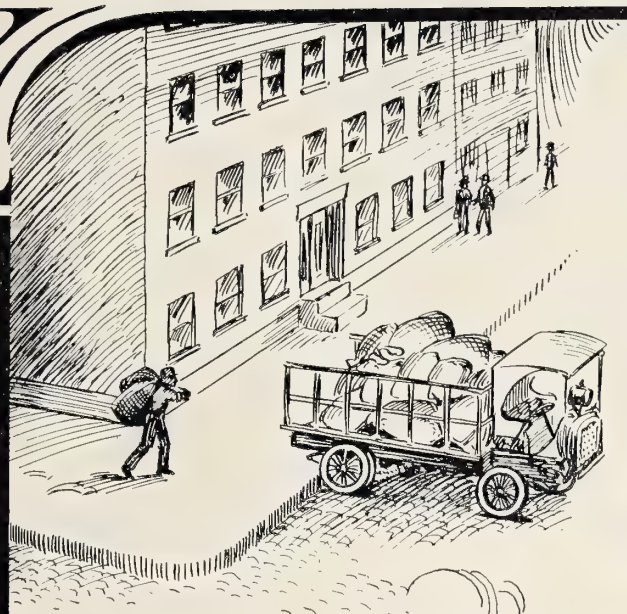
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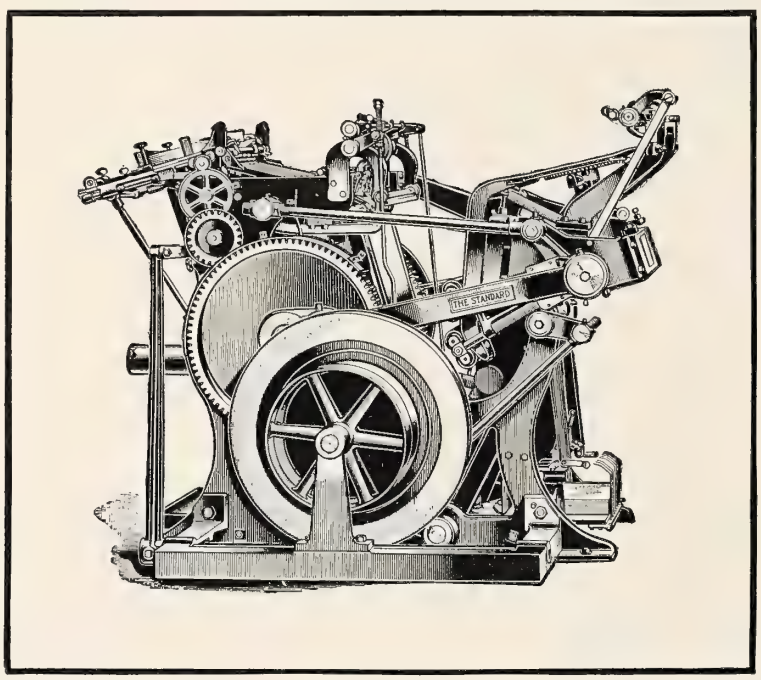
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Standard High-Speed Automatic Job Press

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No. 941. Price, $10.00
Capacity, 10 Chases.**

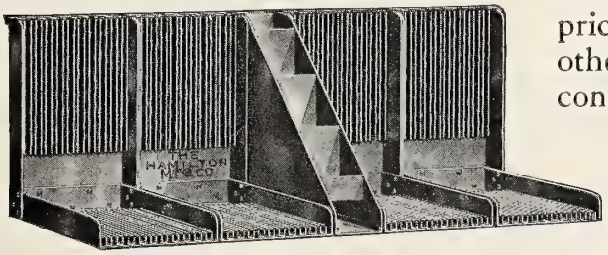
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Price of five sections as shown, $50.00.**

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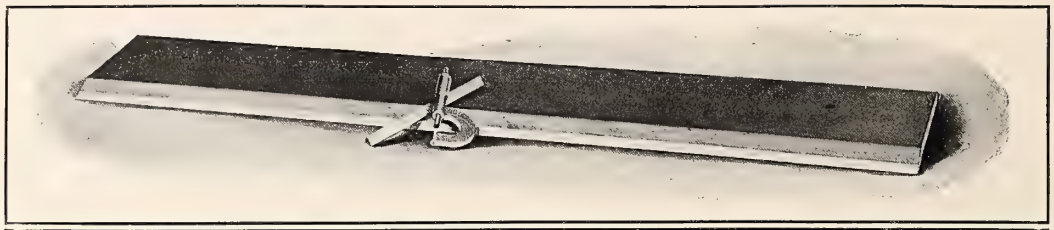
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are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

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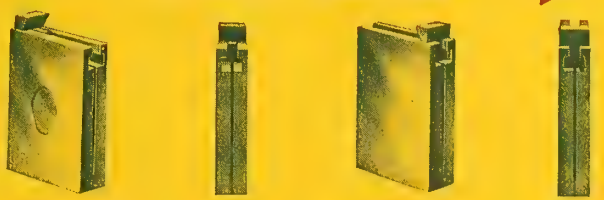
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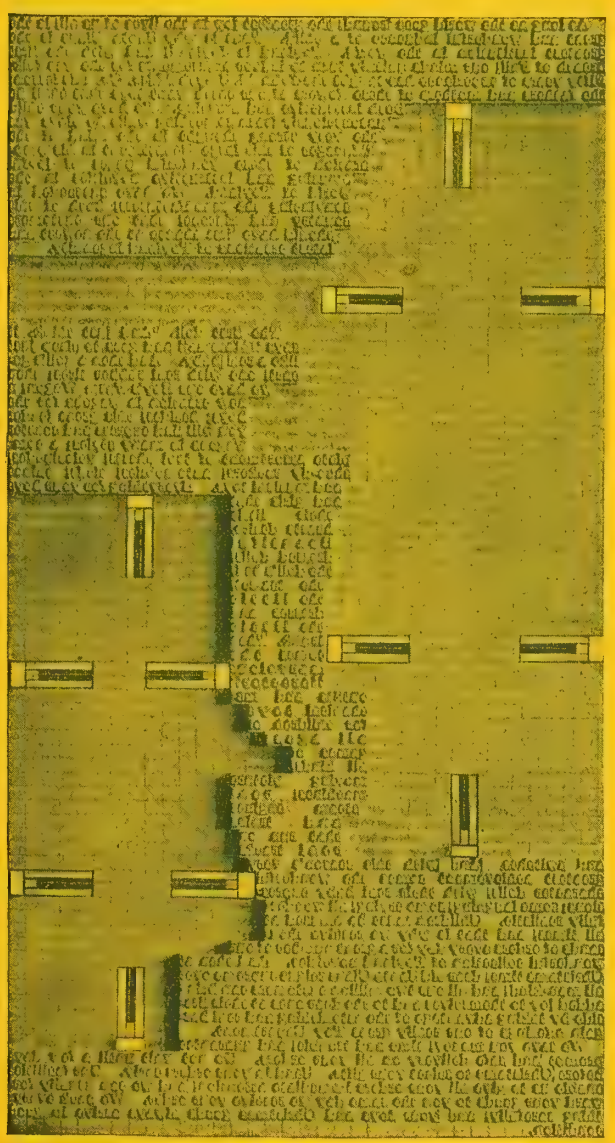
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you make your Composing-Room pay the same percentage of profit as your pressroom.

"The Hook That Took"



We can prove that this hook will save from 30 to 50 per cent of your compositors' time.



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Its use eliminates all justification of type around cuts—permits setting of type close around cut and does away with all trouble resulting from variations of wood base thickness, warping, etc.

This Hook Is Not An Experiment

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See Next Page

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Continued from Preceding Page

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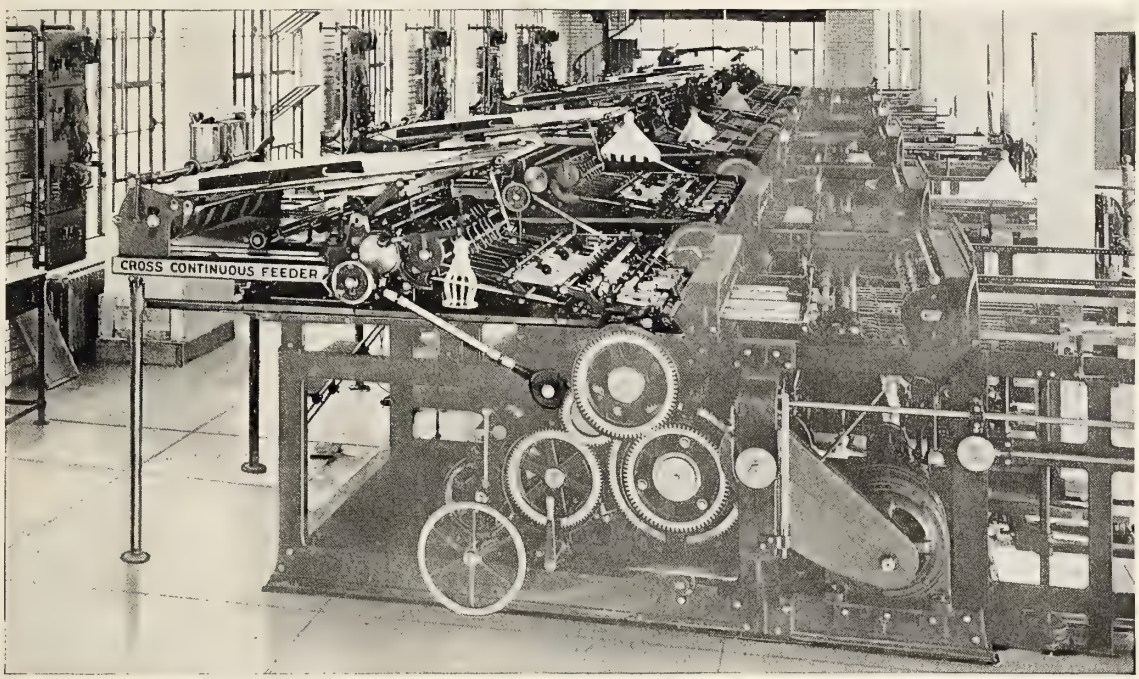
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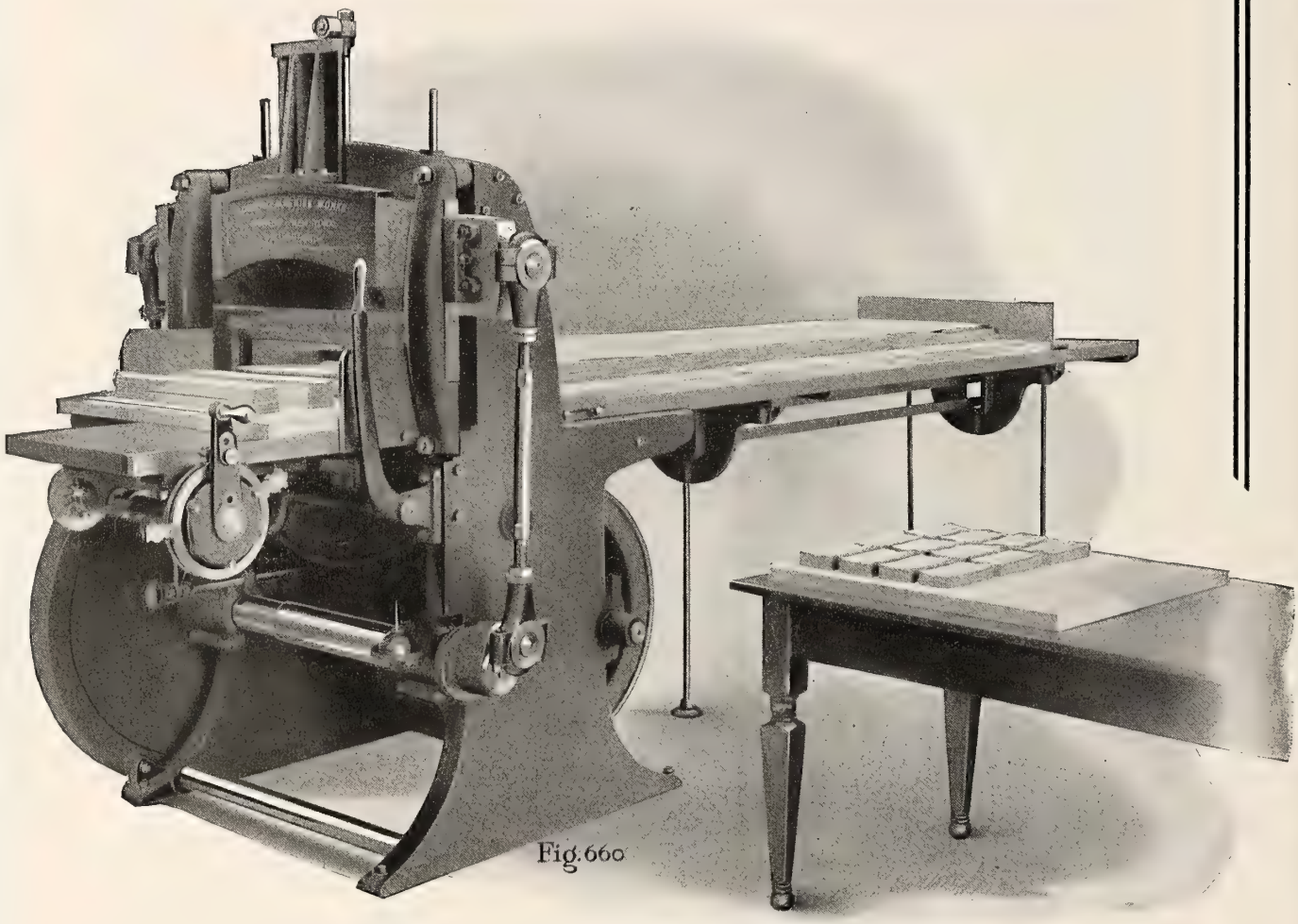
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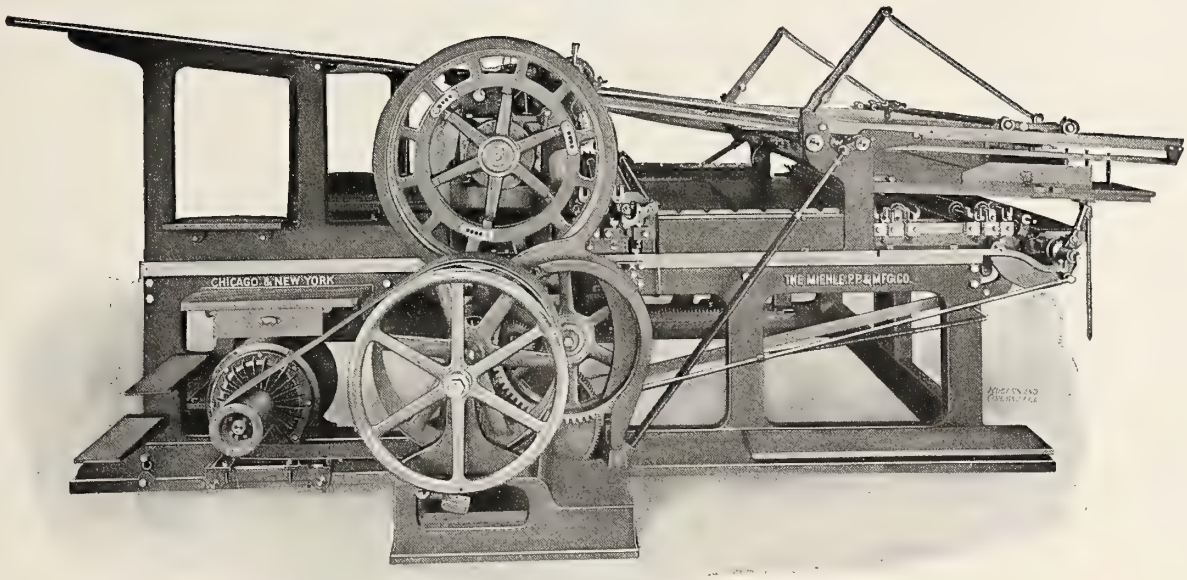
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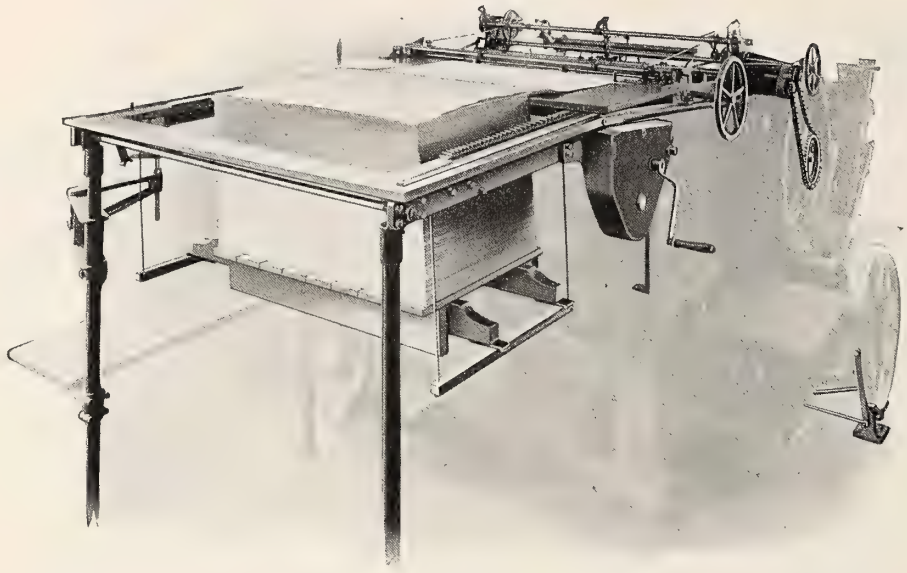
Factories: Chicago, Illinois, and Taunton, Massachusetts
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This Complete Installation Insures the Printer

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Largely Increased Production
Accurate Machine Register
Minimum of Waste

This Feeder Is Being Successfully Used

On Long Runs and Short Runs
On Every Grade of Paper

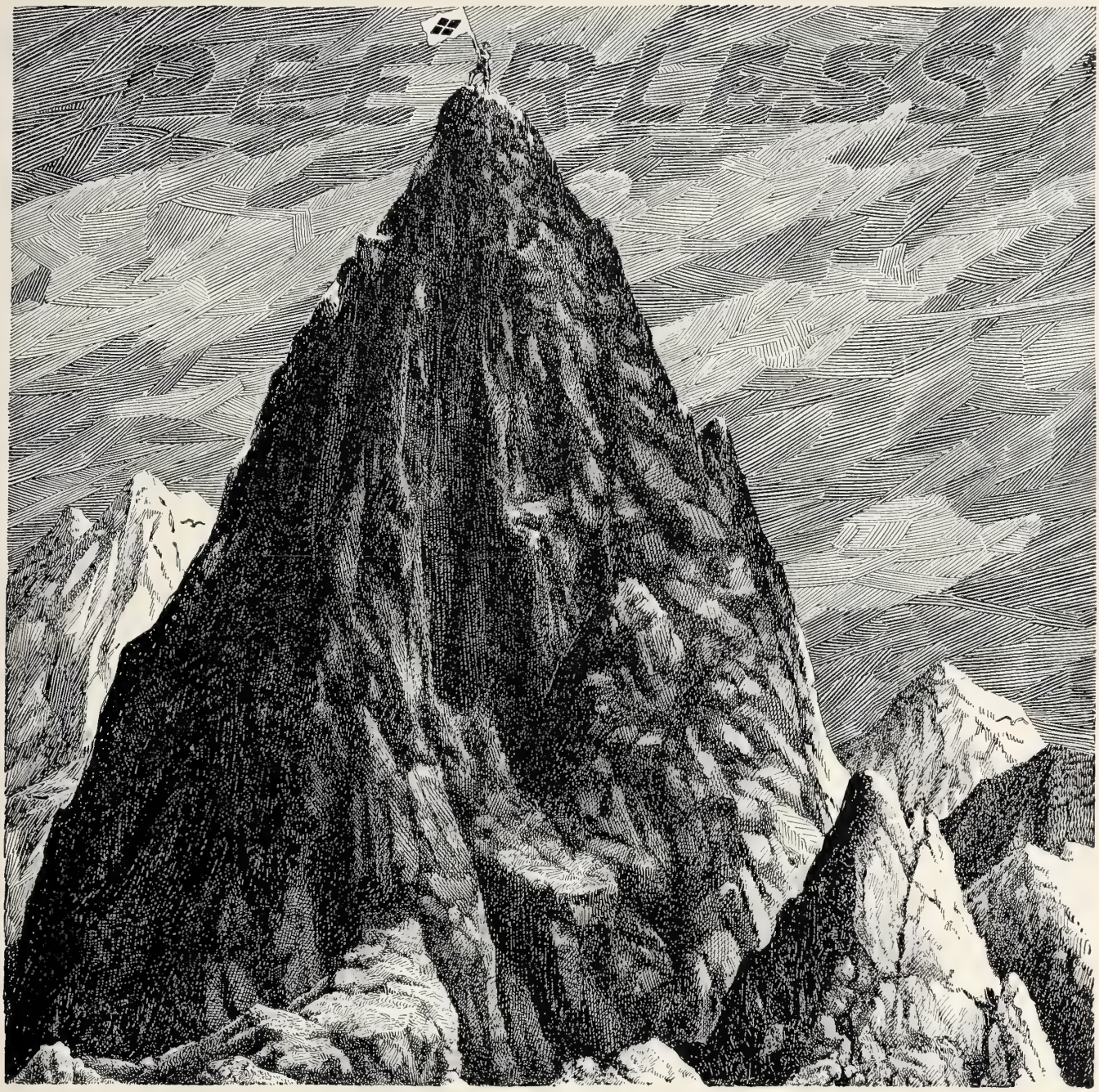
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Much less trying and wearying to the operator.
The quality of printing is vastly more even.
Multiple color work is no more trying than single color.

The capacity of the plant is the capacity of the presses. The Hardie Feeders increase output without increasing the number of presses. Send for catalog. Mention *Inland Printer*.

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This is a Good Time to Clean Out Your Ink Closet

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THE SCOTT
ROTARY OFFSET PERFECTING PRESS

designed by Walter C. Scott, is the latest creation in printing-press construction. This machine actually does the work of a dozen flat-bed presses. It is running every working day in the year, in New York City, and can be inspected by appointment.

The Scott All-Size Rotary

is another machine that should be thoroughly investigated by progressive printers. The latest style All-Size Press that we have brought out prints two colors on each side of the sheet and prints a sheet up to 46 x 70 inches. It will print and deliver the same flat, at a speed up to five thousand (5,000) per hour. For mail order catalogues and any other long runs it is the ideal machine. If you have runs of fifty thousand (50,000) or more, this is the machine for you.

The Members of this Company

are all practical men with years of experience in printing-press requirements, and knowing the trade as they do, they are in a position to be of service to you. Kindly advise us just what your special requirements may be and you will find we have a machine suitable for them.

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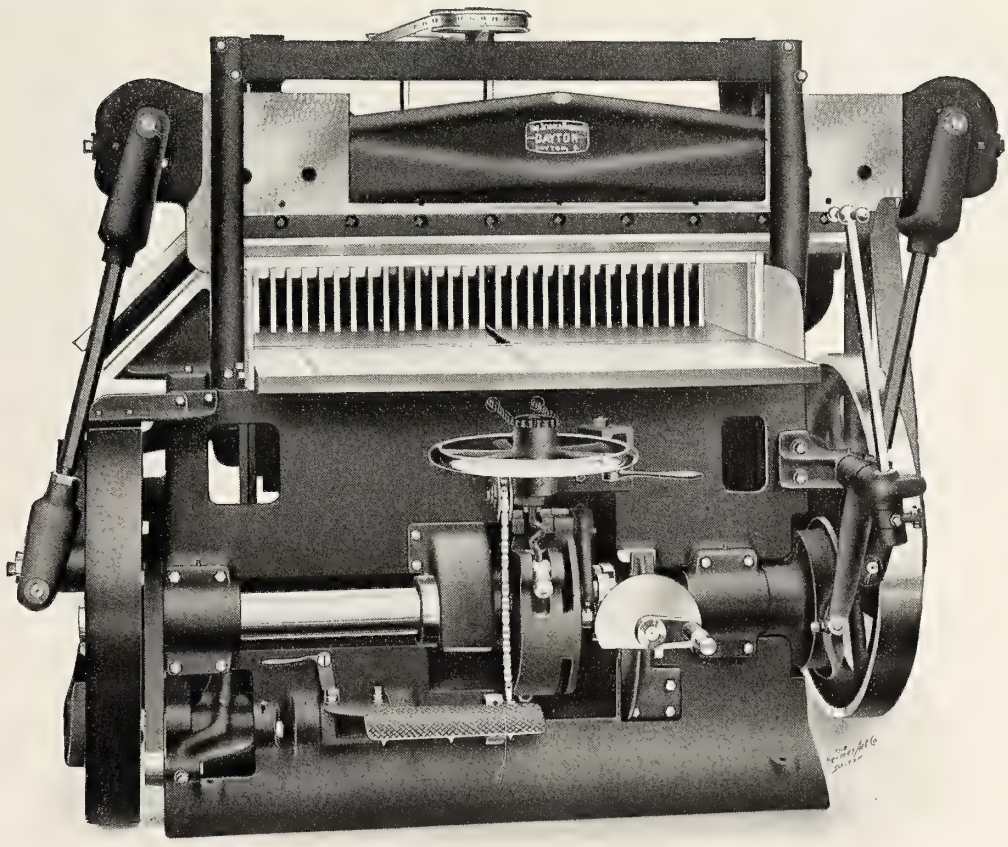
MILWAUKEE
133-135 Michigan Street

MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

COLUMBUS
307 Mt. Vernon Avenue

The Seybold Dayton Automatic Cutting Machine



SEYBOLD PATENTS
Illustration — 35-inch, 40-inch, 44-inch and 50-inch sizes

THE SEYBOLD DAYTON CUTTER is the latest addition to our line of HIGH-GRADE AUTOMATIC CLAMP CUTTING MACHINES. It is built on ENTIRELY NEW PRINCIPLES, and has numerous DISTINCTLY NEW AND VALUABLE FEATURES.

This machine is now in successful operation in a great many of the leading plants. We invite your careful consideration of this excellent new model when you are in the market for a Cutting Machine.

FULL PARTICULARS UPON REQUEST

THE SEYBOLD MACHINE COMPANY

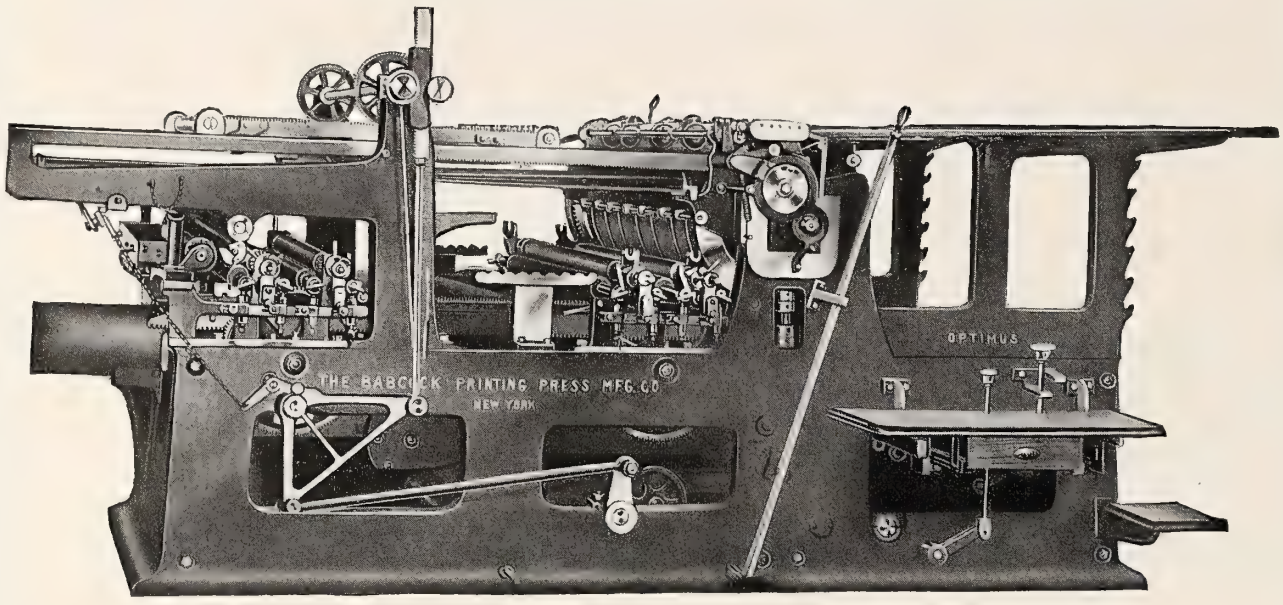
Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper-Mills, Paper-Houses, Paper-Box Makers, etc.

Embracing — Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

Home Office and Factory, DAYTON, OHIO, U. S. A.

BRANCHES: New York, 151 W. 26th Street; Chicago, 112-114 W. Harrison Street, New Rand-McNally Bldg.
AGENCIES: J. H. Schroeter & Bro., Atlanta, Ga.; J. L. Morrison Co., Toronto, Ont.; Toronto Type Foundry Co., Ltd., Winnipeg, Man.; Keystone Type Foundry of California, 638 Mission St., San Francisco, Cal.
The Barnhart Type Foundry Co., Dallas, Tex.

The Babcock "Optimus"



Accurate Register and Perfect Distribution are absolute necessities in fine printing. These

THE BABCOCK OPTIMUS

has always possessed. Optimus distribution is perfect. We couldn't improve upon that, so we have improved the mechanism controlling the rollers and increased the durability of the parts. All Optimus Presses, except the pony sizes, have table rollers positively driven by our New, Patented, Noiseless, Spiral Gearing.

The roller journals are large and long, giving increased wearing surface. All composition rollers are of the same size and interchangeable, saving nearly half the cost of rollers. All rollers may be thrown out of action at any time by moving a single lever, a great convenience and saving of time, or any one roller may be thrown out while the others are in action, which is not only a decided convenience but economy as well, if a roller shows any inclination to melt. No other press built has so PERFECT DISTRIBUTION combined with SIMPLICITY, DURABILITY and ECONOMY of MECHANICAL CONSTRUCTION.

See the Optimus at work. It tells its own story better than we can.

Our Best Advertisements Are Not Printed—They Print

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN. 38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, Illinois
Dallas, Kansas City, Omaha, St. Louis, St. Paul, Seattle

National Paper & Type Co., New York Agents for South America, with branches in Peru, Argentina and Chile
Mexico and Cuba

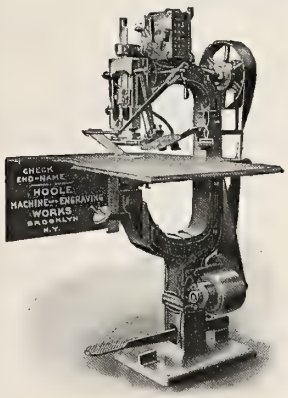
John Haddon & Co., Agents, London, E. C.

Miller & Richard, Canadian Agents, Toronto, Ont., and Winnipeg, Manitoba

HOOLE MACHINE & ENGRAVING WORKS

29-33 Prospect Street **111 Washington Street**

BROOKLYN, N. Y.



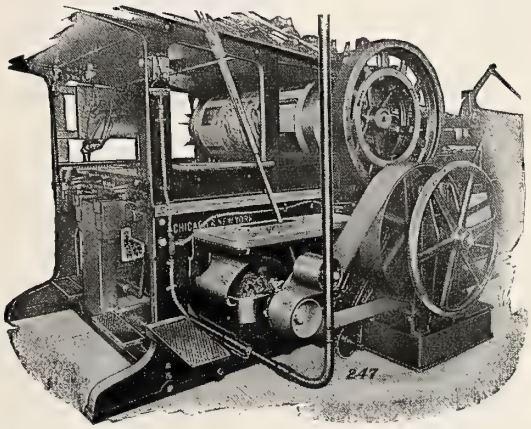
"Hoole" Check End-Name Printing Machine

A Job of 500 End-Names can be set up and run off on the "HOOLE" Check End-Name Printing Machine at a cost of nine cents, and the work will equal that of the printing-press. Let us refer you to concerns who are getting the above results.

Manufacturers of

End-Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds.

Robbins & Myers Printing Press Motors



The Robbins & Myers Company has for years specialized on printing press motors.

Our engineers will be glad to give you the benefit of their broad experience in this work. Call upon us for any assistance or information you may need along this line.

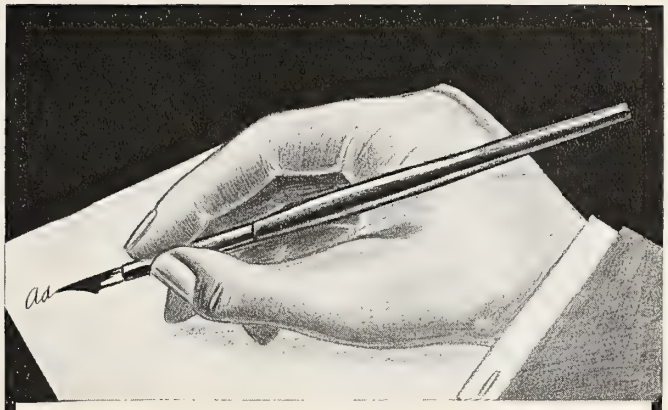
Bulletin on request.

THE ROBBINS & MYERS CO.

SPRINGFIELD, OHIO

New York Boston Philadelphia Rochester
Cleveland Chicago Cincinnati St. Louis





Write the Advertisements You Are Now Setting

You can earn more money and fill a better position by learning to write the advertisements that you are now setting.

High salaries await men who know how to write advertisements, catalogs, booklets, circular letters, etc.

But you must have training in order to qualify for success. With this training you can increase your earnings quickly and steadily.

The I. C. S. Will Help You

The International Correspondence Schools will give you, in your spare time, the special knowledge that you need.

The I. C. S. Course in Advertising covers every phase of advertising practice, from the preparation of a folder to the management of a national campaign. Among the subjects taught are:

Copy for Advertisements	**Correct Diction**
Punctuation and Editing	**Layouts**
Advertisement Display	**Advertisement Illustration**
Retail Management	**Dept. Store Management**
Form Letters, Follow-up	**Catalogs, Booklets, Folders**
Mail-Order Campaigns	**General Campaigns**
Trade-Paper Advertising	**Advertising Agency Work**

Hundreds of men of all ages and occupations have become successful advertising men through I. C. S. training. *You* can do the same. There's a good position waiting for you just as soon as you know enough to fill it.

NOW is the time to prepare for the future. NOW is the time to get the special training that will qualify you for a better job and more money.

Mark the Coupon

Mark and mail the coupon now and learn what the I. C. S. Advertising Course has done for others and what it can do for *you*.

International Correspondence Schools
Box 1207, Scranton, Pa.

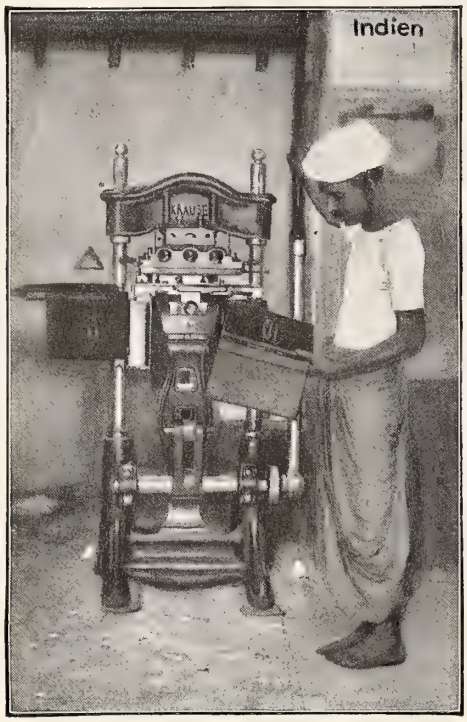
Please send, without obligation to me, specimen pages and complete description of your new and complete Advertising Course.

Name _____

Street and No. _____

City _____ *State* _____

"KRAUSE" MACHINES



for the whole paper industry have found preference all over the world.

—

KARL KRAUSE, *Leipzig*

LARGE STOCK, *at*

GERHARD & HEY'S

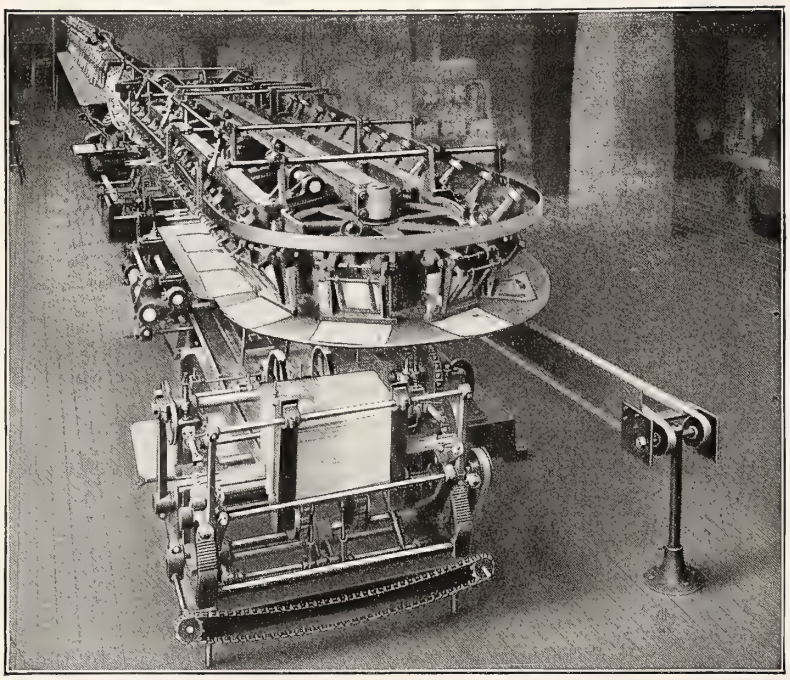
21-24 STATE STREET

BATTERY PARK BUILDING NEW YORK CITY

For further information apply to

THE HINZE MACHINERY CO., Inc.

116 Nassau Street, New York City



The Juengst

Gatherer

Gatherer-Stitcher

Gatherer-Stitcher-Coverer

Gatherer-Stitcher-Binder

Product—

A gathered book,
A gathered, stitched or
A gathered, stitched and covered book

or—

A gathered, wireless (or perfect), bound book.

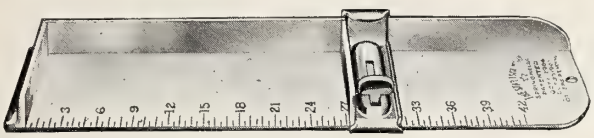
All from the same machine. Producing at least 3,000 per hour. Descriptive booklets on request.

GEO. JUENGST & SONS, Croton Falls, New York

WE HAVE NO AGENTS

THE STAR COMPOSING STICK

is best known among users as the one perfect, dependable and "made-for-the-hand" composing stick on to-day's market.



The test alongside all others tells the story. It embraces features not found in any other composing stick. The price is right, and to the compositor who has a grouch or becomes dissatisfied we stand ready to refund the purchase price.

FOR SALE BY TYPEFOUNDERS AND DEALERS IN ALL LARGE CITIES

The Star Tool Mfg. Company

"Tools of Quality for Particular Printers"

Springfield, Ohio, U. S. A.

Toronto Type Foundry Co., Ltd., Sole Agents for Canada.

Printers—

If you want to produce

Highest Quality Printing

at Least Cost

use

HUBER'S PRINTING INKS

J. M. HUBER 732 Federal Street CHICAGO

JOHN MIEHLE, Jr., Mgr.

NEW YORK BOSTON PHILADELPHIA BALTIMORE
ST. LOUIS SAN FRANCISCO OMAHA CINCINNATI



"You can start right in"

said Phil to the new operator when he came to work.

"Why, this plant has no watchman," said the new man. "Who starts up the pots?"

"A time switch starts them," said Phil. "We have

Westinghouse Wicker Type Electric Linotype Pots

and every one of them started automatically about an hour ago and they're all ready for work. Old Pete used to have the job of starting up, and when he did'nt show up we used to sit around half the morning waiting for the metal to get hot. The boss figures that since he put in these electric pots he has saved enough in Pete's wages and our time to pay for the electric pots twice over. Can't start a gas pot with a time switch."

Then Phil showed him the electric pot with its automatic heat controller, and told him how much trouble and time it saved. It would pay any printer to know some of its good points.

Send for Publication 1531.

Westinghouse Electric & Mfg. Co.

Dept. BK

EAST PITTSBURGH, PA.

Sales Offices in 45 American Cities

Send Your Orders to Us

You take the order. We will do the rest.

If its ENGRAVED or EMBOSSED "WE DO IT"

TELEPHONES RANDOLPH 805-806

WM. FREUND & SONS

EST. 1865 INC. 1893

WEDDING INVITATIONS · BOOK PLATES
MONOGRAM STATIONERY · CARDS · MENUS
DANCE PROGRAMS · CLUB INVITATIONS
BUSINESS STATIONERY · ETC.

STEEL AND COPPER PLATE
ENGRAVERS AND PRINTERS
STEEL DIE EMBOSSERS
16 TO 20 E. RANDOLPH ST., CHICAGO

You Act as Our Agent.

We ship to you direct.

Good profits for the Printer

BLOMGREN BROS. & CO.

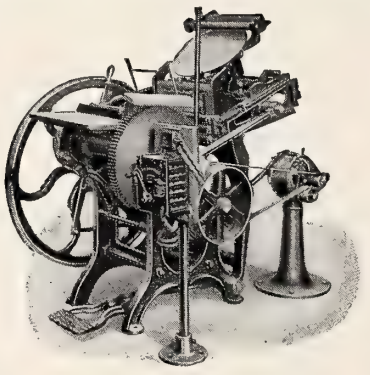
ESTABLISHED 1875

Designers
Engravers
Electrotypers
Nickeltypers

512 SHERMAN ST.
CHICAGO

Jenney Motors

are designed to supply the constant *hourly* and *daily* demands of printing-press, lithographers', electrotypers' or engravers'

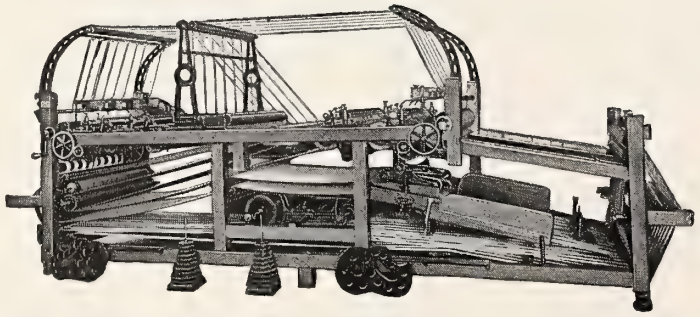


requirements. It's the "old reliable" JENNEY MOTOR — and not an experiment — that will enter your plant when filling your order; therefore you avoid the "just as good" kind, delays, vexations, etc.

Send for complete motor installation information, cost, terms, etc. JENNEY MOTORS are built in all sizes for both alternating and direct current.

Jenney Electrical Department
AMERICAN ROTARY VALVE CO.
General Offices: Chicago, Ill.
BRANCHES IN ALL PRINCIPAL CITIES

This Low-Deck, Two-Side Ruling Machine



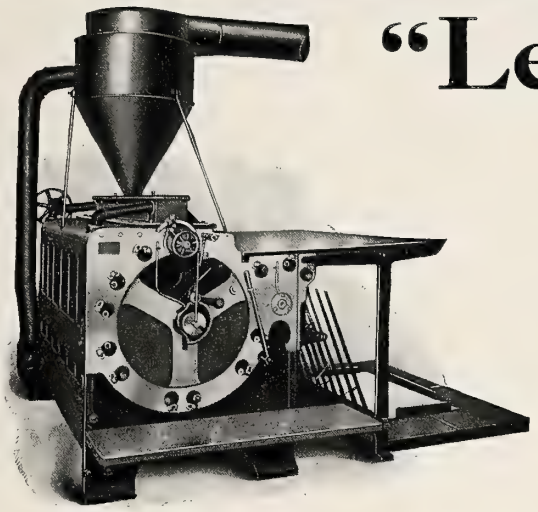
is for both striking and feint-line—can be changed from striker to feint-liner quickly — a most complete proposition.

Note illustration showing details of construction.

Unlike others, any make self-feeder can be attached.

Write for our new illustrated catalogue and price-list.

F. E. AND B. A. DEWEY
SPRINGFIELD, MASS.



"Let George Do It"

Many a Bronzing Job was chased from pillar to post in the good old days because there was no

U. P. M. VACUUM BRONZER

to make the work profitable to the printer and comfortable for the employee.

The U. P. M. enables you to do all your own Bronzing, make all the profit yourself and widen the direct field of your activities.

We also offer the
Chapman Electric Neutralizer
Increases Profits

We also offer the
U. P. M. Automatic Feeder
Satisfaction Guaranteed

UNITED PRINTING MACHINERY CO.

Dept. A, Jamaica Plain, BOSTON. **Dept. A, 116 East 13th Street, NEW YORK CITY.**
325 South Market Street, CHICAGO.

Five Reasons Why You Should Read Our New Book, "Mounting and Registering of Printing Plates."



BECAUSE it tells you how to save time in make-up and registering plates.

BECAUSE it tells you how to reduce your make-ready time one-half.

BECAUSE it tells you how to speed up your presses on long runs without cheapening the quality of your product.

BECAUSE it tells you how to minimize wear on plates and to lengthen the life of your equipment.

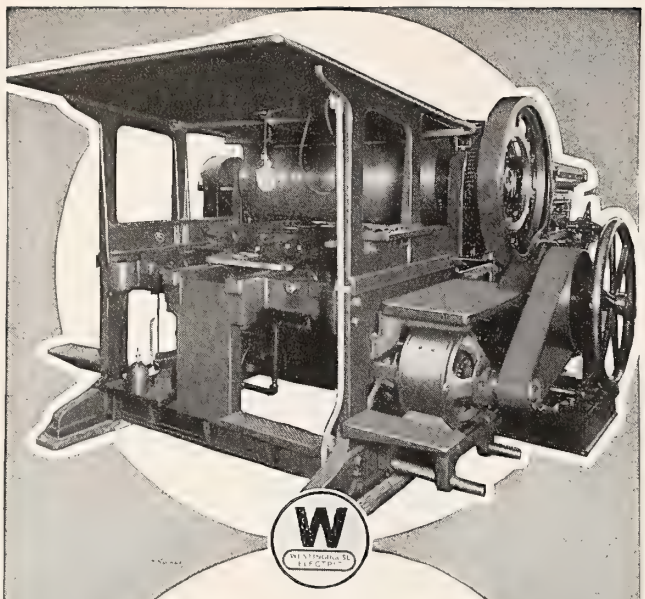
BECAUSE it tells you how to produce better printing at a lower cost of production. In other words, it reveals to you the secret of Success in the production of profitable printing.

This valuable treatise will be mailed you postpaid on request. *Send for it to-day.*

Don't Stand in Your Own Light

FOREIGN AGENCIES:—Mexico, West Indies, Central and South America, National Paper & Type Co.; Germany, Holland and Denmark, Strubelt & Jenner, Barmen; South Africa, Wm. Dawson & Sons, Ltd., Cape Town; England, P. Lawrence Printing Machinery Co., Ltd., London, E. C.

The Challenge Machinery Company *Grand Haven, Mich., U.S.A.*
Chicago Salesroom, 124 So. 5th Ave.



Safety

is one of the important advantages gained by using

Westinghouse Electric Motors

For Driving Your Printing Machinery.

You can eliminate practically all dangerous belts, pulleys, gears, etc., and those that remain are readily protected.

Moreover, if desired, electrical protective devices can be installed that will make the driven machine entirely safe.

Our free booklet, "Motor-Driven Printing and Cut Making Machinery," gives complete information regarding the safety, economy and reliability of motor drive. Send for a copy.

Westinghouse Electric & Mfg. Company

East Pittsburgh, Pa.

Sales Offices in 45 American Cities

Dinse, Page & Company

Electrotypes
Nickeltypes
AND
Stereotypes

725-733 S. LA SALLE ST.
CHICAGO, ILLINOIS

TELEPHONE, HARRISON 7185

Buckled, Crinkled

and other deformed stitches are not born of

Brehmer Stitching Machines

Brehmer Stitchers are the parents of only a clean, straight, and accurately centered stitch.

With Such Simple Mechanism—How Could They Be Otherwise?

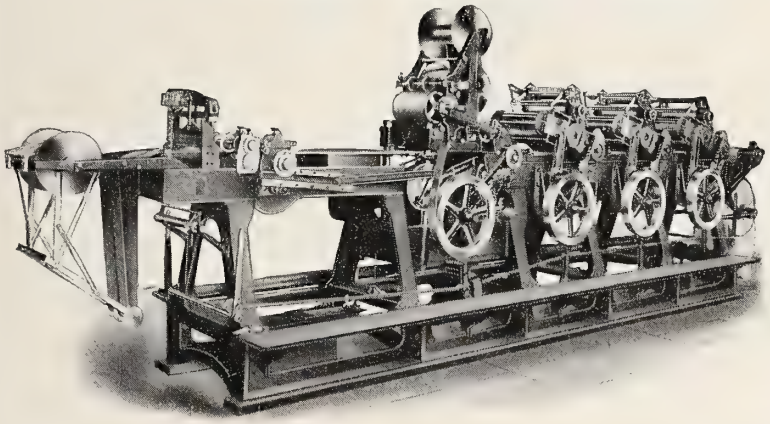
Let us tell you wherein they are the most economical to maintain.

CHARLES BECK CO.

609 Chestnut Street, Philadelphia

NEW ERA
MULTI-PROCESS PRESS

FASTEST FLAT-BED PRESS ON THE MARKET



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

¶ The New Era is a roll-fed, high-speed, flat-bed and platen press, *built* in *sections*. Assembled *as desired* to print *one* or *more* colors on *one* or *both* sides of the paper, cloth or cardboard; also slit, punch, perforate, cut, score, reinforce and eyelet tags, fold, etc., all in one passage through the press. Suitable for long or short runs. Just the machine for fine colorwork and specialties. Ask for literature and send us *to-day* samples of your multicolor or difficult operation work and let us show you how *economically* they can be produced on the New Era *Multi-Process* Press.

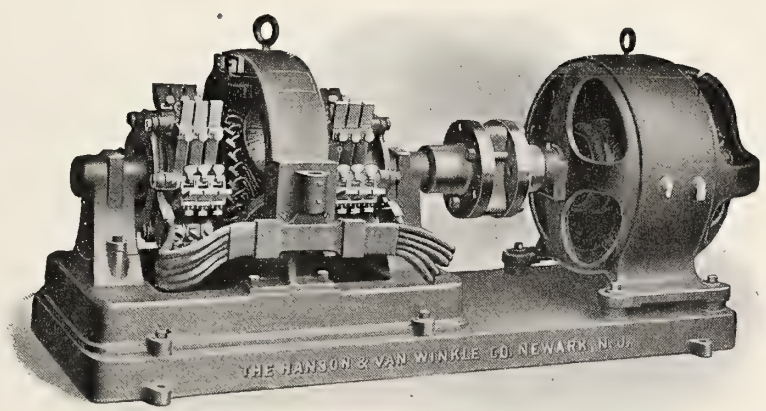
Built by **The Regina Company**

Manufacturers of High-Grade Specialties

217 Marbridge Building, 47 West Thirty-Fourth Street, New York City

THE HEART OF THE ELECTROTYPING PLANT IS THE GENERATOR

Rapid
Depositing
Self
Exciting
Or
Separately
Excited



High
Commercial
And
Electrical
Efficiency
Low
Temperature
Rise

Motor Generator Sets, Belt Driven Generators, Depositing Tanks, Copper or Nickel Elliptic Anodes

BUY FROM THE MANUFACTURER

The Hanson & Van Winkle Company

NEWARK, N. J., U. S. A. BRANCHES: Chicago, Ill.; New York City; Toronto, Ont.

Bring your depositing troubles to us; we will gladly advise you.

How much time is lost, how much stock is spoiled by dull paper-cutting knives?



LOOK into it a bit and then go to the nearest hardware store or write direct for the

CARBORUNDUM MACHINE KNIFE STONE

It will save time—save stock—keep the blades sharp and smooth cutting—it will lessen the need of grinding and you can use it without taking the blade from the machine.

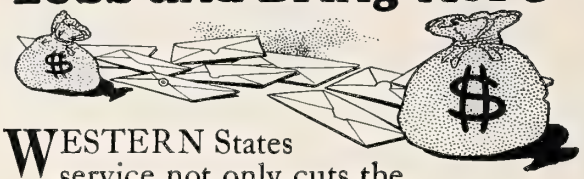
.....

Made in round or square shape, $1.50

.....

THE CARBORUNDUM COMPANY
NIAGARA FALLS, N. Y.

Make Envelopes Cost Less and Bring More



WESTERN States service not only cuts the cost of envelopes but enables you to *get more for the work of printing them.* Get acquainted with our short cuts and economies—our special envelope stock which cuts to advantage—our layouts for printing envelopes and letter-heads on the same sheet and at one operation—our "Sure-Stick" bond, linen and ledger envelopes—and a dozen other money-making ideas that are spelling profit and success for hundreds of printers everywhere.

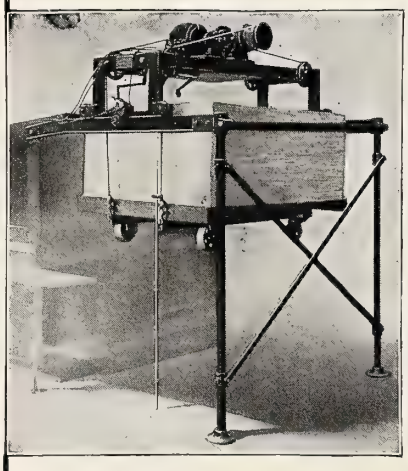
Western States Envelope Company **Milwaukee**

MANUFACTURERS OF GUARANTEED "SURE-STICK" ENVELOPES FOR PRINTERS AND LITHOGRAPHERS

—a 10% per day increase

in cylinder press output is only one of the many reasons why these firms are operating the

ROUSE PAPER LIFT



MANZ ENGRAVING CO., Chicago.
AMERICAN COLORTYPE CO., Chicago.
WILLIAMS PRINTING CO., New York.
MAX LAU COLORTYPE CO., Chicago.
EXCELSIOR PRINTING CO., Chicago.
REGENSTEINER COLOR-TYPE CO., Chicago.
WELLS & CO., Chicago.
BRETHREN PUB. HOUSE, Elgin, Ill.
ISAAC H. BLANCHARD CO., New York.
FRANKLIN CO., Chicago.
TOBY RUBOVITS, Chicago.
ACKERMANN, QUIGLEY & CO., Chicago.
WORKMAN MFG. CO., Chicago.
WILLIAMSON - HAFFNER CO., Denver.
S. E. TATE PRINTING CO., Milwaukee.
WRIGHT & JOYS CO., Milwaukee.
REPUBLICAN PUB. CO., Hamilton, Ohio. THOS. B. BROOKS, New York.

A beautiful new book called "Rouse-Handling versus Man-Handling" is just off the press. It shows pictures of various plants using Rouse Lifts and contains much information that will interest you.

Send for a copy and get our plan for installing a Lift to be paid for out of its own earnings

H. B. Rouse & Co. 2214 Ward St., CHICAGO

If Your Customers *knew* that you used Royal Electrotypes—they would conclude that you believe in applying the Quality First principle to every detail of your work.

Read the Royal Address to Your Stenographer

Royal Electrotype Co.

Electrotypers to the Elect

616 SANSOM STREET PHILADELPHIA

Royal Agents

BALTIMORE, MD.
Baltimore-Maryland Engraving Co.

BUFFALO, N. Y.
Frontier Engraving Company

CHATTANOOGA, TENN.
Dow Engraving Co.

CLEVELAND, OHIO
Mugler Engraving Company

NEW HAVEN, CONN.
Stoddard Engraving Company

SYRACUSE, N. Y.
Onondaga Engraving Company

WORCESTER, MASS.
Howard Wesson Co.

MEISEL ROTARIES



MEISEL PRESS MFG. COMPANY

944 DORCHESTER AVE., BOSTON, MASS., U. S. A.

DENNISON'S P O P STANDARD

Dennison QUALITY

Consider the Profit

The up-to-date printing houses are carefully considering all elements entering into the cost. Just as much consideration should be given to the question of profit.

Shipping Tags

Whether the tags are a large or small item in your shop, you should remember that it costs just as much to print and sell a cheap tag as it does a good one and the profit is much smaller on the cheap tag.

Sell Your Customer

Dennison's
TRADE MARK

Standard All Rope "P Quality" Tags

Dennison Manufacturing Co.
THE TAG MAKERS

Boston New York Philadelphia
Chicago St. Louis
London Berlin Buenos Aires

Inks That Are Used in Every Country Where Printing is Done

KAST & EHINGER
GERMANY

Manufacturing Agents for the United States, Canada, Cuba and Mexico

Charles Hellmuth
PRINTING AND LITHOGRAPHIC

INKS

DRY COLORS, VARNISHES

SPECIAL OFFSET INKS

NEW YORK
154-6-8 West 18th Street
Hellmuth Bldg.

CHICAGO
536-8 South Clark Street
Rand-McNally Bldg.

The World's Standard *Three and Four Color Process Inks.* Gold Ink worthy of the name.

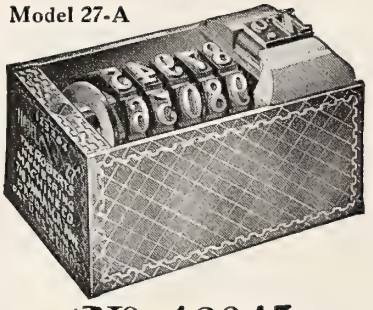
Originators of Solvine. Bi-Tones that work clean to the last sheet.

Roberts Numbering Machine Company

Successor to THE BATES MACHINE CO.

696-710 Jamaica Avenue, Brooklyn, N. Y.

Model 27-A



№ 12345
Facsimile Impression
Size $1\frac{1}{2}$ x $\frac{15}{16}$ inches.

For General Job Work

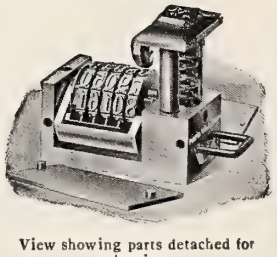
- Absolutely Accurate
- Fully Guaranteed
- Side Plates Without Screws
- Always in Stock
- Five Figure-Wheels

ROBERTS' MACHINES

UNEQUALLED RESULTS
MAXIMUM ECONOMY

No Screws

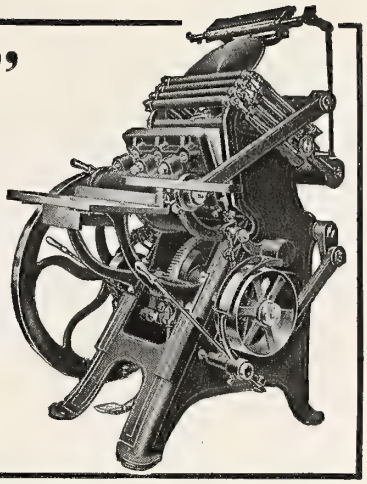
To Number Either Forward or Backward



View showing parts detached for cleaning

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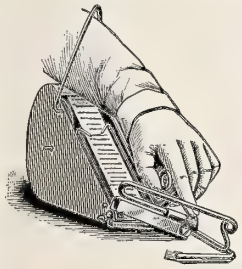
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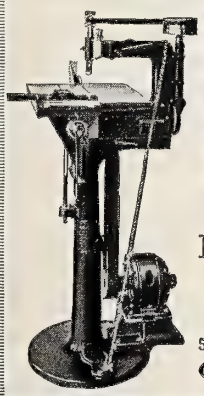
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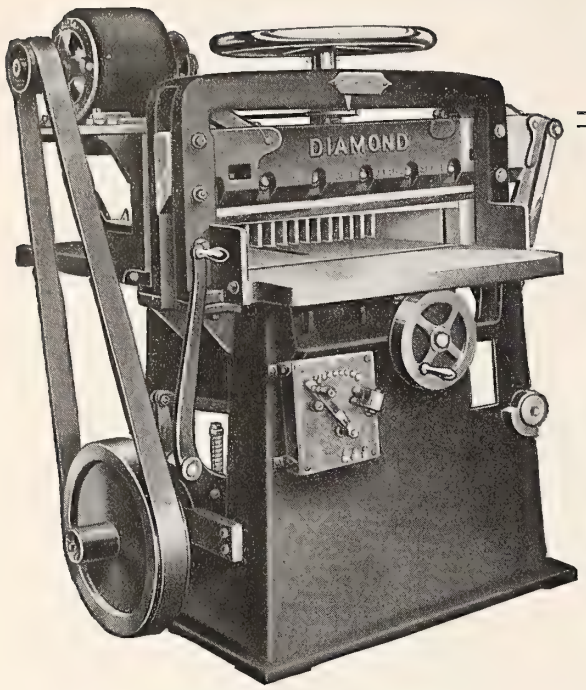
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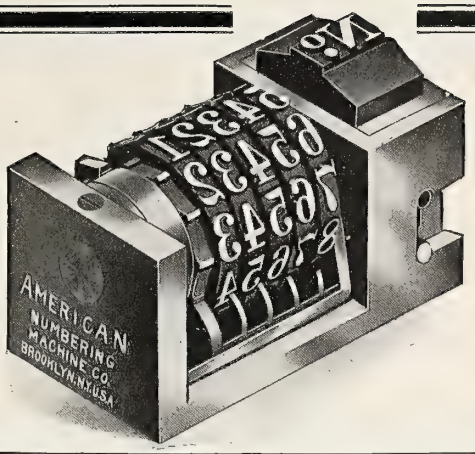
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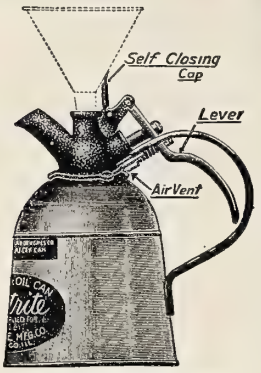
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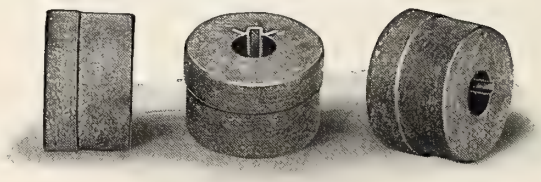
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Vol. 54 OCTOBER, 1914 No. 1

Smithsonian Institution OCT 9 National Museum

Animated Illustrations for Periodicals

By GEORGE SHERMAN

IF YOU were to open an illustrated weekly or your favorite magazine of current events some day, and before your very eyes should see a platoon of marines storming a Mexican parapet in an animated picture of the event, it is likely that you would accept the illusion as punishment for your imprudence of the night before. In the not very distant future you are going to see this very thing and you are going to pinch yourself into a realization of the fact that it is neither a nightmare nor an illusion. Fanciful as the idea may appear, it is surrounded with far less of the improbable than was contained in the public mind at the first mention of the possibilities of the telephone, the kinetoscope or wireless telegraphy. The portrayal of current events by means of the animated illustration is assured without adding bulk or the annoyance of a mechanical contrivance to the periodical of to-morrow. The illustrations will simply move — that's all — without effort on the part of the reader or the assistance of apparatus.



Fig. 1

Alexander S. Spiegel, of Chicago, recently has accomplished results by photography that guarantee the fulfillment of the prediction in every detail. The invention has passed the experimental stage, the manufacturing plant is in operation, the camera that produces these wonderful results is in the hands of the photographer, and to-day, if you choose, it is possible to have a portrait of your countenance showing the animated passage of a broad grin to a deep frown.

The feasibility of applying this idea to the production of animated illustrations for the popular magazines already has been considered.

The simplicity of the idea is one of its most valuable features. The motion photograph is a composite picture (Fig. 1) produced by successive exposures on the same plate. Therefore, a half-tone reproduction of the photographic print would be of the same

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

nature, requiring but one impression to secure an animated illustration of any scene of action, no matter how complicated.

The methods employed in producing these results can be best illustrated by referring to the various mechanism of the motion camera shown in Figs. 2 and 3.

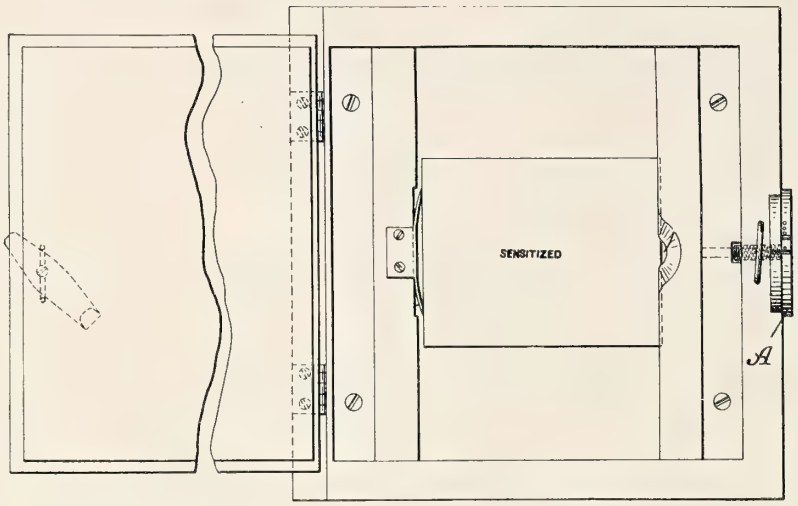


Fig. 2

Fig. 2 is a back view of the camera with its cover turned back to show the method of adjusting the sensitized plate, which may be any one of the standard dry plates used in ordinary commercial photography. In Fig. 3 we have a similar view showing the sensitized plate covered with a transparent glass screen consisting of a series of parallel opaque lines each separated from the other by a clear space of about one two-hundredth of an inch in width. It is obvious that in making a single exposure, only the exposed portions of the plate between the opaque lines will be affected by the light. Let us say that the opaque lines are three times as wide as the open spaces between them. In such case, the first exposure would affect only one-fourth of the area of the sensitized plate. A screw, micrometrically accurate in its adjustment (A in Figs. 2 and 3), is used to regulate the movement of the screen forward one two-hundredth part of an inch so as to bring the opaque lines to cover all portions of the plate previously exposed. This operation is repeated successive times to cover the full action of the picture. By this method from two to four exposures can be made on the same plate, limited only by the relation of the width of the open spaces to the width of the opaque lines. A print from a plate exposed in this manner resembles Fig. 1, which is a composite of a man in the act of tipping his hat. If this composite were separated to show each individual exposure, the result would be as illustrated in Figs. 4, 5 and 6, the successive stages of the action. The photograph is made animate and operative by registering over its surface a transparent screen, also containing opaque lines, which must be an

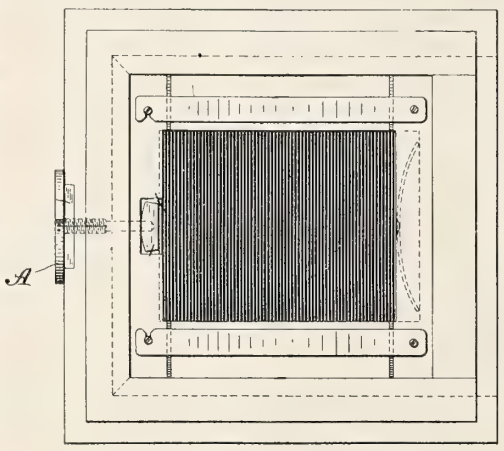


Fig. 3

exact counterpart of the glass mask used during exposure of the sensitized plate. The screens for the finished photograph are of a very thin, transparent celluloid, attached in such a manner that the slightest movement of a protruding portion exposes selective areas of the composite in consecutive order, in this way revealing the action of the photo-



Fig. 4



Fig. 5

graphed subject. This is more clearly illustrated in Fig. 7, which shows a young couple kissing in a boat, produced by a composite of but two exposures.

In considering the application of this process to the production of animated illustrations for periodicals, it has been proposed to print a half-tone reproduction of the composite photograph in the same manner as though an ordinary one-color process engraving were being used. Animation of the subject would be secured by supplying a printed screen of very thin and transparent paper. This sheet would be attached during binding, similar to the manner in which tissue interleaving for the protection of choice engravings is inserted. The mask would necessarily have to be registered over the print by hand. By gluing this screen in the binding margin, and in the trimmed margin of the book as well, and by allowing the screen lines to cover the print rather loosely while lying flat, it is obvious that the tension brought to bear on the screen in opening the book, or bending its pages, would cause the transparent shield to move to and fro over the print, thus exposing the successive movements of the subject with each two-hundredth of an inch in the displacement of the superimposed sheets. In other words, the mere handling of the magazine in opening, or turning of the pages, would put life into every print prepared in the manner described. The process is covered by letters patent No. 1,066,766, issued to Alexander S. Spiegel, July 8, 1913.



Fig. 6

In April of this year The H. S. Crocker Company, of San Francisco, one of the largest

printing houses on the Pacific Coast, purchased the California rights for the production of moving-photographs by this process. It has been stated that this house is deeply interested in the possibility of applying the invention to the production of animated illustrations and, if experiments along these lines should prove entirely practical, we may look for a publication of this character in San Francisco during the Panama-Pacific Exposition.

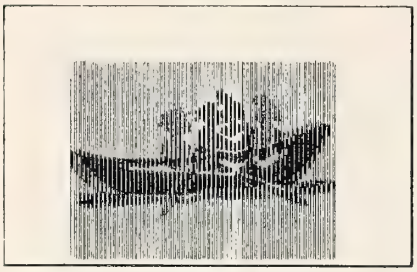


Fig. 7

As a forerunner of developments along these lines it may be of interest to note that a toy moving-picture book, in which a printed screen is applied to produce action, is now on the market. However, the pictures in this book are printed from plates with ruled lines, produced entirely by mechanical means. The use of half-tone reproductions of photographs from life has not been attempted in any of the toy books that have come to the writer's notice.

Capitalization

By F. HORACE TEALL

IN REGARD to the use of initial capital letters there is much diversity in practice, and little hope of securing real uniformity, especially in the work of various printers or authors. The subject is frequently very perplexing to proofreaders, and may well be provided for by exhaustive rules, strictly enforced, at least in every large establishment. Many printers object to having style-books, though they are much more common than they used to be. Whether a full style-book is had or not, some way should be found to secure a reasonable approach to uniformity among the workers in the same office.

Although proofreaders must often act under orders which leave them no choice, every one of them should be prepared to act on his own responsibility, and to cite authorities on occasion. Our older dictionaries neglected this matter, but the Century Dictionary set the example of carefully indicating differences by capitalizing selected words in its vocabulary, and the Standard and the latest Webster's have made the same distinction. The men in charge of the work on each of these three books were well-qualified scholars, each thoroughly fitted to rank as an authority; and, in spite of the fact that they all show slight inconsistencies, any one of these works is worthy of citation in support of any chosen usage found therein. For reasons in support of a choice one must look elsewhere.

Two systems are possible by which to secure rigid consistency, which, however, is not generally held to be as desirable as some persons think it is. By one system a proper name would be held to be nothing but the name of a person (including corporate persons, or corporations) or a place (including buildings, etc.). Thus the universal rule to capitalize all proper names would be made simple in application, since it would mean also do not capitalize any other nouns. By the other system "proper name" would have much wider application, and the wider principle would be applied throughout, resulting in the use of many more capital letters. Practice shows lack of adherence to either system, often resulting in no real system.

Rules given in grammar-books vary in expression, and consequently in the way they are understood; but they all converge toward the same result. The grammarian who made the most effort toward an exhaustive set of rules was Goold Brown, and he acknowledged failure with this remark, as apposite now as when it was made, more than half a century ago:

"The innumerable discrepancies in respect to capitals, which, to a greater or less extent, disgrace the very best editions of our most popular books, are a sufficient evidence of the want of better directions on this point. In amending the rules for this purpose, I have not been able entirely to satisfy myself, and therefore must needs fail to satisfy the very critical reader."

One point of great doubt in connection with the question when to use capitals is as to whether a name is proper or common. "Proper name" has never yet been defined so clearly that every person studying the definition could reach but one conclusion on each case of question. A proper noun is not simply the name of a person or a place. The true meaning of "proper" in this use is particular, or particularly specific. A proper noun is a single word naming some one thing as distinctly individual in a particular manner, and a proper name is such a name whether one word only or a number of words used together in such particularizing function. Whether any one will ever succeed in expressing simply a true definition of "proper" for this use, so plain that it could not be misunderstood, is very doubtful, to say the least. It has never yet been done, and much divergence exists, and probably must continue, in decision as to whether in certain particular uses names are proper or common, or, in other words, whether they should be capitalized or not.

Examples of different treatment of words could be easily found in good books, but one or two must suffice. A so-called style-code made for general use says: "Centuries take a lower-case letter: fifteenth century, nineteenth, twentieth, etc. This is an exception to the rule concerning historical epochs, but custom has made it proper." In this sentence "proper" means correct. To the present writer nothing could be more absurd than to class centuries as historical epochs, and these words have no aspect that should suggest capitalizing. In the same book we find "chinese blue," "prussian blue." This suggests a look into other style-books for a reason, and we find this: "Words of common usage derived from proper names, such as brussels carpet, paris green, should not be capitalized." But the reason given is nothing less than asinine as applied to the words we quote, which are not derived from proper names, but are the proper names themselves, unchanged. The rule is good in its legitimate application, as to macadamized roads, etc., but ridiculous as to Paris, Brussels, etc.

A paragraph in A. S. Hill's "Rhetoric" is worthy of attention. It is:

"A capital letter should begin every word which is, or is used as, a proper name. We should write England, not england; the American Indian, not the american indian. . . . We should distinguish . . . between the constitution of society and the Constitution of the United States; . . . between republican principles and the principles of the Republican party: the foundation of the distinction in each case being that a word when used as a proper name should begin with a capital letter. Good authors do not uniformly follow this rule; but most departures from it probably originate in their own or their printers' inadvertence, rather than in their intention to ignore a useful principle or needlessly to create exceptions to it."

Many of the departures from the rule do not arise from inadvertence, but from failure to understand the rule in its full scope, or from refusal to accept the full scope, so as to reduce the number of capitals. Often the printers have to violate their own choice through deference to an author's choice. Ideally, authors should make the choice,

and should make their copy in this respect, and in all others, so that it can be literally reproduced. It is not likely that this will ever become universal in practice.

Often a proofreader ordered to follow copy may helpfully suggest correction by query to the author or editor, if he does not assume the responsibility of correcting according to system indicated by prevalence in copy. For instance, a story in one of our best magazines had a character sometimes called the Recorder, sometimes the recorder. No proofreader should allow this to pass unchallenged. Of course no author or editor would object to treating the title alike all through, as there is good reason why it should be and no reason why it should not be.

Envelope Sales Literature

By SALEM N. BASKIN

IF THE average business man is calloused to advertising literature and form-letters, a man actively engaged in advertising must be almost totally impervious to all such sales attempts. At least, so it is with me. Advertising matter that reaches my desk, and I get enough, receives a very inhospitable reception and usually finds a resting place in the basket with dispatch unequaled. Not that I am altogether indifferent to this matter, but a letter must be supremely good before I lay it aside for a second reading, or else supremely rotten.

The degree of goodness or badness that a letter may reach has not as yet been set, but a letter that reached me recently excites me to claim credit for having discovered the poorest piece of advertising matter that ever emerged from a postoffice.

Of course, envelopes are awfully hard to write about. They are almost all the same, made of paper and possessed of a gummed flap. Furthermore, envelopes are in common use, cheap, plentiful and of infinitesimal importance. Nobody would stop to read about envelopes, it's too ordinary a subject. It is indeed lamentable to see manufacturers of envelopes resign themselves to this terrible advertising fate. They do.

Continuing on this premise, are we to understand that an envelope house must be content with simple publicity? Not at all. If envelopes mean bread and butter to men, the employment of labor, the occupation of machinery and the expenditure of human energy, envelopes are really important. The milk and honey of human interest can be squeezed out of an unpresuming envelope or out of a pin, if need be. And this requires nothing but getting the proper perspective. I received a letter from an envelope house that safely fell within the pale of one extreme. It was supremely rotten. If the envelope business is as uninteresting and dry as this letter would indicate, it is not worth the application of energy and intelligence generated by human flesh and blood.

The fact remains that the manufacture of envelopes occupies the serious thought and attention of thousands. Then envelopes are interesting. And they should be made to appear at their best in this garb when presented for sale.

By this I do not mean to convey the impression that the texture of paper or quality of gum should be featured to exploit the sale of envelopes.

Stand off and get a human aspect of this object. View it through the glasses of the idealist, but keep your feet on the ground at the same time. Yes, be a dreamer for a while. Let your thoughts rise unrestrained, but do not soar with the celestial bodies. Bring to your consciousness the impressions, thoughts and ideas that are stored in your

memory. Associate, create and re-create ideas that may apply to the subject. Let this mental machinery go at top speed. Put your imagination to work. An envelope will not hold a man, but it can safely carry a check for a million dollars—can hold the important documents and messages of nations. Now stop and think of the infinite value of "just an envelope."

JOHNSON ENVELOPE COMPANY

MANUFACTURERS OF

ALL KINDS OF ENVELOPES

QUALITY AND SERVICE GUARANTEED

240 MAIN STREET

CHICAGO, ILLINOIS, August 25,1914.

Gentlemen:

Oh, it's dry - awfully dry, sordid, mundane and everyday. A mere detail in the daily affairs of big business; a necessary evil at best. To be sure you wouldn't bother with it. Possibly your girl buys them or maybe it's left to Jake, the stock boy. What?

ENVELOPES

Now listen. This isn't going to be a sermon on "good business," or even a homily on the "life of an envelope." I'm just going to refreshen your memory on that which you already know.

Proper disposition of trifles is the keynote of modern business efficiency. Of course, you recognize this, but 'fess up now. You've handled envelopes every day of your business life, but have you ever given this one trifle even a moment's thought?

Why should you? I'll tell you.

Envelopes are important. The fact that you see, handle and use them every day alone makes them very important.

The envelope is a wheel on which your business travels, the common carrier and faithful keeper of your important letters, your checks, receipts and documents.

Is it important that this matter is safe? Then it is important that some attention be paid to the matter of envelopes.

It is needless to tell you how advertising matter is discounted when received in an envelope made shoddy by even usual handling.

To you, envelopes may be a trifle; with us it is everything. Envelopes that not only envelope, but surely and safely hold and continue to envelope their contents, that's our business. "P.D.Q.," our slogan, is the most expressive phrase in envelope manufacture; it stands for price, delivery and quality, each an integral part and all an inseparable quantity from Johnson Envelope Company. You don't want more.

Try it. If you need envelopes, you want them at once, so 'phone us.

Very truly yours,

JOHNSON ENVELOPE COMPANY

Creating Interest in a Seemingly Uninteresting Subject.

To stop the manufacture of envelopes would mean stagnation to all manufacture, all business.

This is sufficient elaboration of one ordinary item. The bigness of little things must be apparent to you now.

Now to prepare a form-letter on an ordinary subject, stagger the reader in the opening paragraph. Jolt him so that he will hang on to the letter for fear that he has not been sufficiently attentive to his business, that he has taken as unimportant, matters which vitally affect his business. Make this point sharp, breeze through other matter and tersely put your selling talk. Let brevity be your watchword and keep interest over all.

The Church Column

By ALBERT E. ANDREWS

ONE of the biggest problems in the editorial-room of a small newspaper is that of handling the church announcements. In my fourteen years of experience as reporter and editor I have found the best method is to turn the church column over entirely to the ministers and to permit them to do as they please with it, provided they get their copy in early.

I believe that church columns are read more widely than most editors imagine, though they contain purely class news. The extent to which the church announcements are followed has been tested over and over again by ministers who have asked members of their congregations who have read the columns to hold up their hands. As a rule nearly every hand goes up. And the smaller the city the more the hands.

From this it might seem that an editor should give more attention to church news; that he ought to edit it, ought to spell out the abbreviations and make the capitalizations and style accord with that of his paper.

This belief led one newspaper with which I was employed to try the plan of combining all church announcements in a single article. The plan worked fairly well for a short time, but to write an article required probably a sixth of the day's work of one reporter, and the finished article, though lacking stereotyped phrases and the little unintended exaggerations, was rather dull. In addition, no member was able to find, at a glance, the announcement for his own church, and he had to search for the thing in which he was most interested. Again, the statement that the Sunday-school would open at 9:30 became monotonous after it had been repeated for each church in the city.

It usually is best to have it understood that the announcements shall be in the editorial office the day before they are to appear. Most ministers are glad to get their copy in the office by Friday evening for Saturday's publication. If there is a night machine, the announcements can be set at night and be ready for the page that is made up first in the morning. If there is no night machine, the church announcements can be ready for the first copy in the morning, and can be set before the rewrite is ready. A little insistence and a few firm rules in this respect are a good thing for the office and for the ministers.

After I once made an announcement of such a policy, one minister expressed himself substantially as follows:

"It is a good thing. We ought to get our announcements in early, and I always try to do so. We ought to appreciate having our own space in the paper enough to coöperate with the paper. And I like the idea of permitting us to write our own copy as we please. It gives us a chance to say just what we please, and it relieves the editor of making changes and possibly of making mistakes when he changes the copy. It puts on us a share of responsibility that we ought to be willing to assume."

There may be ministers who will not take this attitude. Ministers are human, and some of them probably are constitutionally opposed to anything suggested by somebody else. But I have not found any pastor yet who opposes making the church column the minister's column, and I do not touch my pencil to the minister's copy. A pastor may use the abbreviation for "steamship" and call it "Sunday-school" as often as he pleases. I have found that ministers, like all other folk, dislike the blue pencil the editor is presumed to use.

The Proper Oiling of Machinery

By ROSCOE E. HAYNES

MANY times otherwise competent pressmen fall down grievously in the oiling of the valuable and important pieces of mechanism entrusted to their keeping. This may be due in part to ignorance, but no doubt genuine carelessness is responsible for many cases where the durability and efficiency of expensive machinery has been impaired through improper oiling, or the entire neglect of this important part of the pressman's duties.

In the selection of the oils—note the plural form of the word—the thoughtful mechanic will ascertain, by experimenting, just what makes and grades of oil seem to best serve the requirements of the different machines in the pressroom, and thereafter a sufficient quantity of each should be regularly included in the requisitions made by the department to the superintendent or manager.

At least two grades of lubricant should be in use, a heavy and a light oil, as all printing machinery has bearings which may be roughly divided into two classes—the slow-moving and light-surface bearings which require light oils, and the rapid-moving and larger-surface bearings requiring the heavier lubricants. For the numerous smaller machines, such as press-counters, numbering-machines, stitcher heads, and the like, a still lighter oil must be used, something about the consistency of ordinary sewing-machine oil. Great care must be used in the selection of this oil to insure freedom from impurities, for instead of making these delicately adjusted machines work more easily, poor oil quickly gums upon the bearings and working parts, causing them to stick and clog, increasing the wear upon the machine and using unnecessary power besides. It also decreases the output while increasing the hour-cost.

Having made an intelligent selection of the lubricants which seem best suited to the needs of his machinery, the pressman should adopt some system of uniform use of the oils, using his best judgment, gained by experience, in forming rules regarding quantity and frequency of application.

To secure the most satisfactory results in oiling, it is not safe to establish a fixed rule that a machine must be oiled at stated intervals, regardless of conditions of use. When in constant operation, many machines require hourly attention, while others may be oiled once each day with equally desirable and efficient results. As mentioned in a preceding paragraph, parts which have rapid motion or upon which it is difficult to cause the lubricant to adhere, must be given more frequent attention, and thus it is by far the best rule to oil the machine according to the service required of it.

The manner of application is by no means the least important part of the subject of proper oiling, though left to the last by the writer as a matter of sequence to oil selection and the determination of frequency of use, and while this work is often entrusted to feeders or boys, it will always pay the pressman to watch it carefully and to give it his personal attention whenever possible.

Before oiling, the press or machine should be wiped carefully with a fairly clean piece of cotton waste or wiping cloth, specially kept for the purpose, and, where it seems necessary, the parts to be oiled should be flushed with kerosene to remove accumulations of gum or dirt. The bearings or openings should then be wiped dry to prevent the kerosene from diluting or changing the character of the lubricant subsequently used.

When the bearings or oil holes are ready to receive the oil, place a few drops in each opening—using the grade best adapted to each part—and wipe off any surplus

oil remaining upon exposed surfaces. This latter caution is added not only for the purpose of improving the general appearance of the machinery, but for the reason that any excess oil on exposed surfaces will attract and hold dust and dirt. This gradually works down into the press bearings and grinds them out of alignment and otherwise decreases their serviceability.

To some, the oiling of a printing-press may seem of slight importance, but is in reality a very necessary function, and the writer has known of at least one case where serious damage resulted and considerable expense was incurred in a cylinder pressroom where the oiling of a vibrator oscillating device was carelessly overlooked, causing broken parts and a delay of several hours on a rush job.

The Country Correspondent

By FRANK G. WEAVER

IT HAS been indicated that the country correspondent is a spoiled child, more or less. You pet him and he will drill deeply and unceasingly for news for your paper; reprimand him, he will sulk and for days you will hear nothing from him. Comes a bright story nodding and winking at him and he will forget his petulance and expeditiously plunge into the business of preparing a few paragraphs. Next to being mercenary—and he can not be blamed for that—the country correspondent is terribly temperamental. So, one of the surest ways to get best results is to appeal to this temperament and his pocketbook simultaneously.

One excellent method of getting maximum results is to invite confidential suggestions as to the conducting of state features. No matter what the paper, there are days in every week when live state news is in a slump, and at such "rainy" times nothing comes in as handy as some good miscellaneous features, reposing on the bank ready for use. Each town has its chosen historical bits, incidents to which it points with pride. And as for interesting characters, there are dollars for the correspondent who can put a touch of human interest into such studies.

At Carney, in the shelter of a ring of massive oak trees, is a modest monument, and the weather-beaten inscription is hard to decipher. The stranger's interest quickens and he asks. Any one in Carney, from son to grandfather, knows that on the spot marked by that monument was recruited, back in 1861, Company E, First Pennsylvania Cavalry, better known as Merrill's Horse. Carney people all know how that company fought at Chancellorsville and at Gettysburg, and they like to read about it in the paper. Why not have a picture of the spot, or perhaps of the few survivors, with two or three hundred words for an interesting bit of historical news for the day when live stuff is low?

At Smith Creek, near the town limits, stands an imposing residence, a mansion as mansions are understood in Smith Creek. It is built of stones of many colors, and along the architectural lines of a castle. There are forty large empty rooms in this place, and untrimmed vines trailing listlessly over the walls give it a picturesque, but desolate, appearance. The house is vacant. Why? Who built it, and when? Any native will tell you the secret. This palace cost $50,000 and it was built on a $300 lot. Here's the story Smith Creek loves to tell, loves to hear, loves to read—the story of Folsome's folly.

One could continue, ad infinitum, but these two instances amply illustrate the point. A state historical column, once a week or oftener if need be, would bring a wealth of material from nearly every correspondent, once the word was passed to him that such

stories would be used. There is no more pleasing task than to delve into what passing years have sealed, and to rehearse tales already many times told. Such a column will do much to cement the friendship of subscribers to the "Record" or "Herald."

Perhaps at Jonesville stands the quaint little house in which was born a now famous sea captain. It may be that the aunt who reared him, and who with trembling hands picks up each day's paper, almost afraid to read lest he has been a sacrifice in the Mexican trouble, will tell you of his boyhood pranks. To even the initiated the situation could not but lend suggestion and inspiration.

Leaning against the side of a hill in Sherman, as if for protection, nestling for shelter against the weather's harsh whims, is another old-fashioned house. In the garret window there flickers, nightly, a lamp's flame, placed by a venerable couple known to the villagers as "Grandma" and "Grandpa." Thirty years before they had watched their two sons sever home ties and stride forth into the world to "make their marks." Thirty years ago—and their boys had never once been back, but in the great depth of parental faith the aged couple did not doubt but what there would be a homecoming. So they placed the fluttering beacon in the garret window, each night, a welcome to their boys, should they arrive after the shades had fallen.

Every town and village has its "Grandma," its "Uncle" or its "Aunty," and in the life of each there is a story, the telling of which would be entirely worth while, a genuine human interest story, the kind with a "kick" in it. There is not a newspaper reader who does not relish a bit of feature after the scare heads of Page One, the routine of local and the stereotyped sport. Here, then, is another way to stimulate the correspondent's interest when his home town affords nothing in the way of live news.

In a previous article was mentioned the utility of a state industrial page. It is a phase of the conducting of the state news department which should not be so lightly passed. For a weekly feature it is unsurpassed, and the friends it will make among the really influential people out in the State are numberless. In inaugurating an industrial section, a state editor should plan to devote not less than five columns, and preferably an entire page to it. The correspondents should be notified to make a special effort to write as much as they care to, boosting the factories of their towns, and to get all the pictures necessary to properly illustrate the articles. In the final analysis, such stories are, of course, gratis advertisements, but the paper is well paid by increased subscriptions, added prestige and great good will.

The page is also a distinct aid to the correspondent. He has to interview the president of the company for his facts, and naturally he tells why he wants the information. The president of course is very willing to advance all information and he will watch for the published article. A well-written story will bring the correspondent friendliness from the company, and that friendliness may pay dividends some day.

So aside from straight news, we have the feature departments of historical data, character sketches and industrial stories, through which the correspondent may humor his temperament and may profit. If by a veiled suggestion, the state editor puts an idea into a correspondent's mind, later he will mention it as his own. Then is the time to strike, with a note or telegram, saying, "Great thought. Let's see you work out the idea. I'll help."

Finally, let me repeat to state editors: take the correspondents into your confidence for best results; do not stint them when they turn a good story; do not be acrid in your criticism if a reminder will do just as well; be excessive in your commendation, if necessary, and humor the whims of your state representatives. Do these things and you will get glory enough from the "big boss" in the front office to pass a lot of it to the worker in Carney, Jonesville and Smith Creek, and yet retain much.

Office Clerk Problems

By CHARLES FRIED

IT IS peculiar to note the lack of foresight on the part of many employing printers in selecting office clerks. When hiring apprentices the employer almost invariably gives the matter of the applicant's education serious consideration (thanks to the organization campaigns), but when it comes to hiring office clerks he generally overlooks the fact that the greater responsibility to be borne by the office man demands sufficient "pre-education" for shouldering the burden.

One of the important factors of a successful business is the employment of clerks who are qualified for the work entrusted them. Printing is a subject consisting of many details, and in order to be effectively executed in all respects it demands the attention of clerks whose earlier training and education qualify them for the work. When hiring office clerks the printer should no longer abide by the obsolete custom of considering physical stamina the sole requisite for good clerkship, although the applicant should be in a normal state of health. The primary requisite for a position in a printing-office is a thorough grammar-school education; and the employer should exercise proper precaution in the selection of those who have attained this degree of education. The grammar school gives the pupil a lesson in exactness, and impresses upon him the importance of detail, through its disciplinary methods, which can be utilized profitably in the printing-office.

The position of errand boy is one which the average printer does not consider as worthy of his attention, but a word or two about the importance of this position, with respect to its influence upon the trade of the house, will convince the printer of his fallacy. The errand boy, through his frequent contact with customers, acts as representative of his firm, and so, should be guided in a manner to alleviate the possibility of his contracting habits contrary to the demands of the house. In the errand boy is reflected the spirit of the office and shop and his fellow workmen, and for this reason the employer should give special consideration to the prevailing spirit among the workmen and the quality of work produced. Work of an inferior character plus disagreeableness on the part of the workmen inflicts an evil attitude upon the errand boy, whose position pervades the spirit of indifference, and he will probably approach the customers in a manner commensurate with his attitude in the shop. While on the other hand, if the office breathes the spirit of good will and coöperation, the errand boy will catch up with the spirit, which will automatically reverse his attitude toward customers.

Another office which demands the attention of the employer is that of cost-clerk—giving special consideration to the problems of the "underworkers," those who handle the time consumed on the different operations before being totalled up. The cost system, by proper handling, should show the exact figures represented in the production of any piece of work. By improper handling the figures will inevitably go wrong, and if this result, the whole system may as well be discarded; for rather no system at all, than one which does not show the true status of any piece of work.

This clerk problem is a serious one and should receive a proportionate amount of attention, as an important factor in the conducting of a successful business is the retention of proper clerks. For after all, it is the clerk, as a cog in the executive wheel, upon whom rests the responsibility of the realization of profits. The printer entertaining lofty aspirations should early come to a realization of this, and exercise more precaution in the selection and the retention of his "right-hand" men.

Increasing Advertising Patronage for the Small-Town Newspaper

Number One

By C. L. CHAMBERLIN

THE successful publication of a newspaper in a small town is no easy task for the experienced newspaper man under favorable conditions. To make such a paper a financial success requires ability of no ordinary quality or quantity supported by sufficient capital to tide the paper over the dull seasons when advertising patronage runs low.

The principles of economics teach that the two ways of increasing business transactions are to market a greater quantity of the product to present buyers, or to increase the number of buyers. In either case the increase must depend upon an increased demand coming from present users or from new customers. When it is no longer possible to dispose of greater quantities to present buyers the only alternative is to seek new buyers.

Applying these ideas to the newspaper business we find the field opening in two directions, the subscription list and the advertising patronage. Circulation campaigns must, to a certain extent, precede new publicity efforts, since present advertisers feel little inducement to increase either space or rates on the same circulation that has been used. Hence, unless and until the publisher is ready to conduct a circulation campaign he can not well increase advertising rates. Whether or not he is able to increase the space used will depend so much on present results that he must first show better results before asking greater space. By increasing the circulation, naturally, results will increase. By making the advertising more attractive, fuller of the right "human-nature" appeal, present space may be made to pull better results. Hence, the publisher's efforts on this line will consist of getting into closer personal relations with advertisers, aiding in the preparation of copy and instilling in it all the qualities that attract and pull which he is able to command. This will take time, but when the advertisers are convinced, there are greater space contracts and more faith in the immediate results of advertising, all of which means more cash for the publisher.

A young advertising manager on a little city daily found that it was decidedly up to him to make the advertising end more remunerative for his employer. He looked over the ground and found many local merchants using small space when larger space could be made to yield proportionally larger results. Others advertised only at special occasions, such as the Christmas season and Fourth of July. His first effort was to make their advertisements more immediately resultful. For this purpose he got into the confidence of a number of the men whose increased patronage he sought. He showed them clippings of advertisements which mentioned new goods and gave a special inducement to buyers who brought the advertisement with them or who mentioned the fact that they had read the advertisement before coming to the store. This corresponds to the mail-order practice of keying an advertisement to tell the source of each inquiry or sale.

By this means this advertising man aroused the interest of a number of his patrons and started them on the track of making their advertisements read so as to ascertain whether or not inquirers were incited by reading or were simply following the general law of supplying a want when they came to the store. This idea was just what the advertising man wanted most of all, and when a merchant suggested embodying some-

thing of the kind in his advertisements, he would say, "That's the right thing. We could study out something if we had time; but say, if you want to leave it to me I'll fix it up back at the office and see that it's all right." And this being the idea of the merchant, to get help in making up his advertisements, he at once accepted, and our enterprising advertising man found himself at his desk two hours later with fifteen or twenty advertisements to revise and so word that their reading would incite the reader to immediate action, and influence him to remark to the merchant with whom he traded that he "saw it in your advertisement."

This was no easy task, but it began to work, and results came in from the first day. It was a small city and the merchants were only average, hence some of their advertisements may cause a smile to flicker over the features of the city merchant or advertiser. But these advertisements were a success and that is what counts.

For example, a dealer in agricultural implements, who had always used manure spreaders, drills, hay loaders and the like, in his advertisements, now came out with the statement that a carload of carriages, mixed styles, had just arrived. Every purchaser would receive a whip and a duster if he mentioned the offer in this advertisement. The morning after the advertisement appeared, a lady in the country called up this dealer saying that she never knew he sold carriages, as his advertisements always listed plows and drags. She wanted one of his best leather-cushioned top carriages brought out for her own use—"and don't forget the whip and duster," she added, "for I read about them in your advertisement." I do not know what the profit was on that buggy, but I do know that the advertising man had a faithful patron in that dealer who was noted for well-worded, well-spaced advertisements that sold many articles by direct inquiry.

A marketer who sold meats, fresh and salt, featured fish, fresh, salt, smoked and canned, and some fruits then seasonable, but not always easily obtainable from the surrounding farmers on account of the busy season on the farm. This dealer sent out his own team and collected early potatoes, melons, summer squash, all garden vegetables, apples, pears, etc., and the advertising man featured them so that buyers invariably mentioned reading the advertisement as many did on their own account from not knowing that these articles were kept in stock at such moderate prices.

Such sentences as these accomplished the result they sought:

"Fresh cooking and table apples only 15c the peck. Enjoy these tree-ripened apples instead of bothering with the imported, necessarily picked-green kind some use. But be sure to ask for home-grown as we keep both kinds." Such an advertisement invariably drew inquiries for "home-grown."

"Our windows won't show half the good things we have to sell. Our inside shelves and tables display a feast of seasonable fruits, fresh radishes and lettuce, artificially forced to quick growth, crisp, solid, white. Fresh onions with all the healthful nutriment, but with the sting left out. Clean luscious blueberries, brought by rapid night shipments, fresh, unbroken, ready for eating. Anything else you want. Ask for the 'New Kind' and get the best seasonable foods you ever ate. Just a trial, we ask—you will do the future asking."

Several merchants made day and hour offers, nothing new to city advertisers, but effective here as the people were not accustomed to them.

"Buyers who come in person and bring this advertisement will receive a pound of fine table sugar free on purchases amounting to one dollar. Thursday, from 9 A. M. till 5 P. M., all buyers of one dollar's worth of groceries will receive free a box of breakfast food or a can of salmon, or a big loaf of bread. Saturday, from 9 A. M. till 4 P. M., we offer the following prices on the goods listed, one lot only to a family—no 'phone orders taken."

"Just after harvest, when the dull time comes on the farm, put up that new wire fence you have been planning. Full supply of different styles on hand. Special offer for the month of August—you'll never buy fencing material any cheaper. Get our prices on what you need."

"Our poultry food is FOOD, not medicine. Just a mixture of grains in the right proportions to force young fowls to quick maturity for the profitable early fall market—just enough tonic added to maintain a healthful appetite. Don't make them scratch away their energy just when it is needed to force growth. Try a sackful and watch results. At Gay's Food and Grain Store."

These are a few specimens of the advertising this advertising man helped to get out, by which he proved to the local merchants and business men the way to draw immediate results from regular space allowances every day in the year. He says there is nothing in his plan that will not work with practically equal success in a local weekly paper. The special offers, inducements to say advertised, and definite hour sales, may all appear in a weekly. A little more space in each issue carefully divided among the different subjects to be featured will get the public eye just as readily as in a daily. As merchants see and understand the value of copy that produces immediate results, as compared with that which aims only to create a general feeling of good will and establish the fact of commercial existence, they abandon the old style general publicity and endeavor to make offers which draw visible results. And they buy with this purpose in view. A small lot of unusual fruit, something new in baked goods, the "latest creation" in ladies' and gents' furnishings—these and many similar commodities serve to feature the advertisements and to decorate the windows attractively. The merchant who doesn't effect a decided coöperation between windows and newspaper advertising is neglecting an important function of both. Novelties in headlines and in windows draw people into the store to buy the novelties, likewise some profit-making staples—sometimes simply to see.

One of the things accomplished by the advertising man was to secure a certain amount of advertising for practically every day in the week. For example, it had been the custom to feature eatables in Friday's paper and then to employ extra help on Saturday to attend to the crowd of buyers. He taught them to feature Thursdays and Fridays and to sell on those days. If the goods could not be paid for until Saturday night, tags bearing the buyer's name and address were attached and the packages were called for Saturday night. It caused additional handling, hence the advertising gradually featured Tuesday and Wednesday sales for cash as an inducement for the housekeeper to hold back a portion of the week's income for the purpose. This divided the trading so there was less on Saturdays and more early in the week.

By the various plans explained the advertising man was able to increase the space contracts to a considerable extent. Still the high-class literary specials, stories, editorials and the up-to-the-minute news service left a deficit which the advertising man was again instructed to fill. How he did it, by the only other possible method, according to the teachings of economics, by increasing the number of advertisers, will be related in the next issue.

ADVERTISING

Not my aims themselves
But what my neighbor needs
Supplied intelligently
Always succeeds.



HENRY O. SHEPARD

Founder of The Inland Printer, whose services to the printing arts have been distinguished by the Chicago Board of Education, the Old-Time Printers' Association, and Chicago printing arts organizations generally

EDITORIAL

A WHOLESOME recognition of a trade organization's responsibility is shown by the circulation of a bulletin from Matthew Woll, president of the International Photoengravers' Union. The bulletin is headed " A Grave Situation Confronting the Industry," and makes this appeal to the membership of the organization: " All members of the International Photoengravers' Union of North America are urgently requested to carefully use all chemicals, papers and supplies of all kinds. It is estimated that sixty-five per cent of all chemicals and paper used is imported, and since the European War the prices have advanced fifty to five hundred per cent. There is no immediate prospect of a reduction in price, and a very great prospect of not being able to get more supplies at any price; all due to the European War conditions."

The Henry O. Shepard Public School.

When the Chicago Board of Education decided some time ago to give to the printing trades a monument of public appreciation, its decision followed a line of reasoning, cohesive and logical, admirable in the servants of this democracy. That school buildings should be dedicated in the name of specific lines of effort through the names of men who have served these lines of effort particularly well, makes a text for emulation to inspire the youth receiving training in such schools, and awakens the pride and interest of all good citizens in their individual industries and the schools in which the future workers in these industries receive the foundations of character and development as creators, producers and Americans.

The far-reaching influence of THE INLAND PRINTER, the memory of individual and collective obligations to its founder, Henry O. Shepard, caused the printing trades to suggest the name of Henry O. Shepard as one fittingly representing a broad reach of benefit to the printing arts, and, therefore, one through which those arts would be justly monumentalized in a public school building bearing his name.

The Henry O. Shepard Public School is, therefore, the name of one of the new type of school buildings of the city of Chicago. Many of us whose memories of school days recall the crude and primitive places of learning in which we received our early training, comparing these limitations with the comprehensive care and magnitude of resources represented in the public schools of which the building under consideration is a type, feel a pang of something resembling envy and regret for what might have been if these opportunities had been ours.

The Old-Time Printers' Association, the most democratic organization in the printing trades of this age, decided to emphasize its appreciation of the motive of the Chicago School Board — to italicize it, so to speak. Thomas A. O'Shaughnessy, an artist of unusual genius and versatility, well known in the printing-trade circles for his ability, thoroughness and fine enthusiasm toward advancing Chicago culture in the arts, having specialized of recent years in church mural decorating and memorial windows, had developed a new method of making memorial windows with translucent colored glass made in America under his direction. It was proposed that Mr. O'Shaughnessy be commissioned to design and install a memorial window in the Henry O. Shepard Public School. The idea was adopted, the Old-Time Printers' Association and the various printing trades organizations contributing thereto, with almost no exceptions.

The devotion of Mr. O'Shaughnessy to this work was unremitting. The enthusiasm of all interested increased as the ideal inherent in the entire conception of the school and its memorial window became clearer as it was considered, so that on the day appointed for the dedication ceremonies, September 7, a notable representation of the various lines of effort in the graphic arts was present to witness one of the most significant acts of the citizenship of a great city in the public affirmation of appreciation of the art of printing and of printers.

The New York Meeting Is the Thing.

Bad business is not a reason why one should not attend the printers' gathering in New York. On the contrary, it is the most potent of reasons why one should attend. The harder the pressure, the greater the necessity of attending. No other place

will it be possible to secure so much advice on how to meet adverse conditions, or information on the results of efforts to baffle disaster, than at the Typothetæ convention.

Is the perplexed printer wondering how to bring in more business? Then he may get the tip he wants in the discussion about utilizing the office force in the development of business. Is the weak spot in his plant found in faulty estimating? Where else will he find more wisdom on the subject than will be found in the meeting-room and lobbies of the Waldorf Astoria, where all the world and his wife will be discussing estimating? Is he among those who are still debating the installation of a cost system? If so, a year's writing, reading and inquiry would not bring to him the knowledge that he can obtain by attending the convention. Or is his cost system too complicated or expensive? Then he should be all attention and his mind in the most receptive mood when the convention is devoting its time to " simplifying the system."

There is the human side of the meet also. " When Greek meets Greek, then comes the tug of war," is trite and inapplicable to modern gatherings. When printer meets printer nowadays there is the helping hand — the desire to aid the other fellow — which always results in a wider, better and brighter vision of the possibilities of the trade. There are always in attendance public-spirited persons who are abreast of the best the convention has, but who are assiduous in lighting the spark of ambition in the minds of those who are in the trade doldrums.

The gathering at New York spells Opportunity — especially for those who feel they can not afford the time or the money to attend. Their great need is a new point of view, and that will be in the air and on the tongue at the convention.

War Shows Need of Organization.

The expansion of business develops many complexities that defy the efforts of individuals, or small groups of them. Organization is becoming more and more a necessity, and the individual less and less potent in affairs. The European war brings this to our attention very forcibly. Only a few years ago war correspondents told stories of regiments and companies and officers. Now the papers tell us only of armies and corps and divisions. A regiment is rarely mentioned, and as for a soldier, unless he has won some fame in the eyes of the world — frequently in the arts of peace — his death is not recorded in the dispatches.

In another way the war brings to our minds the effectiveness of organization on a large scale. Here and there throughout the country the people are feeling the pinch of not being able to trade with Germany. While her volume of foreign trade puts her in second place among the nations, she appears to have specialized in necessities, and has become an indispensable factor in the commerce of the world. We wake up and find ourselves deprived of colors and dyes and innumerable articles, while as a matter of fact Germany is first in the production of but one of the great staples, which is sugar. When we ask ourselves why the people of a comparatively small country are so important in the world's work, we find them to be the people who of all others have made the most and best use of organization. For a number of reasons the German government has aided the arts and sciences as has no other government. Research, experiment and the study of technical subjects have been fostered and pushed by the authorities. In the matter of the distribution of products, the Germans have played an official hand in a manner entirely different from that of English-speaking peoples. When large combinations of capital began to confront the old style of production and distribution, the Germans did not for long try to curb them in the interest of competition. It obtruded itself in the directories of syndicates and cartels, and in its organized capacity protected the interests of the consumer. While we were, and are, trying to curb the march of combination to the distress of business, the Germans went right ahead. They have demonstrated most thoroughly that in these days of big affairs things can be accomplished by the largest possible organization that would be impossible by smaller groups.

There is a lesson to the printing trade in all this. It will be a generation or so — if ever — before the American people will submit to the interference of the government in business and other matters in the manner that has been characteristic of the Germans. Meantime, however, conditions are such that we have to move forward through organization if we are to progress with the least friction and the most profit. To bring the subject home in the printing trades, the lesson seems to us to be that the members of the various " parent " organizations will have to make them more effective. If we are to eliminate waste of effort, the largest groups should do the business for the greatest number. As an illustration in point, there is the United Typothetæ and Franklin Clubs of America asserting jurisdiction over the continent. There are five or six trade unions making the same claim for their members. A pertinent problem that is more or less troublesome to every member of these organizations is that of shop practices. They vary in localities and even in offices, and yet shop practices have a very great

influence on costs, on one hand, and on the ability of men to produce, on the other. The unions, on their side, are necessarily advocates of standardization, and shop practices should be standardized. No one will deny that. It is very evident that this work can be done more satisfactorily by representatives of the large organizations than by the fifteen or sixteen hundred local organizations that represent employees and employers in the printing industry of America. It is not going too far to say that this is a subject that will never be satisfactorily, or nearly satisfactorily, settled except through the agency of the big organizations.

There is no good reason why the initial steps should not be taken now. The problem will have to be solved that way, for look where we will, we find that in this day of big things it is organization — be it corporation, association or union — that is capable of officially handling complex problems that arise from our doing business on the large and complicated scale necessary in this twentieth century.

The Trade That Leads.

From the heart of the storm-tossed British Empire we have word of the progressiveness of the followers of Caxton. Our old friend, the monthly " Members' Circular " of the Federation of Master Printers (which it is expected will be superseded by " Special circulars issued from time to time "), in the July number told us of the fraternizing of German and British employing printers who visited the Leipsic exhibition in a body. It was a humanizing story.

August tells another story of humanity and leadership — a story of which our cosmopolitan craft may be proud. Here we find the council of the employers' association of London acting as an emergency committee for the national Federation.

Among the mass of questions that arose with the sudden precipitation of Great Britain into a state of war, the first the council endeavored to answer was the important one, " What shall we do about our men? " It advised consultation with the various chapels and a recourse to short time rather than discharges. The organizations of employees also made it known that they were suspending all movements in reference to hours and wages, and also rules which were incompatible with war conditions. The feeling of amity born of threatened danger is shown when the employees suggested that apprentices be exempt from short time and the employers replied that they felt the suggestion was not unreasonable, but made a counter-suggestion that apprentices " receive a sustenance allowance." The men also wanted the " short time " arranged so that they could have " complete days off," for the reason that it would obviate the necessity of paying traveling fare, and food at home could be obtained more cheaply than in " eating-houses in the vicinity of the works."

The attitude to be taken by printers toward customers and on prices also received attention, and the trade was warned against cutting prices because there happened to be a temporary scarcity of work. It was suggested that customers be told that existing schedules and ordinary charges would have to be changed if conditions forced up the cost price. It appears that some patrons took advantage of the moratorium and were not paying their bills. Deputations of the leading printers waited on these houses and endeavored to induce them to do business in the ordinary way as long as possible, and doubtless out of this movement came the suggestion from one of the heads of the celebrated W. H. Smith concern, which gave Britain's business men their war-time slogan, " Business as usual."

The London committee saw, however, that considerate arrangements for continuing work was only a portion of the problem confronting it. It began a stimulative campaign through the press and on the celebrated hoardings of Britain, the bill-posters doing their work without charge.

Among the arguments presented the public was this triphammer appeal:

" WAR AND WORK — EMPLOYERS' APPEAL TO BUSINESS MEN AND THE PUBLIC.

" You are keenly anxious to help at this crisis in our history.

" The wage-earner will be in want of help.

" Employment is what he will want to provide for his daily wants.

" Employment means wages — wages require money.

" Money for wages can only come from work done for wages.

" Wage-paying in manufacturing trades must soon cease unless orders for *work* and *payment* for *work* are forthcoming to the utmost.

" No worker will be discharged so long as money is available for wages.

" Help at this hour by giving orders to the utmost.

" Help by paying promptly and readily for work already done, work now in hand, and work to be done hereafter.

" If you pay your accounts your creditors will pay theirs, and those who owe you money will pay you.

" There will be no starving people on the rates.

" You will have truly served your country in the hour of need."



THE TRIBUTE OF THE AGES.

One of a series of seven remarkable photographs from life, representing the evolution of arms and ammunition, from "A New Chapter in An Old Story," produced by The Search-Light Library of New York, for the Remington-Arms UMC Company.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

To Prevent Ink Drying in the Cans.

(1650) An Oklahoma printer writes: "In reference to the scumming of ink in cans, I have used water in the ink can, keeping the surface of the ink covered. I find that with cheap inks the drying goes on just about the same as if the water were not used. It seems that reds and greens are affected the most. I attribute this drying of inks that are covered with water to the chemicals used. I find that oiling a piece of stout manila and pressing it down on the surface of the ink keeps it from drying."

Neglect of Press Fountain.

(1653) M. L. Moody, a Texas printer, writes: "Would like to offer a suggestion in regard to Query No. 1642 in pressroom department of the August INLAND PRINTER. If my surmise is correct, the fellow in 'misery' is a printer in a country newspaper shop. In such places a press is sometimes neglected, and the fountain is seldom, if ever, cleaned. This would, of course, make an even color difficult to secure. On some presses I have noticed that the fountain blade is only slightly sloped toward the roller, and if the fountain in question is so constructed, it must be nearly full of ink or it will not work satisfactorily. If he will clean the fountain and fill it with ink he will probably be able to correct the trouble. Doubless a first-class pressman would not dream of such a cause for the trouble, but it has several times come under the observation of this printer.

Press and Ink Not at Fault.

(1651) Submits a stock pedigree printed on two sides on bond paper in black ink. The complaint of the printer is in regard to the appearance of the linotype slugs, and is as follows: "What is the matter with the presswork on the enclosed job? Is it with the presswork, the press, or the ink? This is all linotype composition and, therefore, is new type. The form has been planed down and locked up several times in an effort to better the appearance of the job, all to no avail. We are using the best quality of inks. We would appreciate it very much if you would give us the benefit of your experience in printing, to the end that we may turn out a better job. We are enclosing a stamped, addressed envelope for your reply. Have written the inkmakers about the matter and asked them to look over the ink and tell us if that is where the trouble is."

Answer.— The appearance of the impression would indicate that the black or filled-up lines are higher than those adjacent, which print legibly. The fault is, therefore, in the slugs and make-ready. The make-ready is incomplete, as all the leaders punch the stock. We suggest that you have all bad lines reset, and before putting the slugs in the form measure them with a micrometer. They should not be over .918 of an inch in height. Use a hard tympan for a form of this character. It will, of course, take more time to make it ready than if a soft tympan was used, but the print will be sharper and the slugs will last longer. The rollers should be fairly hard and without gashes or cracks. The ink must be stiff so as not to spread unduly with the heavy impression. The pressboard or metal sheet should be placed just beneath the top sheet; this gives the greatest firmness to the tympan, and in combination with a careful make-ready, will diminish the wear on the slugs.

Used Too Much Ink.

(1649) Submits a gummed label, 5 by 9½ inches in size, printed in red ink. Part of the form is type and brass rule, a small part being a solid plate. Evidently the labels were printed four-up. The writer, who signs "Young Pressman," states: "I made a job ready, of which I enclose sample section. The plate and the type were printed together. I mixed the ink with cornstarch so as not to let the sheets offset, but after a few impressions the plate would show light, while the type had the right amount of ink. To make the plate take enough ink, I had to run quite a good deal of color; then the type had too much ink. I was at a loss to know what to do. Can you give me any remedy for this, and also how to mix ink so as to cover the plate well and not have too much ink on the type?"

Answer.— If you had used the proper grade of ink you would not need to add cornstarch to prevent offsetting. Our suggestions are: (1) Submit a sample of stock with impression of the form to your dealer and secure a suitable ink. (2) Use all the form rollers possible. (3) Use a hard tympan, which will enable you to carry more impression for the solid plate and yet give sufficient pressure for the type and rules. (4) As the work is printed, lay out the sheets on racks in small lots. The slight amount of offsetting will cause little or no harm on gummed labels.

Setting the Cylinder on Bed Bearers.

(1648) "I desire some help in setting the impression on a ———— two-revolution. Having set the cylinder so as to ride firmly on the bearers, and then placing a full form on the press, I discover that during the impression the cylinder does not ride the bearers at all. I should think the cylinder would remain in firm contact during the impression of a form as well as without it. Please tell me whether it is necessary for the impression to be strong enough to lift the cylinder that much. The impression on the stock is just right and it is not too heavy."

Answer.— It is possible that the reason the cylinder bearers rise from the bed bearers with a heavy form is on account of wear of cylinder journals and shaft. This wear takes place slowly, but it is continuous. A new press may run a year before such a condition prevails, and if light forms are run more than heavy forms a much longer time will elapse before sufficient wear will occur to require



Illustration from Menu Brochure Designed by Carl Scheffler.
Reproduced by permission of Marshall Field & Co.

compensating for by the adjustment of the cylinder. All presses are subject to wear. We suggest that you again place a heavy form on the press and put just enough packing on to bring the tympan about one manila above the cylinder bearers. Place two strips of French folio on the bed bearers and turn the cylinder until it is taking impression. Try drawing out the strips. If they can be withdrawn, the next step is to get the bed back to the rear of the press and remove one sheet of tympan. Then bring your cylinder down a trifle and repeat test. When the cylinder is finally brought down so the bearers are in actual contact while printing a heavy form, you will find that you are carrying relatively less tympan than now, and you should also find that there will be no slurring on the ends of pages.

Slurring of Imprinted Line.

(1652) Submits two lithographed letter-heads on which the name of a bank is imprinted on a platen press. On one sheet the line shows a strong slur, while on the other sheet it prints perfectly. The printer writes: "The enclosed sheets, printed on two different presses, show the trouble we are having. The one that slurs was printed on a ——— press, on which just recently two rollers jumped out into the impression. On this press a light form will slur. I leveled up the impression, but it still slurs. In printing the lines, we found it necessary to lift the form and put it on another press, where it prints all right, as the other impression enclosed will show. The typewriter part of the form was run on the press without slurring, but the black would slur. Please suggest a remedy."

Answer.— The impression on the slurred form shows it to be too heavy at the top. This may account for the slurring. After printing a heavy typewritten-letter form on the press, the platen should have been leveled up, especially if there were any alterations of the impression screws for the heavy form, which seems probable. We suggest that you use about four sheets of print and a top sheet and level up the impression, then lock up the imprint lines with bearers and make the form ready. Be certain the form is not sprung. It should not slur. It would also be advisable to increase the stress of the roller-carriage springs, as they will have a tendency to remain in firm contact with the type-form.

THEIR EYES ARE ON US.

From the Straits Settlements we have evidence of how closely movements of our Government are watched in the East. THE INLAND PRINTER received a communication dated August 12 from the house of Periera & Co., of Singapore. At the foot of the letter-head there was an item reprinted from the *Straits Times* of August 4 last. The manner in which the house brings the matter to the attention of its correspondents shows a desire to embrace any business opportunity to not only keep affairs moving, but to expand.

Under the heading "The War — Press Opinion with Regard to Business in the Middle East," this quotation follows:

"The registration of ships of other nationality by the United States means that the great nation of the West does not intend to be a passive spectator. This move will enable her to take the bulk of the world's sea-borne trade under her protection. Locally this may have an enormous remedial effect. . . . Before very long a big trade may be organized and it may be the salvation of our industries."

So far as the United States is concerned, here is a voice from one section of the British Empire imploring Americans to go down in the sea in ships and do business. It is hardly necessary to state that Periera & Co. are anxious to get in touch with American manufacturers and dealers.

A SUFFICIENT REASON.

"Rudolph," said the judge, not unkindly, "here you are again charged with drunkenness. What have you to say?"

"Judge," began the Teuton, "I tell you, I vas painting a house in de nord side by a home where der vas a French poodle dog. Den a lady comes in and says to dat poodle: 'Come here, Bismarck.' Den I ——"

"Discharged!" roared the judge.—*Buffalo Commercial.*

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A Misconception of Grammar.

J. E. J., Riverside, Washington, writes: "I have had a little discussion as to the grammatical correctness of the sentence, 'Many thousands of dollars of damage have been done by this disease.' It seems to me that 'thousands' is the simple subject, and is modified by the phrases 'of dollars' and 'of damage,' and is itself, of course, plural, therefore taking the plural verb. My opponent maintained that it was 'damage' that was done, but I fail to see the discretion of using the phrase 'of damage' as the subject of the verb."

Answer.— The sentence is clearly a statement that damage has been done, not that thousands have been done. "Damage" is the grammatical subject, and "many thousands of dollars of damage" is the logical subject. Making "thousands" the subject, and the verb plural to agree with it, simply kills the sense of the sentence, which is as if it were written, "Damage that will cost many thousands of dollars has been done," or "Damage has been done that represents a loss of many thousands of dollars." We can not afford to let hasty notions of grammatical construction overrule the true sense of our expression. Words that actually express that sense unmistakably are correct whether they accord with puristic notions of systematic grammar or not. But as a matter of fact the use of the plural verb in our sentence is as ungrammatical as anything could be. It is just as clear that "damage" is the subject of the verb as if we said, "Great damage has been done," the qualification of damage being simply expressed by the use of more words, and more definitely. All the words that precede "damage" form together merely an adjunct to that word, in the function of a single adjective, and no word among them is reasonably suggestive of acceptation as the subject of the verb. The verb and its nominative must together express something sensible in relation to the rest of the sentence, which is not even suggested by reading here that thousands have been done. We repeat, and wish to make it very emphatic, that the only possible intention of the sentence is that damage has been done. Our correspondent's misconception probably results from overexertion for strict application of a rule of syntax as stated by some grammarians, which rule is correctly applicable in some cases and not in others. On looking for example in Goold Brown's "Grammar of English Grammars," nothing exactly like our sentence was found among his collection of erroneous sentences from various authors, but the fact was emphasized that similar confusion of numbers is much more common than it should be, though the commonest error seems to be the converse of that made by our correspondent, and to be like that shown in a newspaper heading noticed at the moment, "Heavy decrease in bank clearings reflect slackening of business operations." Goold Brown has sixty large pages about the syntax of verbs, and errors as to number, like that we are considering, occupy a large number of them. Much of what he says is mere faultfinding without much value, but the real teaching is generally very good. Brown and all good grammarians confirm substantially what is here said as to the syntax of the disputed sentence of our letter. If a man finds in any grammar-book a statement that truly supports the notion that "thousands" is the subject in that sentence, he may rest assured that the book is not a good one to accept as undoubted authority. In fact, it is doubtful whether any such book has ever been made on any subject.

More Questions as to Number.

J. F. W., Westfield, Massachusetts, sends this: "I should like to have your opinion on a few questions over which I find myself at odds with a man of broad education. The *Springfield Republican* contained this in an editorial: 'There are no end of projects awaiting their [the Council's] disposal.' It had been criticizing their spending so much time on unimportant matters, and then it went on to say 'There are no end of,' etc. The expression is colloquial, I admit, but the question was not on that point. My friend contended that there is no authority for the plural verb. I maintained that it is correct, just as one might say, in answer to the question, 'Were there many people there?' 'There were no end of people.' Compare 'There were a lot of people.' A bank in Springfield had a large sign painted, reading 'The Third National Bank are to build here.' My friend ridiculed it. I contended that while 'is' might be better, still he had no right to ridicule 'are' as wrong; that they simply happened to think of themselves as plural when they wrote the copy for the sign, and that they had a perfect right to do so. 'The contents of this package is made up of,' etc., my friend claims is wrong. Of course it is simply a question of whether 'contents' can be used as a singular noun. I claimed that the 'contents' of a bottle or of a package of cereal, for instance, is singular and not plural."

Answer.— I do not know of any definite authorization in books for the plural verb in "there are no end of projects," as the grammarians generally seem to ignore such colloquialisms. But it is supported by the authority of common sense and of usage, so far as such expressions may be called matters of usage. The thought in such a case is undoubtedly of the projects, and the "no end of" is merely a substitute for "many." A speaker or writer in using the expression must intend "projects" as the nominative of his sentence, and with this plural subject he should use a plural verb. A singular verb would be wrong, as it would treat an adventitious adjunct as the principal naming word. "No end of" is one of the exaggerated or

hyperbolic substitutions for plain idiomatic locution that are so common in our vernacular, and which utterly disregard all regimen of grammatical accidents, sometimes happening to accord with syntactical rules, but becoming fashionable whether they properly fit grammatically or not. Greenough and Whittredge, in "Words and their Ways in English Speech," have an interesting chapter on "Hyberbole and Exaggeration," which would better illustrate and elucidate my intention if perused in full, but from which I can quote only this: "Exaggeration is often regarded as an abuse of language, and so, indeed, it may become if it is recklessly indulged in. But it is a natural and ineradicable tendency of human speech, and has played its part in the development of our vocabulary. . . . There is nothing 'modern' about these tendencies. . . . This hyperbole is occasionally seen in other connections, as 'extravagantly fond,' 'passionately fond,' and the like. Sometimes it crosses itself with courteous tendencies, stealing the livery of the devil to serve heaven in. Thus one may hear, in sober utterance, monstrosities like 'Thanks, awfully!' and 'Awfully good of you!' In the same dialect the hyperbolic 'infinite' and 'infinitely' have been replaced by 'no end,' thus giving the somewhat ludicrous 'Thanks, no end!' and other exaggerated expressions which embody this jocular substitutionary form." While I am not strongly inclined to attempt anything like a reformation of the ineradicable tendency, I most emphatically assert that it would be absurd to allow the substitutionary form to supply a factitious singular subject in place of the actual plural subject, "projects." The other questions are amenable to very similar reasoning, and my decision in each case, as to other persons' expression, would be in favor of leaving the persons perfectly free to use what words they choose. The "bank" in the building case, for instance, evidently means the people, and the plural verb notes this fact correctly. "Contents" is essentially a plural word, and strictly demands a plural verb; but when the thing contained is one body, like fluid in a bottle, it is at least not very reprehensible to say "contents is."

Written for THE INLAND PRINTER.

"NEWSPAPER DAY" IN CALIFORNIA.

BY L. M. EDHOLM.

THE sending of special-feature newspapers to Easterners was so successful in advertising the resources and opportunities of San Diego that Judge Thomas J. Hayes of that city suggested a "Newspaper Day" for the whole State of California. The day has been officially set for October 1. In commenting on the scheme, Judge Hayes said: "The state-wide newspaper day in California, October 1, is going to be a marvelous success in producing results. In San Diego we first tried post-card day with some success and then newspaper day with marvelous success. In a single day 50,000 copies of San Diego papers were sent to all parts of the United States and Europe. The cost of mailing a newspaper is only a trifle more than that of mailing a post-card, and for the purpose of conveying information a newspaper is worth more than one hundred postal cards.

"People coming to the two great expositions will want information in regard to all parts of the State. For the distribution of general information pertaining to a locality there is nothing equal to a good newspaper published in that locality. It goes into detailed explanation of what people looking for new locations desire to know.

"The slogan should be, 'See California in 1915! See every part of the State; see the two great Expositions at San Francisco and San Diego; see the Santa Clara and San Joaquin Valleys; see the Big Trees, take a ride on the great Pacific Ocean, which will soon be a big Ocean of Commerce.'

"The varied resources of the State will be made known to people in all parts of the world through the million or more newspapers that will be mailed to them on that day from California by their personal friends.

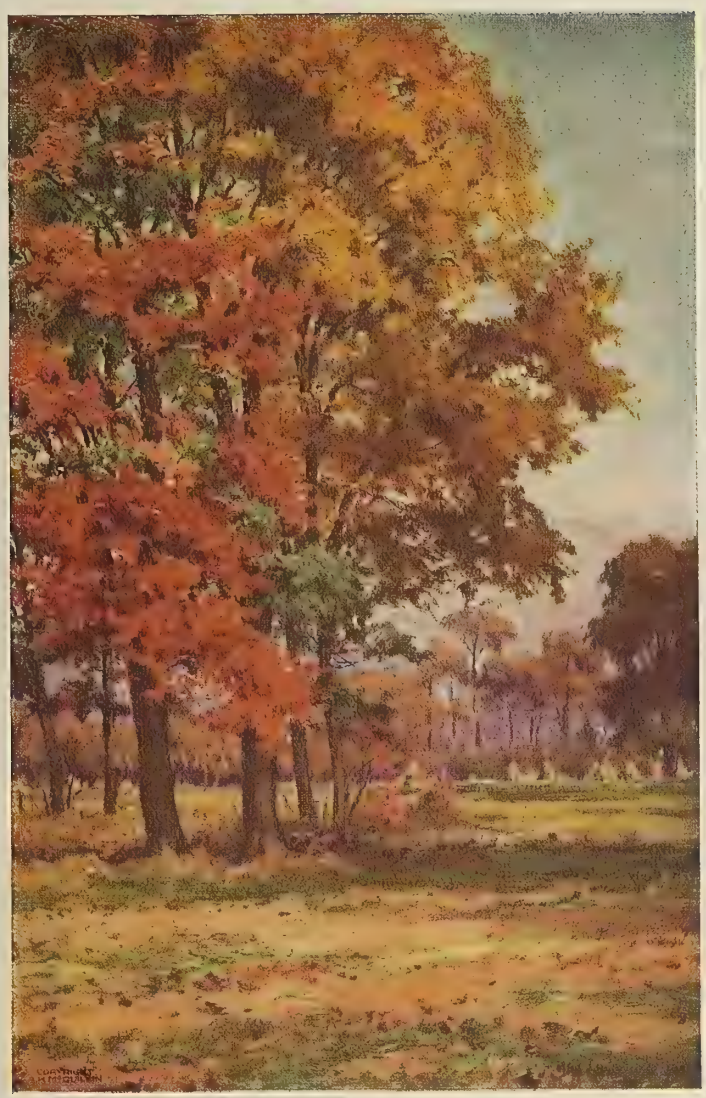
"People will read and reread these papers, then pass them around. They will be read at every fireside and by every member of the family. They will be commented on by eastern newspapers. In this way these million or more newspapers will be read by ten million or more people, enlightening them as to the two great expositions in California and the advantages of living in the State.

"The cost of sending one million newspapers will be at least $50,000, but it is divided among the people of the State. If each one does his or her part it will cost them a nickel each and will be a great pleasure instead of a burden. Going from one friend to another, it has a personal touch, an individuality. It acts as a personal letter. It has been tried out and the effect is magical."

Every city and State is falling in line and taking up this matter, and it is expected that more than a million copies will actually be distributed on October 1, the State-wide Newspaper Day."



A CEDAR WAXWING'S NEST.
From Historical Collection of H. W. Fay, De Kalb, Illinois.



RUSSET AND GOLD.

By Max Gundlach, Palette and Chisel Club, Chicago.
A reproduction of one of eight paintings presented to The Henry O. Shepard School, Fillmore and Mozart streets, Chicago, by The Henry O. Shepard Company.
Engraved by Wells & Company, Chicago.
Printed by The Henry O. Shepard Company, Chicago.
Process inks by Chas. Eneu Johnson & Co.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

STEREOTYPING IN EGYPT.

To the Editor: SOUTH SHIELDS, ENG., Aug. 13, 1914.

I notice in your issue of August, 1914, page 753, your correspondent, Arthur Garrels, states that neither in newspaper nor jobbing offices is the stereotyping method employed in Egypt.

I beg to draw attention to the fact that in 1906 the proprietors of the *Al-Mokattam* purchased from us a rotary stereotype web printing and folding machine, with full stereotyping plant, for printing their newspapers.

These machines are worked entirely by natives of Egypt, and the papers produced consist of four, six and eight pages.

These machines were made by this company under the patents of R. C. Annand, our managing director.

W. M. ANNAND, *Director,*
The Northern Press & Engineering Co., Ltd.

SOME PLAIN FACTS ABOUT PUNCTUATION.

To the Editor: BROOKLYN, N. Y., September 1, 1914.

I was very much interested in the article in your August number, entitled "Some Plain Facts About Punctuation," by the scholarly Mr. Teall.

What he says about the carelessness and ignorance of those who write for the press is very true. In speaking, people punctuate unconsciously; in writing, they seem unconscious of the fact that such a thing as punctuation exists at all.

Mr. Teall's opinion as to the correctness of putting a comma before a conjunction may be open to question for the reason that a conjunction joins the two words together, while a comma separates words. Can a thing which is joined be separated? I merely ask the question without pretending to decide the matter.

Modern usage seems to favor the elimination of much that was formerly thought indispensable, such as italics, accents, and punctuation-marks. (I put that comma in this time.) The theory seems to be that an educated reader can supply them for himself, while an ignorant person would not understand them anyway; though this theory is used as an excuse for much careless work, and is dangerous if it is carried too far.

Unfortunately punctuation, capitalization, and the use of hyphens (both in dividing and compounding words) can be agreed upon by no two people. Every one is a law unto himself. The result of this variance may seem trivial until we come to calculate the amount of lost time that is caused in the printing business by it. Printing is the sixth largest industry in the United States, and I venture to say, without fear of contradiction, that no other industry in the country suffers such an enormous waste through lost time as does printing, just on account of the differences of opinion existing between editors, proofreaders and compositors. It is high time that the efficiency expert looked into this matter. I believe it would surprise him.

In the old hand-set days the compositors had to make corrections in their own time, but now the office has to pay for them. In most offices one of two extremes is the rule (there seems no middle course): Either the work is printed bristling with errors, due to "railroading" it; or the machines are kept busy on petty corrections of violation of so-called "style" that form an intolerable nuisance and increase the expense of composition at least thirty-three and one-third per cent. Do not suppose from this statement that I have any ill will toward proofreaders as a class. I have been both copyholder and proofreader, and it is a thankless task as a rule, for you get more blame for failing to see one error than you get credit for correcting the ninety and nine. But, and I ask it in all kindness and much, very much, seriousness, why does the average proofreader quibble so constantly over matters of little or no moment? Why does he try so persistently to manufacture errors where none really exist? Why does he not realize that his own interests and those of his employer are best served by using common sense and judgment in his corrections, remembering that, while his work should be correct, there is not one person in a hundred thousand, outside of a printing-office, who, in reading the finished work, will know or care an iota about style. Of course, in all the best offices the copy is carefully edited before it goes to the machines, but in the average office this is thought too expensive — an error, to be sure, but one that persists.

Now, all this is simply an introduction to the important part of my letter. Having pointed out an evil, I must naturally be asked for a remedy. I think there is a remedy, and a far-reaching one, that could and ought to be employed. I think we will all agree that the dictionaries are rather confusing. Some of the later ones are a study in themselves, and a study of what? Very largely a study of "how not to do it"; veritable Circumlocution Offices when it comes to divisions and compounds: "Who can decide where all pretend to know."

There is the Spanish Academy, and, I think, the French Chamber of Deputies, to decide questions governing the languages of those countries. Can we not follow their example? With the large influx of foreigners coming to our shores continually, it is going to be increasingly difficult to keep our language to any kind of a standard. It is a trend (if you will pardon the word) of modern times to classify and standardize everything else — why not language? To be sure, a living language must grow, but it

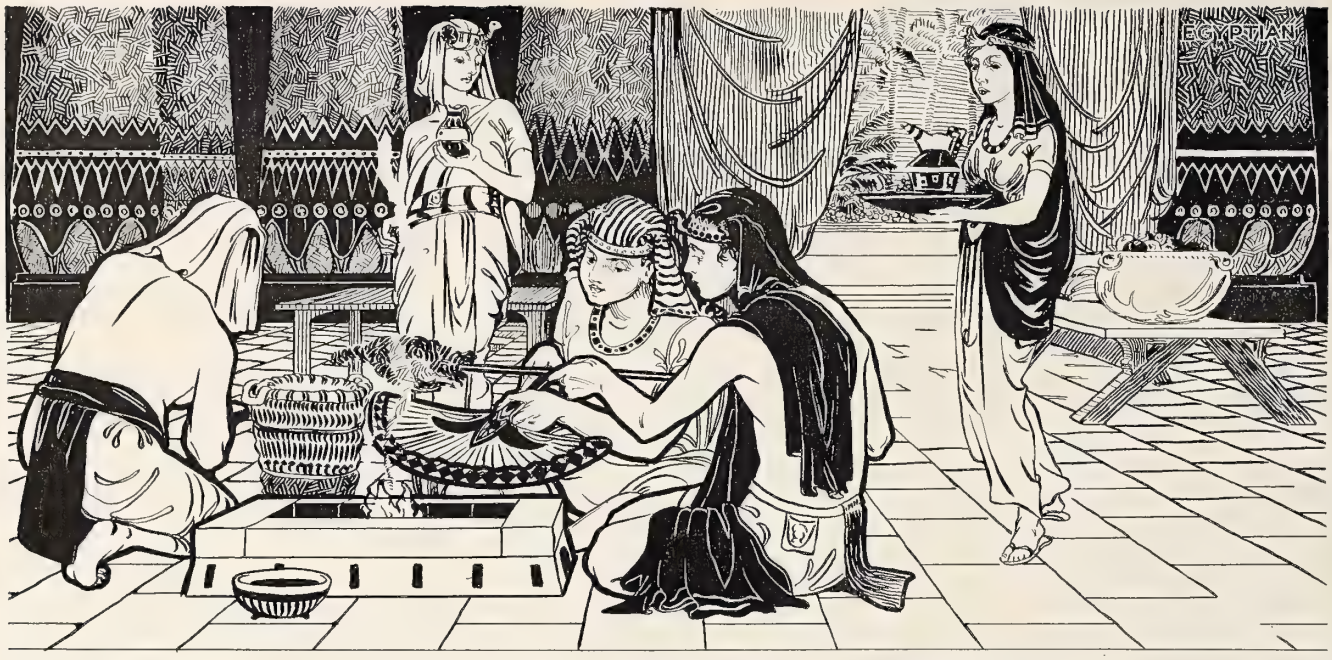


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should be trained, rather than allowed to grow up in a haphazard fashion, destroying all that is best of the parent stock. I think it would be possible for Congress to appoint a board, consisting of acknowledged scholars (minus spelling reformers), who could classify compound words, capitalization, pronunciation, etc., and that it would be a great advantage to the country at large. The expense need not be prohibitive, as many of these men would serve for the honor attaching to the position. I am aware that their rulings could not be enforced, but I believe that a majority would accept them and, at any rate, some kind of a standard is better than none at all. If Mr. Teall, Mr. Vizetelly, and a few others of like attainments would consider what I have suggested in what, I can assure you, is a very humble spirit, I think it would not only be a boon to the printing business, but would make for higher, better and sounder scholarship. JOSEPH C. WHITE.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

SHEFFIELD bookbinders and machine-rulers have secured an advance of 1 shilling per week in their wages.

A MAKER of inks is announcing to his customers that all consignments of his inks seized or destroyed by the enemy will be replaced free of charge.

THE printers of Greenock, Scotland, have obtained an increase of 2 shillings (48½ cents) per week in wages; the rate is now 38 shillings ($9.24), the same as in Glasgow.

THE government has commandeered the available supplies of lead and antimony, and consequently printers' metals have gone up in price twenty-five to fifty per cent.

THE newspapers all over the country have reduced their sizes since the beginning of the war, the circulations being so large that the biggest stocks of paper would soon be exhausted.

ACCORDING to government reports, the English typefoundries' exports of type in 1913 reached the value of £89,729 ($436,532), as against £77,161 in 1912 and £61,751 in 1909. Among this country's best customers are the British East Indies, the Argentine Republic, Canada and France.

TO GET out the desired supply of the new 1-pound notes, Messrs. Waterlow Brothers and Layton, Limited, London, worked continuously day and night. Forty machines turned them out at the rate of about half-million an hour. They are printed on postage-stamp paper, which was the only paper of which the government had enough on hand.

A CORRESPONDENT in the Glasgow *Herald* says: "Might I, in a moment of irritation, suggest that wealth awaits the newspaper which first classifies its war reports for the convenience of readers. I suggest as headings: Official Reports, Creditable Reports, Doubtful Reports, Rumors, Lies, ——— Lies, Obvious ——— Lies, which we print with all reserve." Amen!

THIS year is the tercentenary of the publication of the Laird of Merchiston, John Napier's work on logarithms, which is the first book in which these invaluable aids in calculation were mentioned. Napier's fame as their inventor is challenged by the claims made for Jost Burgi, a Swiss mathematician. The book of the latter did not appear until 1620, and was minus the key to his logarithm tables, which was discovered in a manuscript in the city library of Danzig (Germany), in 1856, and published the same year.

THE members of the Federation of Master Printers and Allied Trades who took a trip to Leipsic in July, to visit the international graphic arts exposition, upon their return spoke in high praise of their delightful experiences. The program of the tour was a very interesting and varied one, and the visitors were received with hospitality on all sides. In addition to the exposition they visited many large establishments connected with the graphic arts, such as Karl Krause's machinery works, the Schelter & Giesecke typefoundry, the printing and lithographing works of Oskar Brandstetter and the Enders bookbinding shops at Leipsic, and while in Berlin they were taken through the Government Printing Office. They were much impressed



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by the thorough organization in all branches of the German printing trade. One most enjoyable feature was a trip on a Zeppelin air-ship. The English printers thought so well of the exposition that they spread the advice among their fellow craftsmen not to miss visiting it. It is therefore much to be regretted that the great international quarrel prevented the advice being acted on.

A FIRM of London printers recently asked for the appointment of an arbitrator to determine matters in dispute with some of its girl employees, which had led to the stopping of work and a sympathetic strike in another department. The employees' union concurred in the request, and Sir Ernest Hatch, Bart., was appointed to act in the desired capacity. After hearing all parties and having visited the works of the firm, he decided that the employees were justified in considering that the request to work two machines was unreasonable, but that they were wrong in refusing to try the proposed new method. Sir Hatch also decided that all the employees should be reinstated under the conditions existing prior to the dispute.

GERMANY.

THE F. A. Lattmann printing-house at Goslar-am-Harz, which, ten years ago, celebrated its third century of existence, recently built a new addition to its plant, to take care of the increased demand for its playing-cards, which are a leading specialty of this concern.

IT is reported that a preacher at Algringen, Loraine, Herr Hanstein, has invented a new typesetting machine which is much simpler and costs eighty per cent less than the present machines. The report gives us details as to the principles and construction of the new device.

ON July 1 was begun the publication, at Berlin, of a daily literary journal, entitled *Deutsche Bibliographie*. Its prospectus announced a continuous list of all newly issued books, with short descriptions of their contents; also announcement of works about to be published. In addition there will be reprints of noteworthy critiques appearing in prominent journals and magazines, notes regarding rare books and manuscripts, and reports of the doings of scientific societies and institutes.

THE daily papers, about the first of September, published a report, which very probably is untrue, that incensed Germans set fire to and destroyed the pavilions at the Leipsic international graphic arts exposition which were erected by France, Russia and England to house the exhibits of these countries. The commissioners in charge of these pavilions had already closed them and taken down their national flags on August 2, because of the political situation.

THE Royal Library at Munich has for some years been making a collection of photographic reproductions of old manuscripts — complete works as well as parts of such and single sheets. It is intended to serve the sciences which have to do with manuscripts. The photographs are partly copies of originals in the Royal Library and partly copies of originals in other institutions, both domestic and foreign. This central depository accepts all such photographs which have served their purpose in other hands and which lie unused in the files of savants, whose heirs generally throw them away. As soon as the size of the collection warrants, a catalogue will be gotten out. Donations (and also loans) are therefore welcomed.

INDIA.

CRAFTSMEN in civilized countries will be surprised to note that in India there are no associations or unions among printers, compositors, publishers or typefounders. There are about three thousand printing-presses in India, but of these but few are in the hands of progressive people.

INDIA'S oldest newspaper, the Bombay *Gazette*, is now no more and the company publishing it has gone into liqui-



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dation. Every attempt was made to continue issuing the paper, but the supporters did not care to increase the great deficit it had been running under for some time. The Bombay public keenly feel the want of good daily papers, as there are now only three English dailies for a population of one million people.

THE Hon. Rai Bahadur Ganga Prasad Warma, who was a vernacular journalist and editor of *Advocate* and *Hindustani* of Lucknow (both of which he founded), died recently at the Indian Club, of Naini Tal, aged fifty. He had for years been one of the notables of Lucknow and a prominent figure among non-official members of the provincial legislative council. As a mark of respect to his memory the courts, public offices and markets were closed the day of his obsequies. He was a profound journalist and a keen politician, as well as a stanch supporter of Indian manufactures. He took a great interest in the library movement (which is still in its infancy) and to assist it gave his library to the public. He was a fellow of the Allahbad University and demonstrated much interest in educational matters. For twenty-seven years he was a member of the Lucknow municipal board and at his death was its senior vice-chairman. He was also an energetic member for several terms of the United Provinces Council.

SPAIN.

THE paper-mills at Almeria make large use of esparto grass in the manufacture of paper, turning out weekly over 1,500 tons of esparto paper, two-thirds of which is intended for writing and printing. Spanish and African esparto grass is used, of which the former is found to be five per cent more productive than the latter. Large quantities of Algerian esparto are exported to England and Scotland.

EGYPT.

FROM English sources it is announced that the German newspaper *Aegyptische Nachrichten*, which has been in circulation in Cairo for eight years, has been suppressed for publishing sensational news of alleged German war victories.

MENU BROCHURE FOR MARSHALL FIELD & CO. DESIGNED BY CARL SCHEFFLER.

Whatever the great house of Marshall Field & Co. accepts receives a certification of excellence. Selective taste is one of the first requisites in merchandising, and in this quality the great Field concern has for years been regarded as a dictator.

The new Men's Grill Room in the Field establishment is both beautiful and unique in its furnishings, and as completeness in all design is always the artistic aim, the menu brochure was designed to match the furnishings. The seats and other upholstery of the grill-room being in a brown-bronze leather, the cover of the menu brochure also is in brown-bronze leather, embossed in blank for lettering and decorations. The menu pages are printed on a light-brown antique stock in black and brown ink, the decorations combining strength and beauty. Any attempt to reproduce these fine examples of decorative printing would be inadequate, but from the upper panels of the various pages we are able to reproduce, by special permission, so much of Mr. Scheffler's work as will in some degree indicate to our readers the quality of the completed production.

Carl Scheffler is responsible for the entire designing of the grill-book, and as the cover-design on the present number of THE INLAND PRINTER is also his work, we are gratified to bring these evidences of his genius together.

Mr. Scheffler, as with all men who have won distinction in the arts, always had predilections toward drawing and designing. His early work was in the finer mechanics, in which he acquired an appreciation of mass and form, and this appreciation, being brought into his work and early studies in art, was developed later in the ateliers of Paris and Munich. Since his return to America a number of years ago, Mr. Scheffler has simply unfolded far-reaching and profound conceptions, and is one of the busiest men in the profession, as he is intensely practical and sees his work from the angle of the man who wants particular effects in the way he wants them. The tractability of Mr. Scheffler comes from his ability to put himself in the other fellow's place and lend his aid in coöperating with the conditions that the customer finds himself obliged to meet.

Written for THE INLAND PRINTER.

THE LITERATURE OF TYPOGRAPHY.

XXI.— GERMANY, THE NETHERLANDS AND SWITZERLAND.

BY HENRY LEWIS BULLEN.

THOSE who would study the literature of printing in Germany will find few books on the subject written in English. De Vinne's invaluable "Invention of Printing" is mainly devoted to the invention down to the end of the activities of Gutenberg, Fust and Schoeffer. In addition it has very interesting short chapters on "Alleged Inventors of Printing," "The Spread of Printing" and "The Tools of the Early Printers." At the threshold of the history of printing we find a number of conflicting claims of priority of invention. De Vinne summarizes these claims, but his conclusions, while they are those more commonly held, are by no means unchallenged. All the claimants appear to have been disposed of except Gutenberg of Mainz, Coster of Haarlem, Mentel of Strasburg and Pfister of Bamberg. The rival claims of the three Germans are set forth in "The Oldest Type-Printed Book in Existence: a disquisition on the relative antiquity of the Pfister and Mazarin Bibles and the '65-line A' Catholicon, prefaced by a brief history of the Invention of Printing," by George Washington Moon, London, 1901, 4to, 47 pages with facsimiles, worth about $3. Mr. Moon proves to his own satisfaction that Mentel was the first printer. While the consensus outside of Holland awards the honor of the invention to Gutenberg, no one has acquired authority sufficient to definitely decide between the partisans of Coster and of Gutenberg. Never was a matter of such importance involved in so much obscurity and never has a controversy been so much disgraced by forgeries, falsifications of records and lying fables. These unhappily read more interestingly than the involved facts, and they have therefore been reprinted thousands of times by editors and authors whose aim is to tell a readable story rather than an instructive one.

The leading authority in behalf of Gutenberg is A. Van der Linde, himself a native of Holland, whose "Gutenberg: Geschichte und Erdichtung aus den Quellen nachgewiesen," Stuttgart, 1878, is in general accord with De Vinne's history (1876). De Vinne acknowledges his indebtedness to Linde's pamphlet, "Gutenberg," The Hague, 1870, 70 pages, and Linde's "Die Haarlemsche Costerlegende wetenschappelijk onderzocht," The Hague, 1870, 8vo, 352 pages, translated in 1871 by J. H. Hessels with the title, "The Haarlem Legend of the Invention of Printing by Lourens Janszoon Coster critically examined, translated from the Dutch, with an introduction and a classified list of the Costerian Incunabula," London, 1871, 8vo, 196 pages, worth about $3. The publication of this work in Holland created a bitter feeling, which made it advisable for Dr. Linde to expatriate himself. His "Gutenberg" published in Stuttgart in 1878 was a sequel to his "Costerlegende," and in 1886 he published his magnificent three-volume history of the invention of printing, "Geschichte der Erfindung der Buchdruckkunst," Berlin, large 4to, illustrated, 1105 pages, which is authoritative for the partisans of Gutenberg. A very curious development resulted from Dr. Hessels' employment as translator of Linde's "Costerlegende." When that translation appeared, a leading English authority wrote: "This book will hand Dr. Linde's name down to posterity, and render impossible any future credence in that 'Haarlem legend' which has for three centuries obtained such credit." When Linde's "Gutenberg" appeared, Dr. Hessels was requested to review it for the *Printing Times and Lithographer*. As a translator, Dr. Hessels had no great interest in the subject itself, but after reading Linde's "Gutenberg" he began to doubt Linde's conclusions, and he then entered upon the study of the relative claims made for Gutenberg and Coster, with the result that he is to-day the foremost champion of Coster. His first work on the subject is "Gutenberg: was he the Inventor of Printing? an historical investigation embodying a criticism of Dr. Van der Linde's Gutenberg," by J. H. Hessels, London, 1882, 8vo, 223 pages, worth about $3.50. Further researches made by Dr. Hessels were disclosed in his "Haarlem the Birthplace of Printing, not Mentz," London, 1887, 8vo, 85 pages, about $2.50. Dr. Hessels returns to the subject in a series of papers on "The so-called Gutenberg Documents" in *The Library* (London, 1913), which, while they may not establish the priority of Coster, conclusively demonstrate the weakness of the evidences upon which the Gutenberg claims are based. They eliminate the fables and forgeries with which injudicious partisans have sought to clinch the claims for Gutenberg. No one is warranted in arriving at any definite conclusions who has not read the three works on this subject which Dr. Hessels has given to English-speaking people as translator and author.

The earliest printed reference to Gutenberg is in "Die Cronica van der hilliger Stat van Coellen" (Cologne Chronicle), printed in Cologne in the year 1499, a copy of which is in the Typographical Library and Museum. On the folios 311 and 312, under the heading "Van der boychdrucker Kunst" (Of the Printing Art), it is recorded, according to Dr. Hessels' translation, that:

> "This highly valuable art was discovered first of all in Germany, at Mentz on the Rhine. And it is a great honor to the German nation that such ingenious men are found among them. And it took place about the year of our Lord 1440, and from this time until the year 1450, the art, and what is connected with it, was being investigated. And in the year of our Lord 1450 it was a golden year (jubilee), and they began to print, and the first book they printed was the Bible in Latin; it was printed in a large letter, resembling the letter with which at present missals are printed. Although the art (as has been said) was discovered at Mentz, in the manner as it is now generally used, yet the first prefiguration *(die erste vurbyldung)* was found in Holland (the Netherlands), in the Donatuses, which were printed there before that time. And from these Donatuses the beginning of the said art was taken, and it was invented in a manner much more masterly and subtile than this, and became more and more ingenious. One named Omnibonus, wrote in a preface to the book called Quinctilianus, and in some other books too, that a Walloon from France, named Nicol. Jenson, discovered first of all this masterly art; but that is untrue, for there are those still alive who testify that books were printed at Venice before Nicol. Jenson came there and began to cut and make letters. But the first inventor of printing was a citizen of Mentz, born at Strasburg, and named Junker Johan Gutenberg. From Mentz the art was introduced first of all into Cologne, then into Strasburg, and afterward into Venice. The origin and progress of the art was told me verbally by the honorable master Ulrich Zell, of Hanau, still printer at Cologne, anno 1499, and by whom the said art came to Cologne."

This chronicle we see gives credit to Holland for the invention of an inferior kind of printing, generally supposed to be block printing, but probably including printing from movable wooden types. After this chronicle Gutenberg is mentioned frequently and the claim of Holland was seemingly forgotten until revived by Dierick Coornhert in his preface to his translation of "Officia Ciceronis," Haarlem, 1561. Coornhert was a scholarly printer, who was also distinguished as the reformer of the Dutch language and as a statesman. The name of Coster, however, was unknown to fame until 1588, when Hadrian Junius first mentions him as the inventor of printing in his history entitled "Batavia," printed in Antwerp by the Plantin



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Press. Both books (Coornhert's and Junius') are in the Typographic Library and Museum, which strives to acquire such books as will afford first-hand information to students.

Holland has given Coster many and splendid posthumous honors. His statues adorn the larger cities, many medals have been struck in his honor, scores of books defend his claims, his centennials are celebrated nationally on a great scale, and no name among the Hollanders ranks higher than that of Lawrence Johnson, the coster (or caretaker), who so far as printing is concerned is probably a myth, while on the other hand the narrative of the "Cologne Chronicle" is probably authentic, so that Holland without a Coster is probably entitled to the honor of being the first country in Europe to practice the art of printing.

Very little has been printed in English about German printing and printers other than for the period ending with the fifteenth century. Progress of all kinds was paralyzed by the succession of wars brought on by the rivalry between the Catholic and Protestant rulers of German States, commencing early in the sixteenth century and continuing to the end of the eighteenth century. During that period there were no notable printers in Germany, the printing industry was feeble, and the quality of the printing wretched in the extreme. Toward the end of the eighteenth century there was a revival, during which the illustrious printing and publishing houses of Cotta, Brietkopf, Brockhaus and Goschen laid the firm foundations of the present great printing and publishing industry of Germany. Complete histories of these printing establishments have been issued from time to time, but only one in English — that of "Georg Joachim Goschen, Publisher and Printer of Leipzig, 1752-1828," by his grandson, Viscount Goschen, London, 1903, two volumes, illustrated, 8vo, 465, 481 pages. Goschen aided greatly in the beginnings of German literature, encouraging Goethe, Schiller and many others by opening avenues for their genius and providing funds to sustain them in their work. Viscount Goschen is the distinguished British statesman, once chancellor of the exchequer, and his son (great-grandson of Goschen the printer) was ambassador to Germany when the present war commenced. The work is interesting and affords an inside view of the rise of the belated intellectual activities which more than her wars have rescued Germany from a medievalism which persisted until the period of the French Revolution, an event which affected Germany profoundly and beneficially.

Basle, in Switzerland, was one of the greater printing centers of the first century of our art. It is now a place of pilgrimage for bibliographers and students of the history of printing. The attraction is the magnificent collection of the works of the early printers of Basle housed in the public library, together with collections of the works of famous printers of other cities. The *Athenæum* (London) declared that "the library in Basle is now the most perfect for the bibliographer to work in." There is in operation in Basle the oldest printing establishment in existence, the Schweighauser Press, founded by John Petri, who after printing in partnership with Froben as early as 1494, and with Amerbach as late as 1512, was working independently in 1514. He was succeeded by a nephew, Adam Petri; Adam by his son, Henry, who was knighted in 1556 by Charles V., Emperor of Germany, and thereupon assumed the name of Henricpetri. According to his epitaph in Basle, he attended the book fair at Frankfort one hundred and eight times, was a town councillor, active in educational matters, and established the now famous public library. His printing business was continued at his death by his sons Sebastian and Sixtus until 1660, when the printing-plant was sold to Jacob Bertsche; from him to Frederick Lüdin; from him to the Deckers, who were the leading printers of Basle in the eighteenth century; from the Deckers to Schöll, to the Thurneysens, to the Schweighausers, who since 1817 have occupied premises on the Blumenplatz. All of which information is derived from the excellent "The Printers of Basle in the XV and XVI Centuries, their Biographies, Printed Books and Devices," by Charles William Heckethorn, London, 1897, folio, illustrated, 223 pages, about $5. The printers of Basle produced a great number of influential books, many of them splendidly printed. Froben employed both the elder and the younger Holbein to engrave for him. Erasmus, the greatest scholar and most popular writer of the

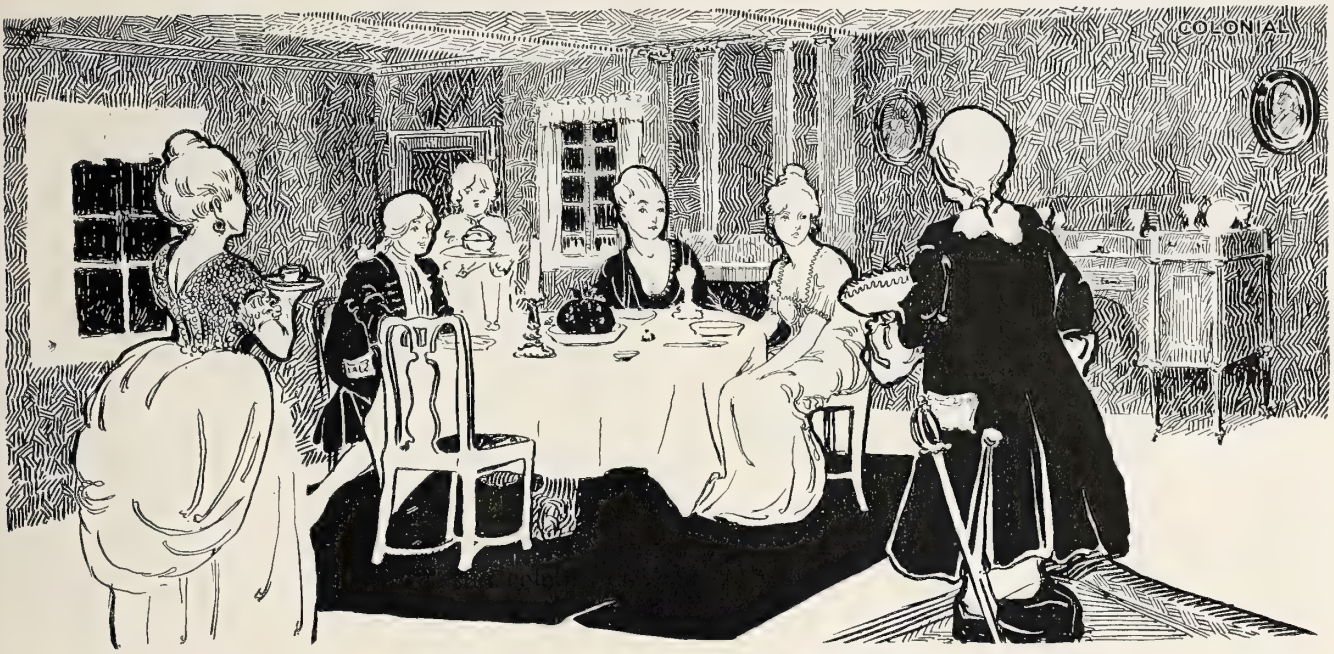


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sixteenth century, resided in Froben's house and advised him in literary matters. Nearly all the printers of Basle were men of fine character, and Heckethorn, after recounting their achievements, says, " we must admit that those early printers were enterprising, intellectual, and industrial giants." Heckethorn, also, in writing of the Printers' Devices, says of them finely and truly, " we have here the very Armorial of Intellect, the heraldic Insignia of Art, for that these devices display both a depth of meaning and a conception and facility of aesthetic execution can not be denied. Many of them, especially of later date, give us a high opinion of the symbolizing minds of those grand and imposing figures, the early printers of Basle, pioneers and champions of human progress." They undoubtedly had much to do with making Switzerland the nest of liberty, and the refuge of reformers and the oppressed, in times when to think progressively was punished as crime in France, Germany, Italy, Spain and England. Switzerland's present happy position, a land of peace and prosperity, surrounded by warring nations, is largely the result of the freedom enjoyed by Swiss printers, who might print for Protestants, Catholics or freethinkers, in periods when unlicensed printing was prohibited in the greater nations. Thus when the Bible in English was prohibited to be printed or circulated in England, Swiss printers printed English Bibles; and when Voltaire, the champion of civil and religious liberty, was banished from France, he lived securely in tolerant Switzerland, where many of his books were printed.

In mediæval times the wholesale merchants met their customers at Fairs held periodically in large centers of population. In the book trade the Fair in the free city of Frankfort was the chief market. In 1573 Henri Estienne, one of the greatest of printers, wrote and printed an account of this Fair in Latin, " Francofordiense Emporium." The Caxton Club of Chicago, one of the more distinguished book clubs of America, issued in 1911 " The Frankfort Book Fair; the Francofordiense Emporium of Henri Estienne, edited with historical introduction, original Latin text with English translation on opposite pages and notes," by James Westfall Thompson, folio, illustrated, 204 pages, about $12.50. Much about early printers and printing may be learned from Mr. Thompson's work, which is but one of several volumes interesting and instructive to printers issued by the Caxton Club.

No country is quite so proud of its printers as Holland. Coster, as before mentioned, is a national hero. The history of printing has been carefully traced in all the provinces, and Ledeboer has given the biographies of most of the printers in two generous quartos. This is the country which is proud of its Elzevirs and the Plantin Family. Many of its printers have distinguished themselves as patriots and representatives of the people. Hessels, as above stated, has given us both sides of the Coster legend. Of the Elzevirs much may be gleaned in English literature. They began to print in 1580 and disposed of their business in 1712 — a period of 131 years, during which they issued nearly seventeen hundred works, all of fine character. They had establishments in Leyden, Amsterdam, the Hague and Utrecht, and did all things well and on a grand scale. Adequate histories of the Elzevirs have been written in French and in Dutch, but I have learned of only two works on the Elzevirs in English, the first: " A Complete Catalogue of all the Publications of the Elzevier Presses, with introduction and notes and an appendix," by Edmund Goldsmid, Edinburgh, 1888, 12mo, three volumes in one, 366 pages. Goldsmid seems to have omitted the introduction or my copy is deficient, but his notes are interesting, though meager and chiefly literary. The other is " Elzevier Bibliography, a paper read before the Library Association at Glasgow," by Richard Copley Christie, London, 1888, 8vo, 11 pages, which defines the status of various writers on the Elzevirs and their editions, more valuable to the collector than the printer.

Perhaps the most interesting place in the world to the printer is the Plantin Museum in Antwerp. It is a veritable sixteenth-century printing-plant, with its typefoundry, presses, types, cut cabinets and library preserved in the premises and in the actual rooms in which they were used by the Plantin-Moretus family; and these premises were also, according to the ancient custom, the residence of the proprietors, with whom lived the apprentices and some-

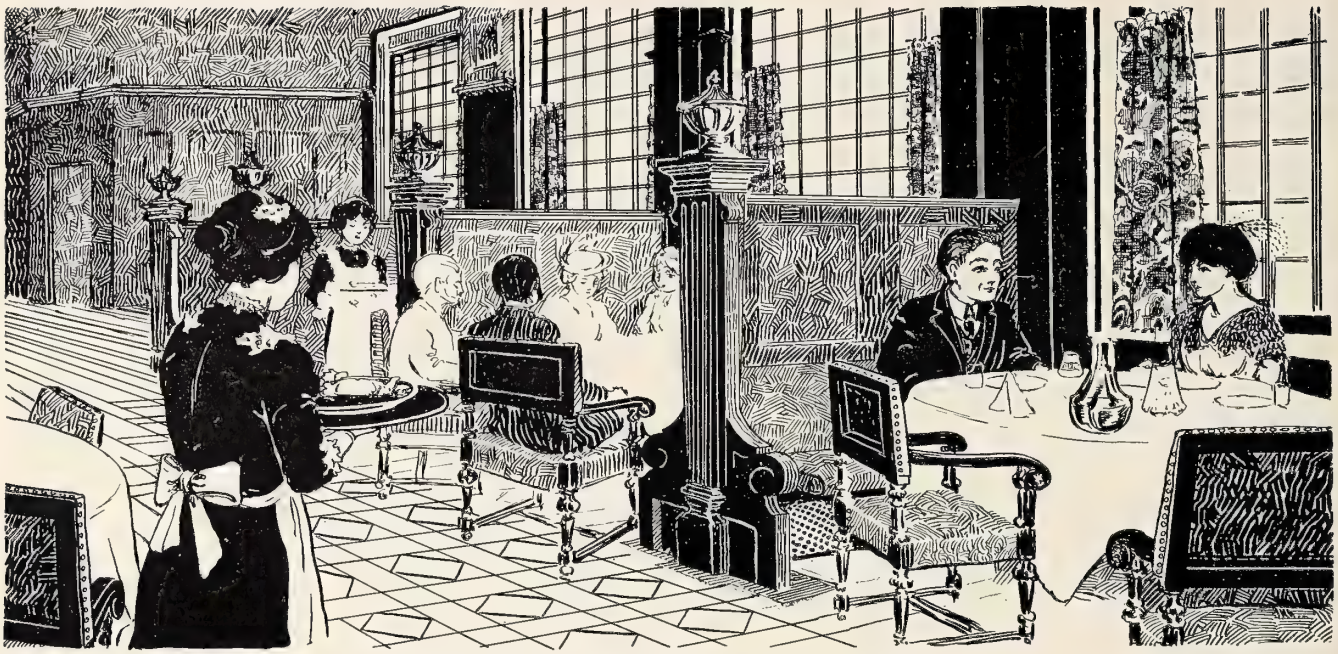


Illustration from Menu Brochure Designed by Carl Scheffler.

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times a more cultivated proofreader or literary adviser. The Plantins were very prosperous. They adorned their residence with family portraits, painted by men now called masters, among them Rubens, and busts and bas-reliefs. Much of the furniture remains, substantial, sound as when first made, and worthy of the house. The Plantin Press was founded in 1555. Just when it ceased to operate I have not ascertained, but in 1876 it was sold, with the premises and contents, by the last proprietor, Edouard Joseph Moretus, to the city of Antwerp for $240,000, conditionally upon its being perpetually maintained as a public museum. The Plantin dynasty of printers carefully preserved its records at all times and also its originals of engravings in wood and copper, its punches and matrices, and we thus have the material for a complete history. Much has been written, chiefly in French and Dutch. Max Rooses, the curator of the Museum, has issued three fine folio works: "Christophe Plantin, Imprimeur Anverois, Biographie et Documents," Antwerp, 1882, with one hundred plates of engravings, initials, vignettes and decorative pieces handed down by three generations of the Plantin family; "Titres et Portraits, gravés d'après P. P. Rubens pour l'Imprimerie Plantinienne avec texte," Antwerp, 1901, large folio, with twenty-seven copperplates designed by Rubens and printed from the original plates; and the "Index characterum architypographiae Plantiniane, Specimen des Caracteres employes dans l'Imprimerie Plantinienne avec une preface," a specimen book of the Plantin types. The museum is now issuing in parts a large folio history and bibliography of the Plantin Press, "Le Musee Plantin-Moretus," printed with types cast from Plantin matrices, and illustrated with the original engravings in wood and copper, initials, borders, head-pieces and vignettes so wisely preserved from the beginning in this fine old printing-plant. Much about the Plantin Press has appeared in our magazines, but no book, so far as I have learned. De Vinne contributed an illustrated article on the Museum in *The Century* of June, 1888, and another illustrated article, "Plantin-Moretus," by Octavia Hensel, was printed in *Harper's Magazine* in August, 1890. There is need of a complete history in English of the printers of the Netherlands. It is a subject on which precise information is easily obtainable, and it is full of human as well as typographic interest. The Bibliographical Society in London has issued "Jan van Doesborgh, Printer at Antwerp, an essay in bibliography," by Robert Proctor, London, 1894, small 4to, 101 pages, with twelve plates, about $2.50, and "Early Printing at Bruges," by W. H. James Weales, London, 1898, 8vo, 14 pages, about $1. The student will find much on the subject in the encyclopedias, and will be greatly aided by the facsimile reproductions in J. W. Holtrop's "Monuments Typographiques des Pays-Bas au XV Siecle," and the continuation of that work by Mr. Wouter Nijhoff, the eminent bookseller and publisher at The Hague, "L'Art Typographique dans les Pays-Bas, 1500-1504, with notices, critiques et biographiques," now being issued in parts, both published by the firm of Martinus Nijhoff, The Hague, Holland.

A DETERMINED WILL.

There is no chance, no destiny, no fate
Can circumvent, or hinder, or control
The firm resolve of a determined soul.
Gifts count for nothing; will alone is great.
All things give way before it, soon or late.
What obstacles can stay the mighty force
Of the sea-seeking river in its course,
Or cause the ascending orb of day to wait?

Each will-born soul will win what it reserves.
Let the fool prate of luck! The fortunate
Is he whose earnest purpose never swerves;
Whose slightest action or inaction serves
The one great aim.
Why even death stands still
And waits an hour sometimes on such a will.

—*Larcom.*

SMALL CHOICE.

Pat — Yis, sorr, wur-rk is scarce, but Oi got a job last Sunday that brought me foive dollars.

Mr. Goodman — What! you broke the Sabbath?

Pat (apologetically) — Well, sorr, 'twas wan av us had t' be broke.— *Boston Transcript.*

THE TYPOGRAPHY OF THE CATALOG

SUGGESTIONS FOR THE ARRANGEMENT OF THE VARIOUS PAGES WITH EXPLANATORY MATTER



1914
BY THE INLAND PRINTER
CHICAGO

SOME NOTES ON CATALOG PRODUCTION

ADVERTISING experts say that of the millions of dollars spent every year in the United States for advertising and printed matter, more than half is for booklets and catalogs. The importance of catalog advertising is therefore firmly established. The results attained by this large expenditure of money are eagerly watched by the men whose business, no matter how small, demands catalog advertising. The farmer who issues 500 copies of a catalog advertising his small herd of thoroughbred stock is as quick to blame the printer if sales fail to come up to expectations as is the automobile manufacturer, whose edition of catalogs runs into the thousands, and costs a fortune.

In importance the mechanical execution of a catalog is second only to conception and format, which the printer is very often called upon to assist in working out. Only a little less frequently is he actually forced to take poorly written copy, work out an idea and carry the work to a successful termination, the entire responsibility resting upon his shoulders. He is, if successful, governed in his plans by the nature of the product advertised, the class of people to whom it is intended to appeal, and the amount of money available for its production. All these points should be given consideration before one line of type is set or an engraving ordered. There should be a harmony between the product given the publicity and the style of the catalog that is suggestive if not symbolic.

The catalog cover serves in a way as an outer door and it should ever give an idea of a pleasing interior. It should of all things be inviting. For some products it can be both striking and inviting, but above all it should be inviting. A catalog to be successful must sell goods, and for that reason it is absolutely essential that the cover greet the prospective customer pleasantly, both with its artistic excellence and advertising strength. Ornamentation and typographic treatment that tend to create a desire to buy on the part of recipients should be utilized, but all superfluous "gingerbread" should be omitted.

On the best catalogs both end-leaves and fly-leaves should be used, for without these a catalog gives the appearance of cheapness. Most effective results are secured when the end-leaves are of a lighter weight of the stock used for the cover. Additional "class" can then be added by printing thereon—in light tint of a harmonious color or, preferably, a tint of the color of the stock—an ornamental device symbolic of the subject of the catalog. (See page 4, this insert.)

The title-page, while necessarily harmonious with the cover-page, as well as the remainder of the book, should be daintier in treatment. It is a mistake to use the same type-form or hand-lettered design for both cover and title-page.

In the composition of inner pages the simplest style is the best. Care should be taken to avoid overdisplay and superfluous decoration, which tends to weaken the force of the argument by attracting too much attention to itself. Strive for dignity rather than originality or eccentricity. Dignified typography is best attained in the use of a single face of type throughout the book, which is also an aid to harmony of both shape and tone. To secure best results, the text matter should be uniformly spaced. Give ample margins of white space about the page—fifty per cent. being about the correct amount, although slight variations either way are scarcely noticeable. The margins about the page should occupy in square inches space equal to that taken by type and illustration. It is better, however, to increase the margins than to decrease them from the fifty per cent. basis. The size of type is also an important consideration, dependent on the ground to be covered, number of pages available to carry the matter, and the size of the page. The size of the type-face selected should be in proportion to the size of the page, ten-point being about the correct size for ordinary pages. It can be increased to 12 or 14 point when the pages are 9 x 12 or larger. Marginal headings are sometimes used instead of the conventional style in an effort for individuality or better emphasis, but such a style is seldom, if ever, preferable. Initial letters in color often add character to the catalog page.

Several things should serve as guides to the correct selection of the paper stock. The character of the illustrations and the type-face to be used have their demands upon the selection of paper. Type-faces with hair-line elements do not show to best advantage on enameled stock. The extent of the handling to which the book will be subjected and the character of the individuals to whom it is intended to appeal should be considered also. Fine half-tones demand highly coated stock, for when second-grade enameled paper is used there is a lack of good contrast in the half-tones, for the reason that the solids are grayish, rather than black, and the high lights dirty, rather than white. If type only, or type with line plates, is used, the best stock is that of an antique nature or rough-finished surface. This is considerably easier on the eye of the reader. In colors, white is preferable in the majority of cases, although the prospectus of a cemetery might suggest lavender and the catalog for the Brown Manufacturing Company could be appropriately executed in brown. With inks the same ideas hold true.

BENSON PIANOS

NOTED FOR STYLE
TONE *and* QUALITY
OF WORKMANSHIP



G. F. BENSON COMPANY
MELVERN, ARIZONA

CATALOG COVER-PAGE

END leaves are given an interesting appearance when decoration symbolic of the subject of the catalog is printed thereon in a pleasing tint harmonious with the color of the stock as here shown.

BENSON PIANOS

UNSURPASSED FOR CLEARNESS
BRILLIANCE *and* BEAUTY *of* TONE



G. F. BENSON COMPANY
MELVERN, ARIZONA



ORGANIZATION

THE company is incorporated under the laws of the new State of Arizona. All its officers are trained piano men and expert in their respective work, and several of them are practical workmen who have been engaged all their lives in the construction of strictly high-grade Pianos. These years of experience should convince every prospective piano purchaser of the high quality of Benson Pianos. And in addition to this the factory has been in operation for so many years Musical America has come to regard it as a fixture. For more than sixty years the Benson Piano was manufactured at Quenemo, the cases being made at the great G. F. Benson Case Factory, at Melvern, Arizona. Some few years ago, however, it was decided to transfer the plant to Melvern, where the entire piano, including case work, is now constructed. Thus, skilled supervision, with inexpensive power, and the superior purchasing ability that goes with long experience and unlimited capital, combine to attain the end so often sought and so seldom achieved—a dependable piano at a moderate price.

SIXTY-FIVE YEARS UNQUALIFIED SUCCESS IN THE MANUFACTURE OF PIANOS



STYLE F

Honest workmanship characterizes the manufacture of every Benson Piano, and is a guarantee of its quality. In a Benson Piano, Style F, you secure all qualifications of the best instruments.



STYLE J

Style J: Four feet three inches high; five feet one inch wide; two feet two inches deep. Dull Mahogany Finish. Best Strings Made

JOB COMPOSITION

BY J. L. FRAZIER.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Shape Relations in Typography.

"A round peg will not fit a square hole."

This old epigram, worked to the limit by high-school graduates for valedictories, salutatories, etc., the world over, applies in a number of ways to the practice of typography. In the term "shape harmony" it teaches us to associate, in the construction of a typographic design, parts which have something very much in common. This would imply that for complete shape harmony we must associate curves with curvilinear figures and straight lines with rectangular figures. More specifically, it can be summed up as follows:

The shape of the type-forms should conform to the shape of the page or stock.

Two or more type-faces to be used successfully together must share something in common, more especially as to general shape characteristics. Condensed letters, then, should not be associated with extended types in the same piece of work. Letters of graceful, artistic form do not harmonize with block letters angular in form, and called "gothic."

Decorative elements in a typographic design show to best advantage, and help form a harmonious whole, when their form is in harmony with the general shape of the type-faces.

The shape of the type-face used should be governed by the shape of the page — for a narrow page condensed type-faces should be used, whereas on oblong pages most harmonious results are attained when the type-face is extended. Type of ordinary width, such as Caslon, can be used on pages of regular proportions or irregular shape if they be not too exaggerated, and is, therefore, most desirable.

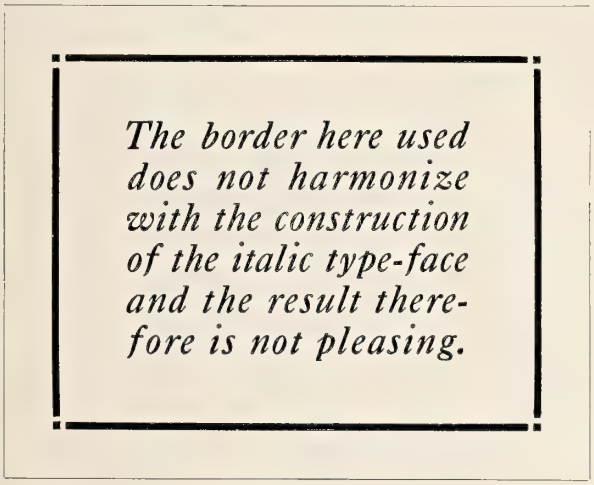


FIG. 1.

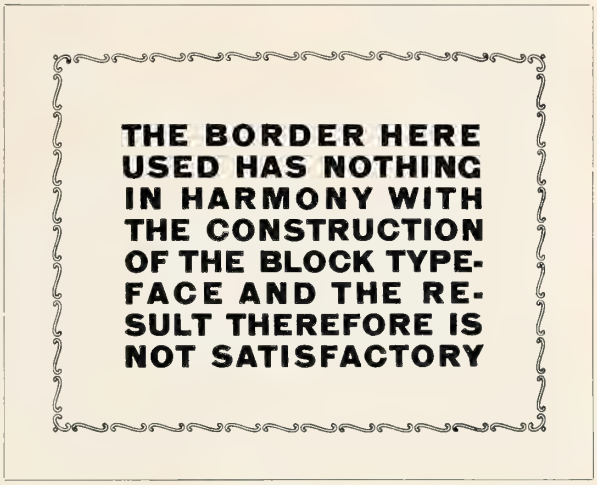


FIG. 2.

The principle of shape harmony is violated to a greater extent in the association of inharmonious type-faces and decoration than in any other instance. Figs. 1 and 2 illustrate plainer than volumes of words that curves and rectangles do not harmonize, and that their use together is displeasing. It is simply an example of the impossibility of round pegs filling square holes. Printers who have had no art training, and those who doubt or deny the application of art principles to typographic design, might see the fault and express their ideas in some such fashion as "the border and type do not go well together." Such are undeniably blessed with an abundance of that desirable quality aptly expressed "good taste." Not knowing, however, exactly where the difficulty lay, they would find it a hard matter to prescribe a remedy. Remembering our round-peg-and-square-hole epigram, we reverse the situation.

The curvilinear border is placed about the italic type, which is similar in form, and the plain rule with geometric squares for corner-pieces about the words

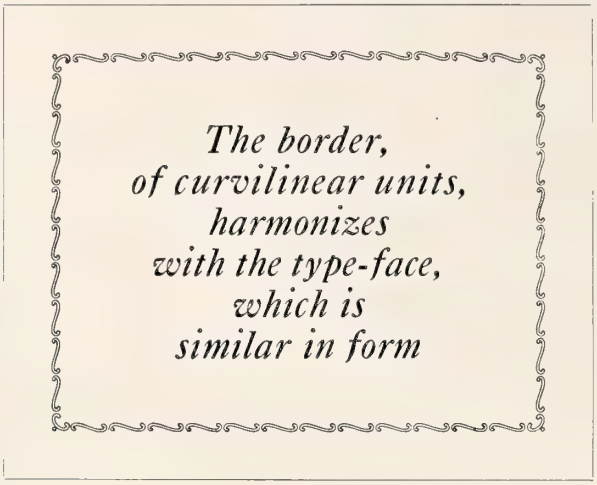


FIG. 3.

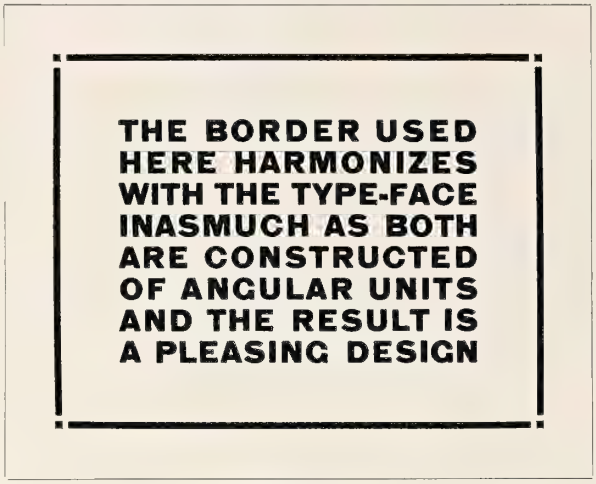


FIG. 4.

set in the angular block letter. The resultant designs (Figs. 3 and 4) offer complete shape harmony, for long dimension of the page. Fig. 5 is an illustration of such a design, and one glance of the eye is sufficient to note its displeasing effect. To clearly show the necessity for harmony in such instances — the desirability of having our type groups in the same

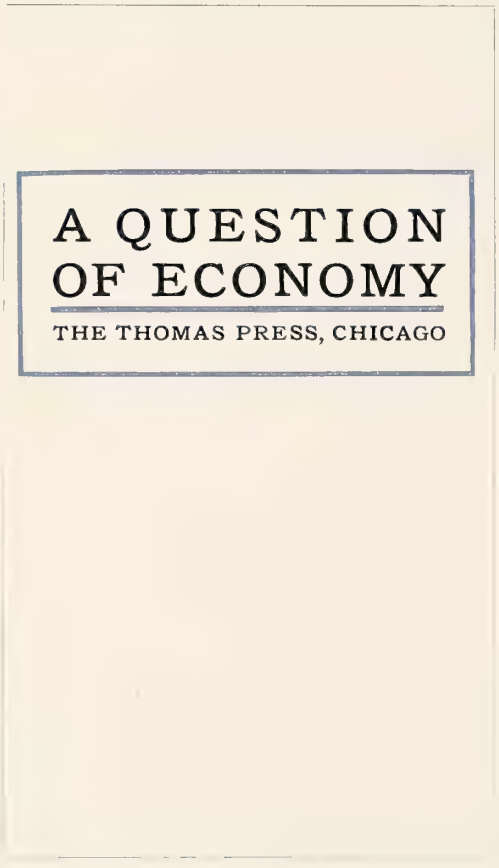


FIG. 5.

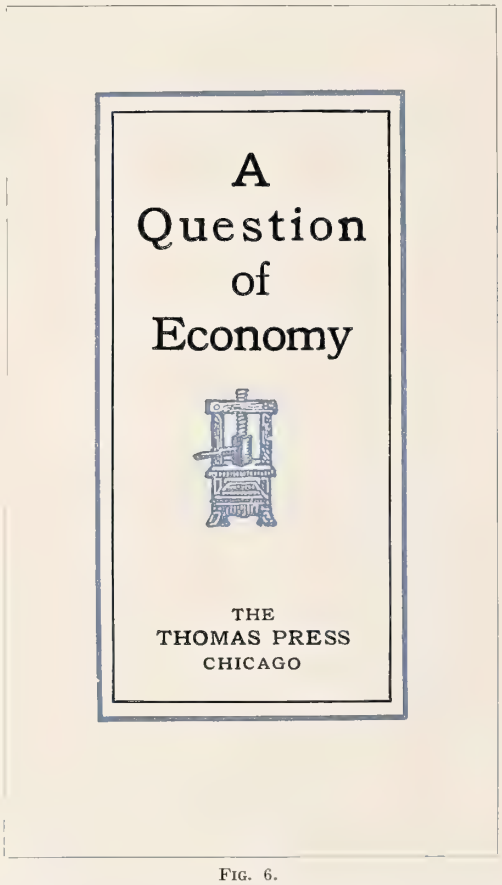


FIG. 6.

borders and type have that something in common which makes their use together pleasing.

Perhaps all who read these lines have seen title-pages and booklet covers on which a square or oblong panel was printed upon a narrow page, in which the long dimension of the form ran at right angles to the general shape as the pages on which they are printed — we have prepared Fig. 6. A comparison of Figs. 5 and 6 should prove conclusively the necessity for complete shape harmony in this respect. Remember, always, that the long dimension of our type-form should run parallel to the long dimension of our page.

That the shape of the page should dictate the shape of the type-face selected is illustrated in Fig. 7, the work of a North Carolina printer, the general run of whose work is not at all inferior in quality.

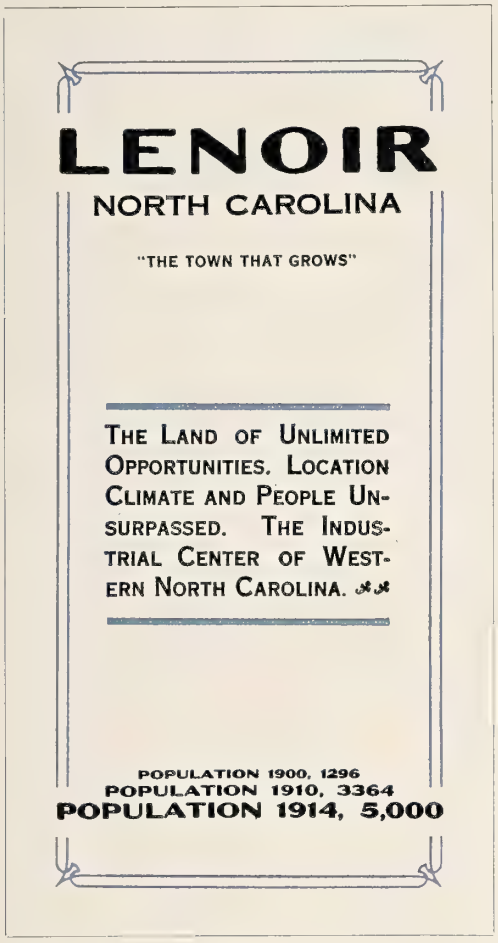


Fig. 7.

Several other points in no wise connected with this discussion of shape harmony demand attention here. The center group of Fig. 7, reciting the salient advantages of Lenoir, is monotonously placed in the

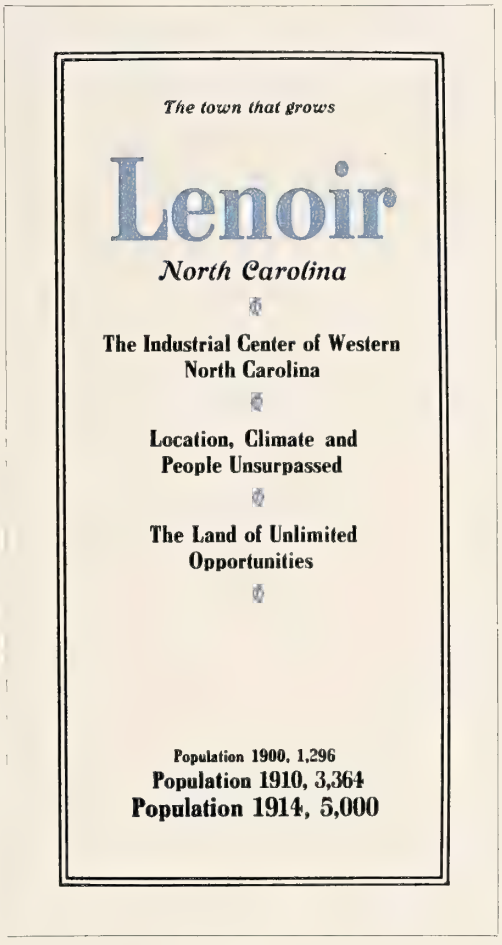


Fig. 8.

Besides the apparent displeasing effect of the extended type used for the word "Lenoir," the fact that the border had to be broken to permit its use is an added fault. Such practices not only entail extra work, but the design has a disconnected effect that



Fig. 9.

mars to a considerable degree its effectiveness. Fig. 8 is our resetting of the same copy, following the ideas laid down in this article with respect to shape harmony. The type-face used is condensed, and instead of losing strength the word "Lenoir" stands out with even greater prominence for the reason that it does not conflict with the border through too close proximity.

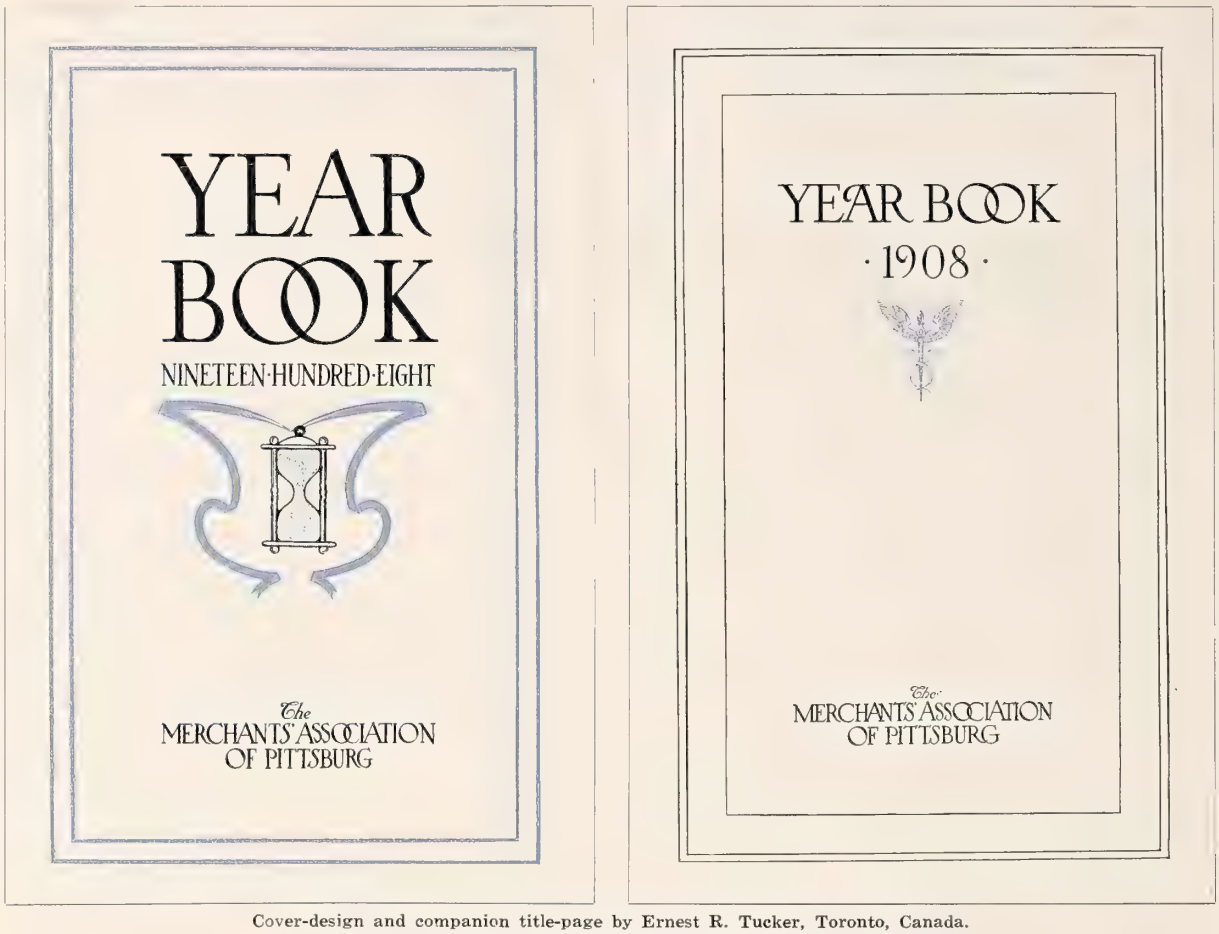
center of the page, thus violating the principle of proportion. This is corrected in Fig. 8. Then, the matter in this center group is set in a prescribed measure, forcing different features on the same line, which is not in the interests of the greatest possible



Fig. 10.

legibility. Note, then, in the resetting, Fig. 8, how prominently these lines stand out and how much easier they are read even though set in a smaller size of type.

In the association of type-faces the idea holds good with equal force. When two type-faces are used together care should be taken to avoid those offering disagreeable contrasts in shape and construction.

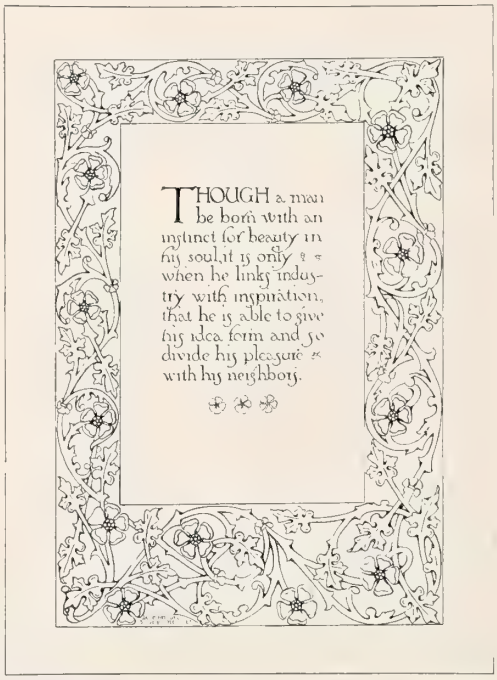


Cover-design and companion title-page by Ernest R. Tucker, Toronto, Canada.
A working out of one of the lessons of the I. T. U. Course.

Condensed type-faces should not be incorporated in a design with those of extended form. The artistic text letter, beautiful as it is in connection with harmonizing decoration, offers a disagreeable effect when associated with the crude block letter shown in Fig. 3. We are showing, in Fig. 9, an association of these two faces for the purpose of illustrating this point. There is a clash, as the reader's eye can easily distinguish. Very frequently, however, it is desirable to set the main display line on a business card in text for artistic and display ends, while the subordinate matter must be small, inconspicuous and yet legible. In such cases the block letter and text can be used together, the difference in shape not being apparent owing to the small size of the former. Fig. 10 illustrates this clearly, and a comparison of it with Fig. 9 is urged.

Contest in Job Composition.

Only two weeks remain in which to prepare announcement designs for entry in THE INLAND PRINTER'S prize contest announced in the September number. Many have already sent in their ideas as to the correct arrangement of the copy, and the contest bids fair to eclipse all former efforts in both the number of designs submitted and in the quality of the work. Those who win can feel highly honored, and those who are not returned winners can rest assured they lost in a good fight. In any event, one can not afford to pass up this opportunity to win the $25 first prize or one of the twelve other prizes.



Hand-lettered motto-design by Mr. and Mrs. Sidney C. Heindel, South Wayne, Wisconsin.

APPRENTICE PRINTERS' TECHNICAL CLUB

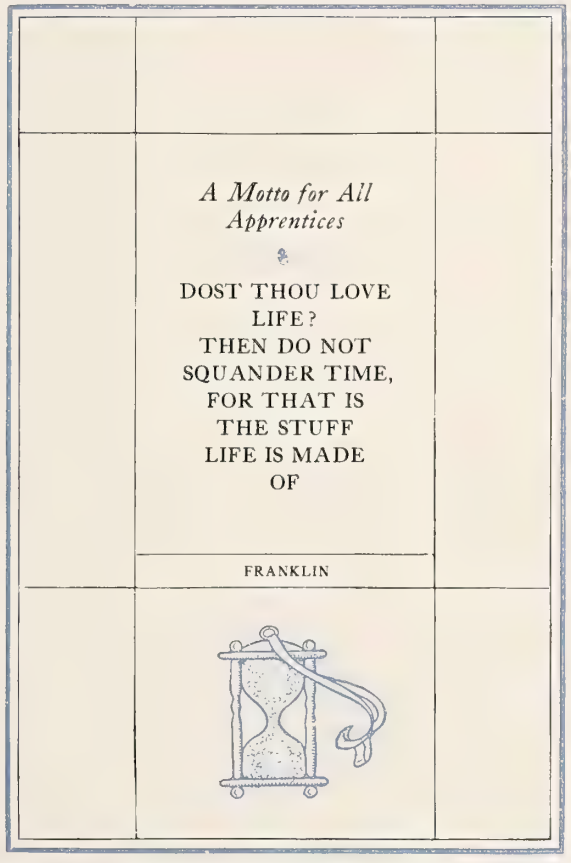
BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Invoices, Bill-Heads and Statements.

While similar in wording and arrangement, there are important distinctions between the business forms known as bill-heads, statements and invoices. The variations in size are also important, of which every compositor should have a clear understanding.

First of all, the three items serve different purposes. The invoice is mailed at the time a shipment of goods goes forward, so that the customer may check the goods as they are received, to see that the order is complete, and that he has not been overcharged. The word "invoice" thereon should be prominent. Merchandise is generally sold to firms of good rating on thirty and sixty days' time, they being privileged to take the usual cash discount if the bill is paid before the expiration of the specified time. In such instances the bill-head is used to carry to the customer a list of the items, with prices, included in his order. It is sent several days before payment is due in order that he may take the discount. The statement, on the other hand, is sent out at stated intervals, usually the first of the month, to inform debtors of the amount of their accounts. Although sometimes used as a prod to delinquent customers, it is not in its strictest sense a demand for immediate payment.



Bill-heads come in various sizes, but the space above the ruling left blank for printing is the same in all. The bill-head is 8½ inches wide and the space between the upper line of the ruling and the top of the sheet is 2¾ inches. This of course refers to stock bill-heads, and not to those specially ruled, as the headings of the latter vary in depth according to individual taste and the size of the form. Stock bill-heads come in the following sizes: Sixes — 8½ by 4⅔, or one-sixth of 14 by 17; Quarters — 8½ by 7, or one-fourth of 14 by 17; Thirds — 8½ by 9⅓, or one-sixth of 17 by 28; Halves, 8½ by 14, or one-half of 14 by 17.

As a general rule, bill-heads are set in a forty-five pica measure, which allows a three-pica, or one-half inch, margin at either side; the same amount of space should also be allowed at the top.

The standard, or regular, statement form is 5½ by 8½ inches in size, with the heading — the space between the upper line of ruling and the top of the sheet — 2¾ inches deep, as in the case of bill-heads. Statements are made in the following sizes and known by the trade names given therewith: Standard statement, 5½ by 8½; Hotel statement, 5⅔ by 11; Head and Tail statement, 5½ by 8½; Gem statement, 3⅜ by 5⅜; Infant statement, 4⅛ by 5½; Square statement, 5½ by 5⅝; Yankee statement, 3⅜ by 8½.

Invoices are made in a variety of sizes — individual taste, the amount of matter to be placed thereon and the maximum number of items probable in the firm's orders dictating the size. This is governed, as in the case of the bill-heads and statements, by the advantage to which it cuts from the stock selected.

Fig. 1 shows the conventional bill-head in universal use a decade or so ago, and which is still used to a large extent outside the large cities and by

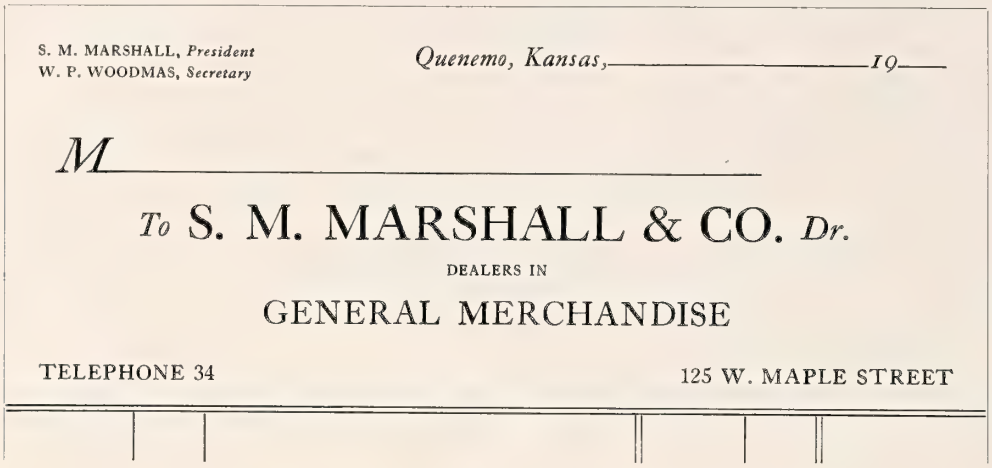


Fig. 1.
A conventional bill-head arrangement in a style not generally used to-day.

"small" business firms. Modern methods of typewriter billing, however, have relegated the style as regards the large business firms in the cities, where it is necessary to send out thousands of bills daily. It was the practice, when the style was universal, to set the name of the city and State on the date-line in script, so that after the date was written by hand the entire line would more nearly conform. For this reason the letter "M" at the beginning of the line reserved for the customer's name was also in script or italics. The use of the initial "M" in such instances has become almost obsolete, for the reason that the majority of modern business concerns are

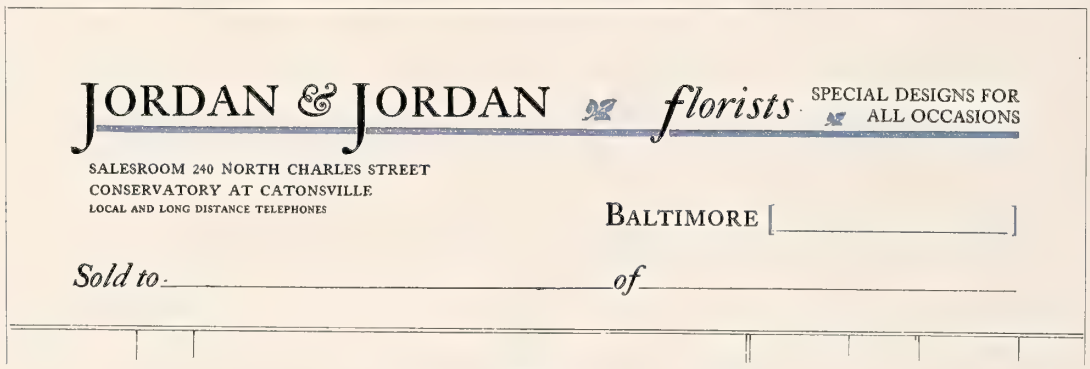


Fig. 2.
A good form for modern bill-head arrangements.

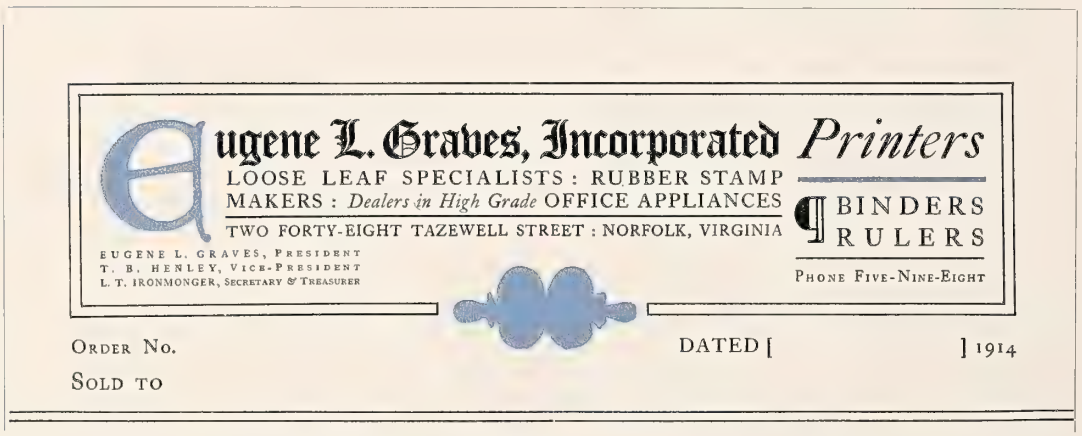


Fig. 3.
On the above bill-head provision is made for carrying the order number to facilitate inquiry, if necessary.

corporations or large companies, rather than the property of individuals. The order of display in Fig. 1 governed all such work. A customary feature on such bill-heads was the rather superfluous line, " Dealers in," use of which also has become almost obsolete. The name of the firm with the line of goods carried directly beneath is evidence sufficient that it deals in those articles. The words " To " and " Dr." at either end of the firm name are now seldom used, but the practice was so general in the past that type-founders were encouraged to cast numerous decorative logotypes bearing these words and also the words " Bought of," all of which found a ready market and constant usage. The words " Bought of " were and are to this day used occasionally in lieu of " To " and " Dr." on bill-heads, but the general practice now is to use the form " Sold to " instead, which is simply another way of saying the same thing.

The conventional statement would differ in but one or two particulars from the bill-head illustrated in Fig. 1. The former practice was to place a line of small type, " in account with," between the leader-line intended for the debtor's name and the large display line carrying the firm's name; but this style, too, is passing. Sometimes, but not always, the words, " Statement of Account," are printed at the top in inconspicuous letters. In other instances the words, " Monthly Statement," at the top proclaim the fact that it is simply a notation of the bill and not a demand for payment.

In Fig. 2 we have an example of modern bill-head style, with a rather informal arrangement of that part of the heading occupied by the firm-name, line of business, street address and telephone lines. Such arrangements are permissible on bill-heads and other business stationery when, as in this instance, the nature of the business represented will permit of an artistic, unconventional treatment. Such a style,

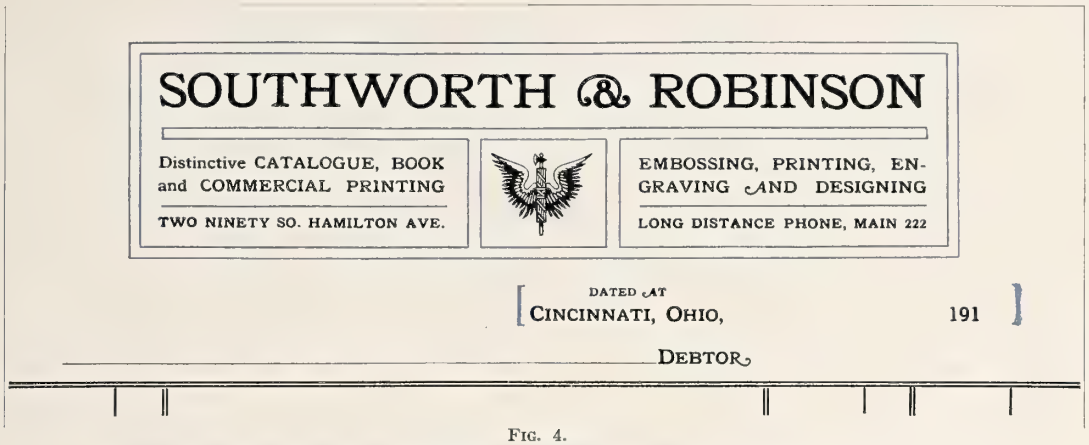


FIG. 4.

Pleasing panel design in which the matter is well suited to such an arrangement. Use of word " debtor " is not best form.

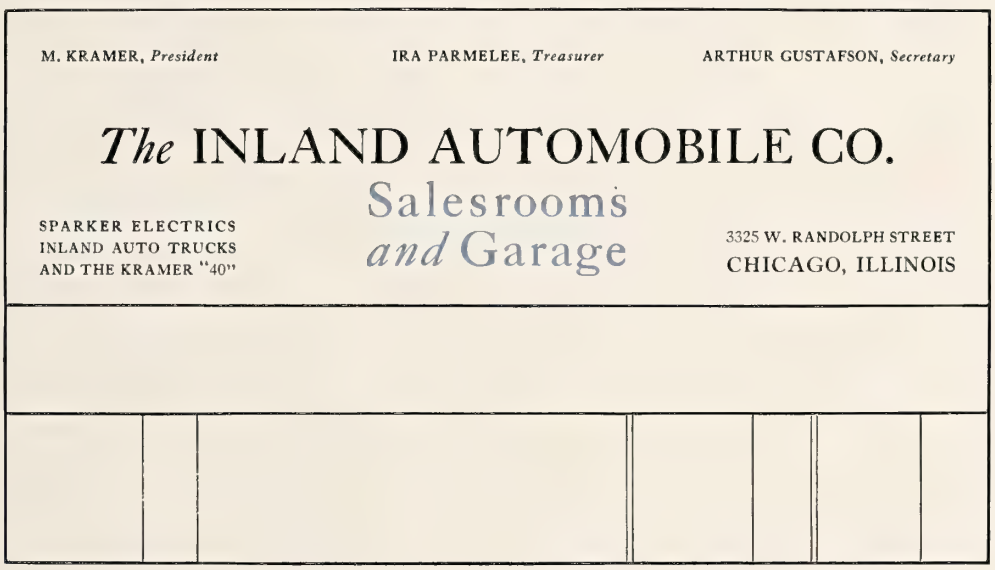


FIG. 5.

Typewriter billing demands unruled paper, and for such use the above form is recommended.

however, would be inappropriate on the bill-head of a coal-dealer or manufacturer of farm implements. The floral decorators and the touch of color are features which give the bill-head advertising value.

A strikingly unusual bill-head is reproduced as

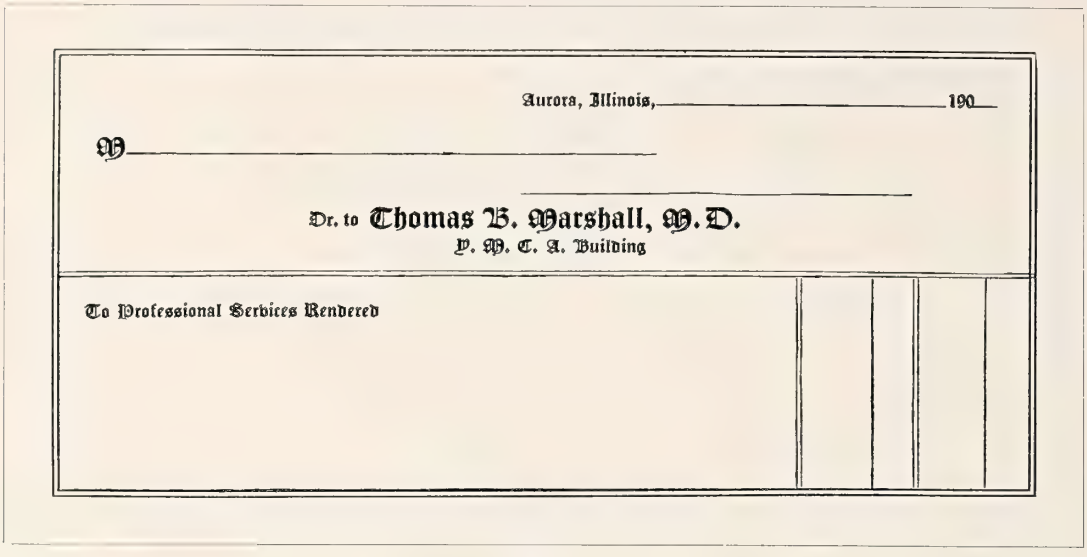


FIG. 6.

Style of bill-head suited to the needs of professional men.

Fig. 3. Special attention is called to the provision made for carrying the number of the order, which makes possible a considerable saving of time in those cases where further reference to the books or order stubs is desirable.

In Fig. 4 we have an excellent bill-head in panel

names on the sale line with such a word. The form using the words " Sold to," is in all ways preferable. This calls to our attention the practice on the part of some firms and individuals of printing on their bill-heads and statements, poems, mottoes and phrases inscribed to delinquents, those individuals characterized as " slow pay." This matter being on the statement or bill-head sometimes goes to those who pay promptly, and they are naturally offended at such an inference.

Billing is now done largely on typewriters, and

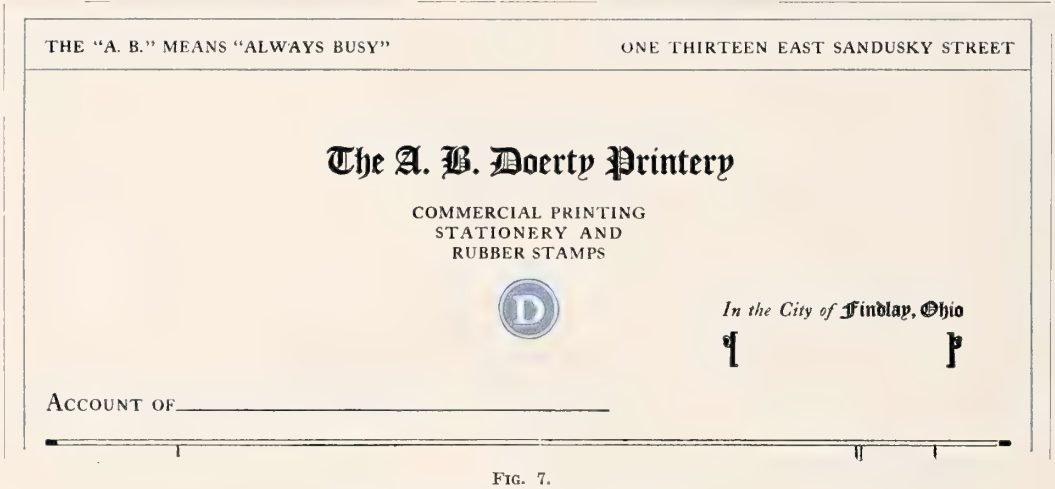


FIG. 7.

A dignified, up-to-date statement heading.

style — excellent for the reason that the panels are comfortably filled, thus guarding against the too common feature of a panel design without sufficient reading-matter to properly carry it out. Attention is called to the substitution of the word, " Debtor " for the form used in the two previous examples. This is a rather offensive form, probably due to the fact that individuals and firms dislike the idea of seeing their

lines are therefore not essential. In fact, when billing is so done, the paper should have no guide-lines for writing, the effect of typewriting on ruled paper being unpleasant. We are showing as Fig. 5 a form adapted to this method of billing, the center panel being used for the name, address of firm billed and all other necessary facts relating thereto.

Fig. 6 is a very good example of bill-head suited

to the needs of professional men who have no occasion to make long lists of items. Type-faces in imitation of engraved letters are most appropriate on bill-heads and statements for doctors and other professional men.



FIG. 8.
Illustrating a possible variation of form for statement headings.

A statement form that is both neat and up to date is reproduced (Fig. 7). It is dignified in style and one which can not offend the recipient. The use of the words "Account of," represents the best form for this class of work. Attention is called to the work-mark of this progressive printer, who features it on every item of his business paper. The uniformity of all items of Mr. Doerty's stationery is a pleasing sight, and one worthy of being followed by others.

The possibilities offered for variety in the wording and typographic arrangement of statement forms are illustrated in Fig. 8. Provision is here made also for placing the number of the customer's order on the statement as a guarantee against confusion.

Review of Specimens.

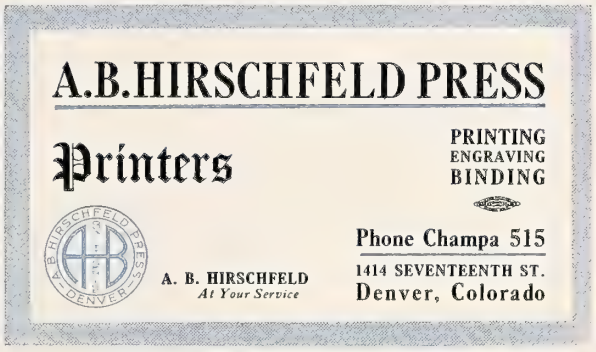
CHAS. E. NEER, Wheeling, West Virginia.— The "Thank You" card could be improved by type large enough to fill the measure of the card without undue letter-spacing.

WALTER WALLICK, Cerro Gordo, Illinois.— Your work continues to improve. The card for the *News* is especially attractive, and is reproduced herewith. The folders are satisfactorily arranged, although we note that where you have used an initial the top of the initial does not line up with the top of the first line as it should.



Attractive, unusual arrangement of business card by Walter Wallick, Cerro Gordo, Illinois.

W. L. BREWER, New Orleans, Louisiana.— For the most part your work is very good, but your attention is called to one or two points in error. The Cheltenham Italic does not harmonize with the extended letter used in the heading of the slip for Red Rose Pomade, and the ornament is rather dark in tone. Your work has undergone a great improvement since it first came to our attention.

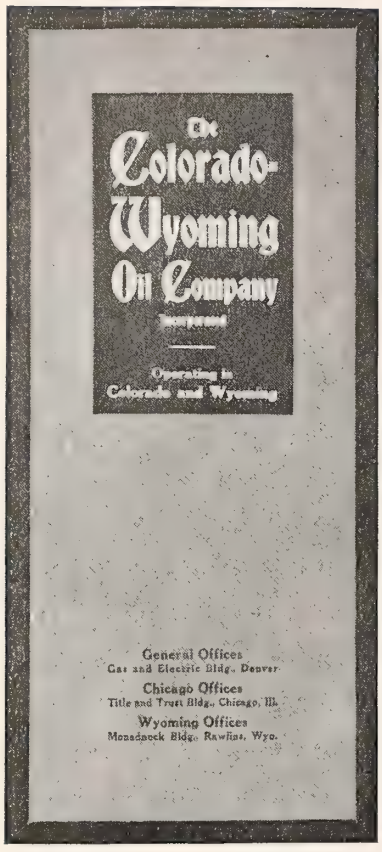


Card by Wm. Handleman, Denver, Colorado.

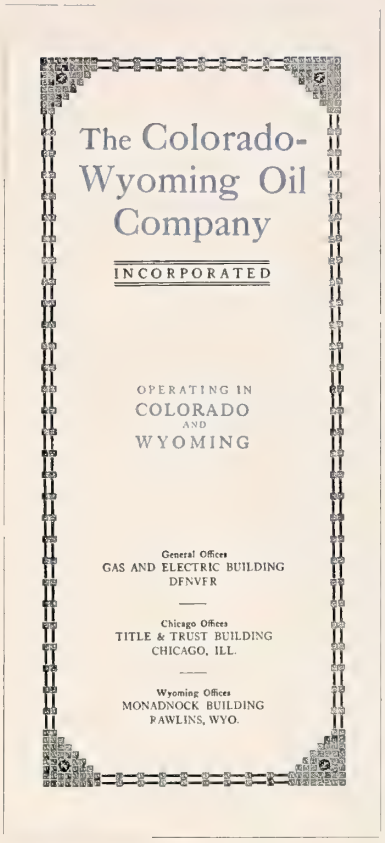
WM. HANDLEMAN, Denver, Colorado.— For an apprentice your work is exceptional. We find in it no violations of typographic fundamentals or of good taste. Two good examples of your work are reproduced in the hope that they will prove of inspiration and value to readers of this department. You have secured a very satisfactory effect with red and brown inks on brown stock, a practice at which many printers fail to succeed.

H. P. JONES, Greenville, Texas.— The package-label is very satisfactory as to design, but the word "To" is not deserving of such prominence and should be in type smaller than that used for the firm name. Red and brown do not often make an effective combination, inasmuch as there is very little contrast afforded in their use together. Had you printed those parts of your label in black or green which you printed in brown, the effect would have been much better for the character of the work, which is somewhat of an advertising nature. The rules at your disposal seem rather worn, making careful joining at the corners difficult.

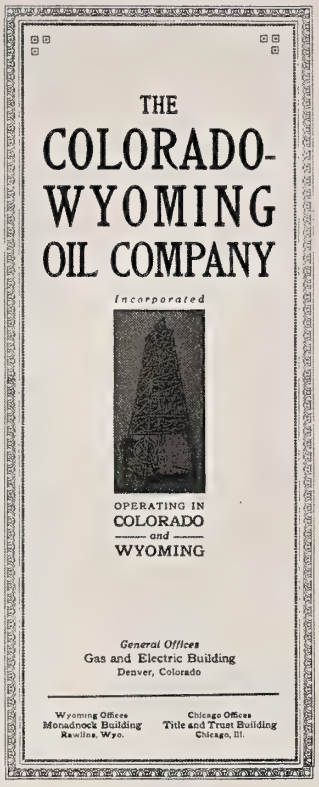
CHAS. N. DANIEL, Del Rio, Texas.— You made a great improvement in your resetting of the Block half-page advertisement. Whereas in the copy from which you worked there is so little contrast in type-sizes that nothing stands out to invite the reader's attention, in your resetting the display features are given strong emphasis. The text-matter also is so classified as



First place.
LEWIS SHEPHERD.



Fourth place.
CHAS. LINDEMANN.



Second place.
FRANK LINDQUIST.

Designs Submitted in Denver Apprentice Contest.

to make reading less difficult. We regret, however, that you were compelled to use both extra-extended and condensed type-faces in this advertisement, for this is the only feature against your resetting. The Grand Leader advertisement is also good. We would avoid the practice of using an initial at the beginning of two display lines, as manifest in your card for John F. Robinson.

H. MAGNER WHITE, Davenport, Washington.— Of the three cards sent us we prefer the one for Charles E. Myers. As to arrangement of display we can not see where any one has cause to complain. The two lower lines of type are a trifle low on the card, and a lead from the space just above and one from above the whole type-group placed below these two lines, raising them four points, would make an improvement. This, however, is not a serious objection. The card for Mr. Forney lacks balance, and the proper words, the candidate's name, are not given deserving prominence. With his name set in larger type and the lower two lines in a size or two smaller, a great improvement would be apparent. The card for Mr. Level might be improved by arranging it in the form it appears in the ballot. Avoid letter-spacing.

Result of Denver Contest.

The problem for the July contest conducted by Denver Typographical Union, No. 49, for its apprentice members was the composition of a booklet cover-design. The prizes were awarded as follows: First—Lewis Shepherd, Robinson's. Second — Frank Lindquist, Smith-Brooks. Third —Abe Eller, Denver School of Trades. Interest in the Denver contests continues without abatement, and the work of apprentices shows marked improvement.

The New Orpheum Theatre
CHEYENNE'S COZIEST PHOTOPLAY HOUSE
THE HOUSE OF BIG FEATURES"
SHOWING THE BEST IN MOTION PICTURE PLAYS
N. F. KOPALD, Manager

Cheyenne, Wyoming, _____ *19*___

Letter-head by Wm. Handleman, Denver, Colorado.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat. If rolled they will not be criticized.

THE MARCHBANKS PRESS, New York city.— Your removal notice is attractive.

WILL M. HUNDLEY, Altavista, Virginia.— The book-plate is interesting because of its originality.

A. J. SCHLINGER, White Plains, New York.— The Gidney Farms announcement is very attractive.

GEORGE W. GLENN, Duluth, Minnesota.— Your personal card in two shades of gray is very attractive, and is reproduced herewith.

OSCAR F. JACKSON, Lansing, Michigan.— Your poster-stamp as well as your letter-head are pleasing in design and well executed.

W. H. WRIGHT, *Electric Printer*, North Tonawanda, New York.—Your blotter scores because of its novelty and excellence of display.

TOM PORCH, Huntsville, Texas.—The advertisements you send are well arranged and properly displayed, but the type-face is neither artistic nor effective.

U. S. SAMPLE COMPANY, Chicago.— The price-list cover is unusual in design and color effect, in fact, a high-class piece of work in every way.

DAVID J. GILDEA, Catonsville, Maryland.—A style that is always pleasing characterizes your work, and adverse criticism is not necessary.

JOHN A. KOEHLER, Louisville, Kentucky.— The motto-cards are satisfactorily composed and the colors pleasing; in fact all the work sent us is high-grade.

WM. FREUND & SONS, Chicago, Illinois.— The engraved samples are all good, and we regret that satisfactory reproduction can not be made of them.

W. C. SCEHNET, Denver, Colorado.—Your work is very good indeed, the type harmonies being excellent and display very effective. You improved the folder title, "Colonist Travelers."

Printograms, house organ of the John P. Smith Printing Company, Rochester, New York, is an excellent example of its kind, the cover being unusually pleasing.

O. G. TEMPLE, Marlboro, Massachusetts.— Display on your blotters is very good, but too many inharmonious colors mar their appearance. Better results would have been attained with simply red and blue — and a very little of the red.

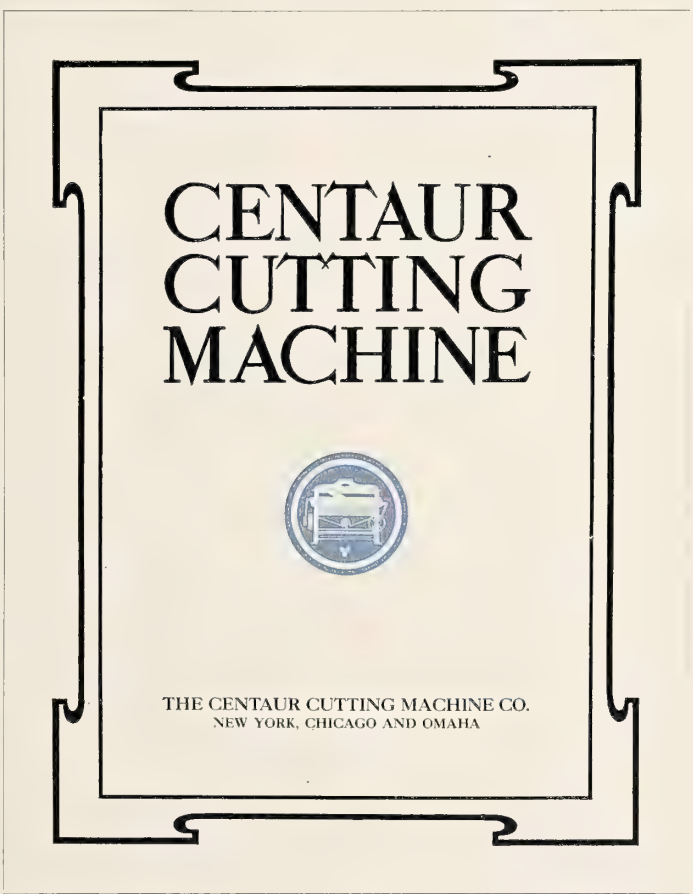
Welland Telegraph, Welland, Ontario.— The brown used in printing your booklet, "Printing Plus," is entirely too dark and overshadows to some extent the good features of the booklet. Too much space is apparent around initial letters throughout.

HARRY HERMAN, Los Angeles, California.—We feel that you will attain more satisfactory results in business cards by holding to conventional standards. Poor joining of rules mars the effect of your personal card, and the type, rules and ornaments do not harmonize.

M. S. BINNEY, Fullerton, Nebraska.—You have handled the large amount of type-matter on your letter-head in a very pleasing manner, but orange instead of the red-brown would make a more satisfactory combination with the blue. The matter at the top is too near the rule.

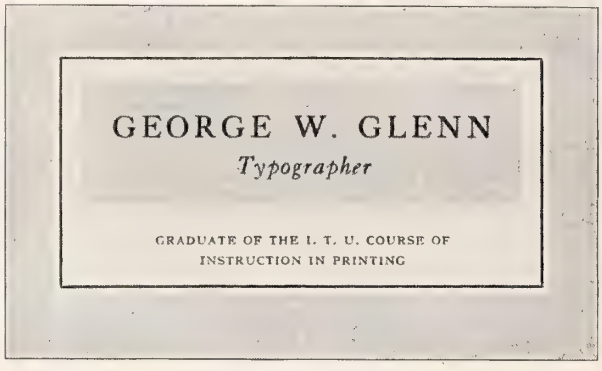
SOME very attractive circulars have been received from the Keystone Type Foundry, showing its new series, "Ad-bold," in display with harmonious ornamentation, also new. This letter is very bold, and for that reason well suited to strong displaywork, for which it was designed.

W. P. FRYE, Worcester, Massachusetts.—The Worcester corset booklets are high-class in every respect. The half-tone work is excellent, with but one or two exceptions, and the merchandise is thus faithfully illustrated, while the character of the cover-design makes the booklets inviting.



A cover-page hand-lettered and designed by E. N. Coolman, Chicago, Illinois, as part of one lesson of the I. T. U. Course of Instruction in Printing.

J. ORVILLE WOOD, Cleveland, Ohio.— While the lettering on your letter-head and envelope forms is very good, the fact that you have unnecessarily tied letters together mars the work to a certain extent. This is particularly noticeable in the joining of the "T" and "E" in "technical."

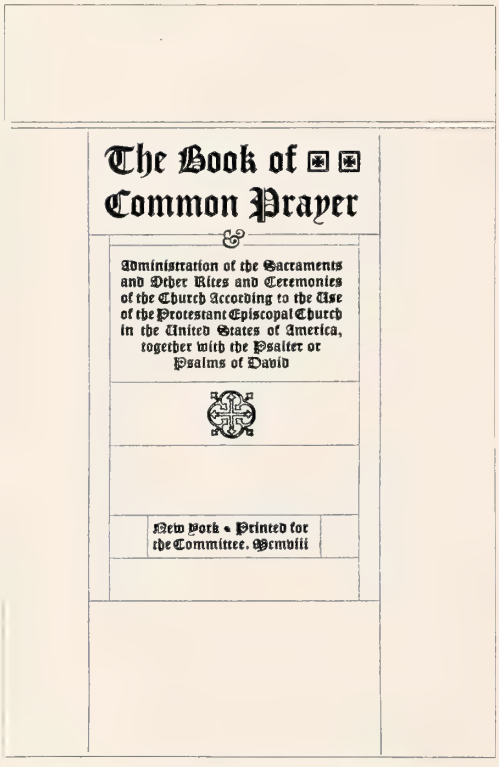


Card in two grays on gray stock by George W. Glenn, Duluth, Minnesota.

ELLIS COLEMAN, Shreveport, Louisiana.—Attractive indeed are the specimens of your work which come to our attention, and strengthen our contention that multitudinous type-faces and a large metropolitan plant are not essential to the execution of good work. A package-label and a title-page are reproduced.

J. VICKERY LANGHORNE, Denver, Colorado.— You have been successful in arranging your letter-head with a view to individuality. The lithotone border used as cut-offs, though harmonious with the type-face used for the important display, does not print well and rather mars the appearance of the heading.

N. P. EBY, Fresno, California.— The programs are all nicely arranged in a style characteristic of your past work. We would

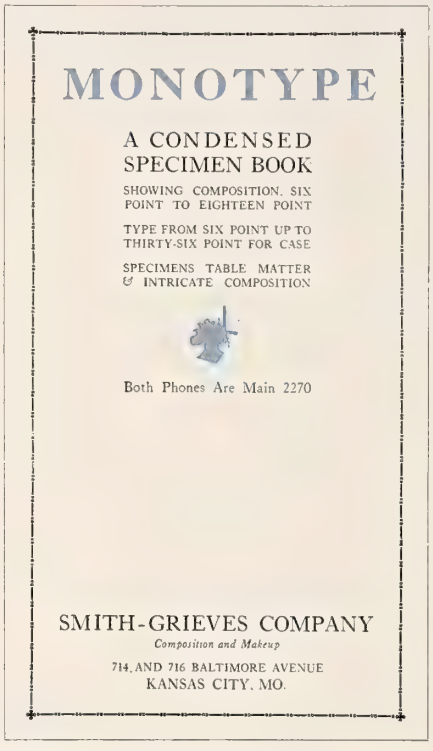


Title-page in ecclesiastical style by Ellis Coleman, Shreveport, Louisiana.

suggest raising the lower group in the program title-page for the Easter Exercises, for the sake of better margins. This would necessitate a lowering of the upper group.

D. C. WALKER, Wichita Falls, Texas.— There is too much space above and below the parallel rules serving as a cut-off in the Gwinn window card. Part of this space could have been placed to excellent advantage above and below the candidate's name. The card for the Denver Hotel is an excellent example, as is also the menu.

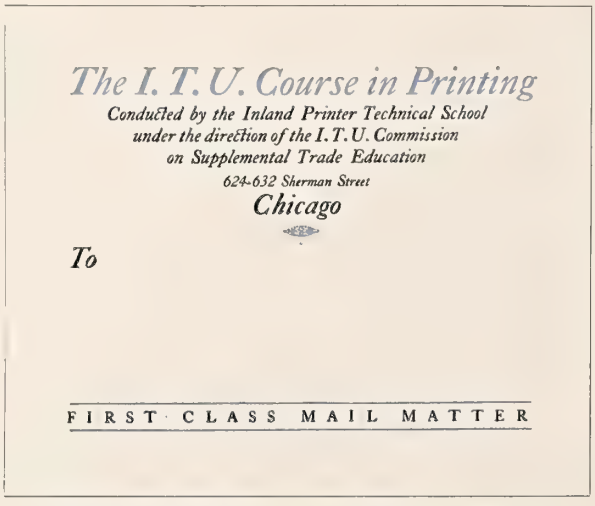
T. GEORGE MIDDLETON, Pleasantville, New Jersey.— Too much red is responsible for an unsatisfactory effect in your blotter.



Title-page of booklet by Smith-Grieves Company, Kansas City, Missouri.

Warm colors should be used sparingly, and in this instance could have been confined to the rules only with excellent results. The advertising cut is not appropriate to the subject of the blotter. A light-face letter would have harmonized more nearly with the floret decorations than does the Cheltenham bold.

SMITH-GRIEVES TYPESETTING COMPANY, Kansas City, Missouri. — Your booklet, "Monotype It," represents high-class work in every particular. The title-page is reproduced as an example of excellent typographical design.

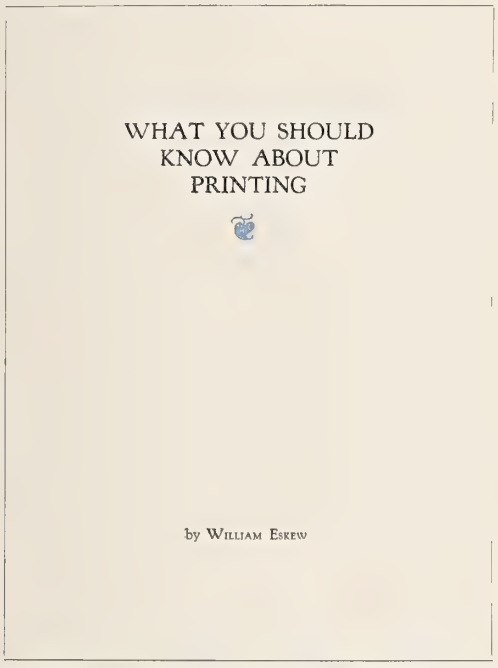


Package-label by Ellis Coleman, Shreveport, Louisiana.

CHARLES W. HODSON, Manhattan, Kansas.— The letter-head for the floral company is well arranged. Another lead placed above the street address line would improve the design, as it crowds the rule too closely in the example sent us. We feel, too, that the florets printed in red rather than the firm-name would make the heading more effective.

BENJ. WALDMAN, Philadelphia, Pennsylvania.—The letter-head for the Philadelphia Printing and Publishing Company is excellent both as regards composition and colorwork. The advertisements, too, are satisfactory, but the rules above and below the center group of the Tuck advertisement should not have extended beyond the measure of the group.

WM. ESKEW, Portsmouth, Ohio.— "What You Should Know About Printing," while simple in arrangement, is one of the most attractive booklets that has come to our attention in some time. The cover is particularly effective, the restraint in color being responsible in part for the neat, chaste effect of the page which, in the original, is printed in red and black on brown



Dainty booklet cover-design by Wm. Eskew, Portsmouth, Ohio.

stock. The cover-page is reproduced herewith as an example of what attractive results can be attained by simple methods.

SAMUEL G. KUHLEN, Kenosha, Wisconsin.— The cover of the latest catalogue of United Refrigerators is very effective, and the typography throughout the book is satisfactory. In the copy sent us we note certain pages on which the ink was too heavy, and the resultant "picking" to some extent mars the appearance of the work. We feel also that a little stronger make-ready over the solids would have improved some of the half-tones.

JAS. M. RAMSEY, Pasadena, California.— There is a tendency in some of your cards, especially those for the American Nursery and the Pasadena Nursery, to use type too large in size, the result being a crowded, confusing effect which causes the work to lose value. Use smaller type, and the white space thus gained will make it stand out more prominently than the larger letters crowded closely together. Your stationery is very good indeed.

J. W. SHORT, Brantford, Ontario.— The catalogue pages are well executed both as regards composition and presswork, but worn rules which do not join nicely mar to some extent the aforementioned good features. In the printers' outing folder too much letter-spacing is a fault. A little was necessary to approximate the tone of the ornament used, but you are mistaken in the idea that the measure of the type lines should be the same as the width of the ornament. The stationery used by your firm is excellent and the uniformity attained commendable.

JOHN T. PALMER COMPANY, Philadelphia, Pennsylvania.— Your blotter is striking in effect, and we feel that the idea should prove profitable advertising. The design is herewith reproduced, but much of its value is lost in its reproduction for the reason that in the original the words "Forceful Printing" and the line beneath the press and piles of stock are printed in light blue. This is, as one might say, "the making of the job."



Effective blotter design by John T. Palmer Company, Philadelphia, Pennsylvania.

GEO. W. KING & SON, Worcester, Massachusetts.— Both the embossed and printed specimens are in the high-class style characteristic of your house. The success you have attained in the printing of 133-line half-tones on bond stock is a revelation to us. The remittance acknowledgment slip, at the top of which the house emblem is embossed in gold, is a beautiful example of dignified, artistic typography, showing to good advantage the value of simplicity in design.

CAYCES & TURNER, Martin, Tennessee.— While your letter-head set in Cheltenham italic is rather scattered in arrangement, we prefer it, nevertheless, to the panel heading. In the latter example the type-face is not attractive, nor is the color used in printing the rules pleasing. In the panel heading plain rule cut-offs would have been preferable to the border units which do not harmonize with the type-face. The other work is very good indeed.

THE CRAMER-KRASSELT COMPANY, Milwaukee, Wisconsin.— The booklet you have issued for the Giant Grip Horse Shoe Company is excellent. As an advertisement it should prove highly effective. The mechanical work has been well handled. We would criticize, however, the wide space between the letters and words in the line "Price List" on the cover. The design would have been better with the line spaced uniformly with the line above, and centered.

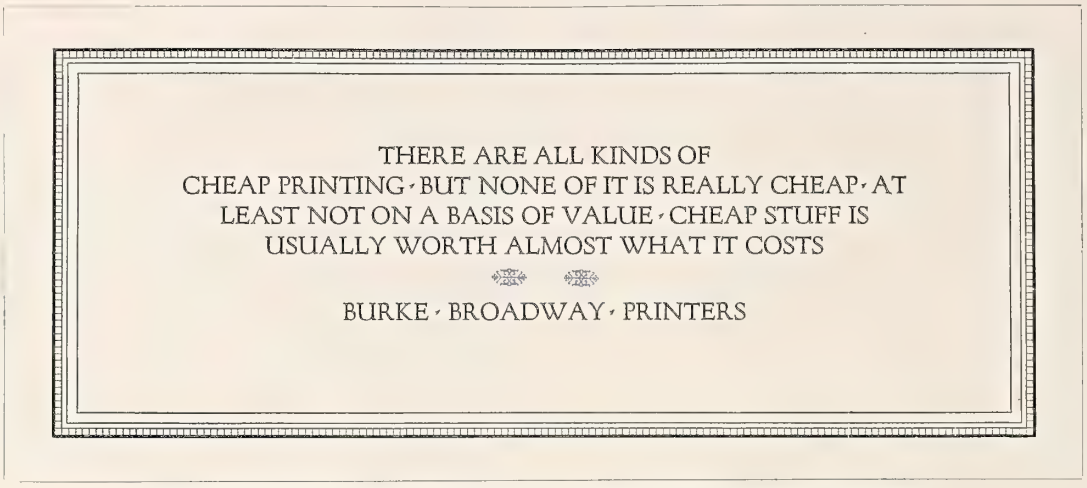


Name-plate effectively used in an envelope slip by George Wetzel, New Orleans, Louisiana.

GEORGE WETZEL, New Orleans, Louisiana.— The folders you have executed for the New Orleans local union are attractive in a typographic way as well as effectively written. Such advertising should prove highly successful. The other work sent us is of a uniformly high quality, adverse criticism being out of the

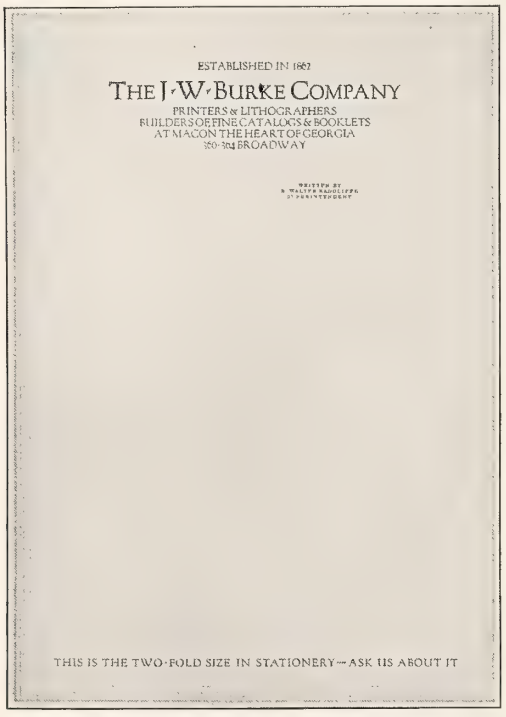
question. All of the work shows good composition, good press-work, good color combinations and good stock. An envelope-slip making good use of a name-plate, which is in a style characteristic of your work, is reproduced herewith.

ment. We appreciate very much the artistic, dignified treatment accorded your firm's stationery, the combination of black and blue-gray upon gray stock being very effective. A blotter and your letter-head are reproduced herewith.



Classic treatment of a blotter, showing also the advantage of restraint in use of color.
By B. W. Radcliffe, Macon, Georgia.

Boyd Printing Company, Lincoln, Nebraska.— Your envelope corner-card printed upon buff stock suffers for the reason that the two lower lines are spaced too widely. The words "job printing" and "engraving" could occupy two lines, and, with the date line regularly spaced, the shape of the group would be very satisfactory. There is insufficient space between the word "Boyd" and the rule in red above it. This space should slightly exceed that between the lines of display type in order to attain



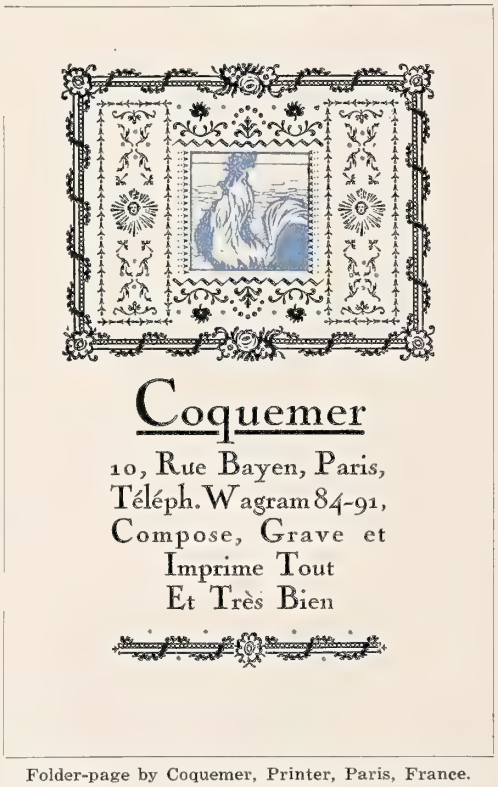
Letter-head by B. W. Radcliffe, Macon, Georgia. Original was printed in two grays on gray stock.

the best effect. Your letter-head in green and lavender on gray stock is indeed effective.

B. W. Radcliffe, Macon, Georgia.— Excellence of past specimens sent this department is maintained in your latest consign-

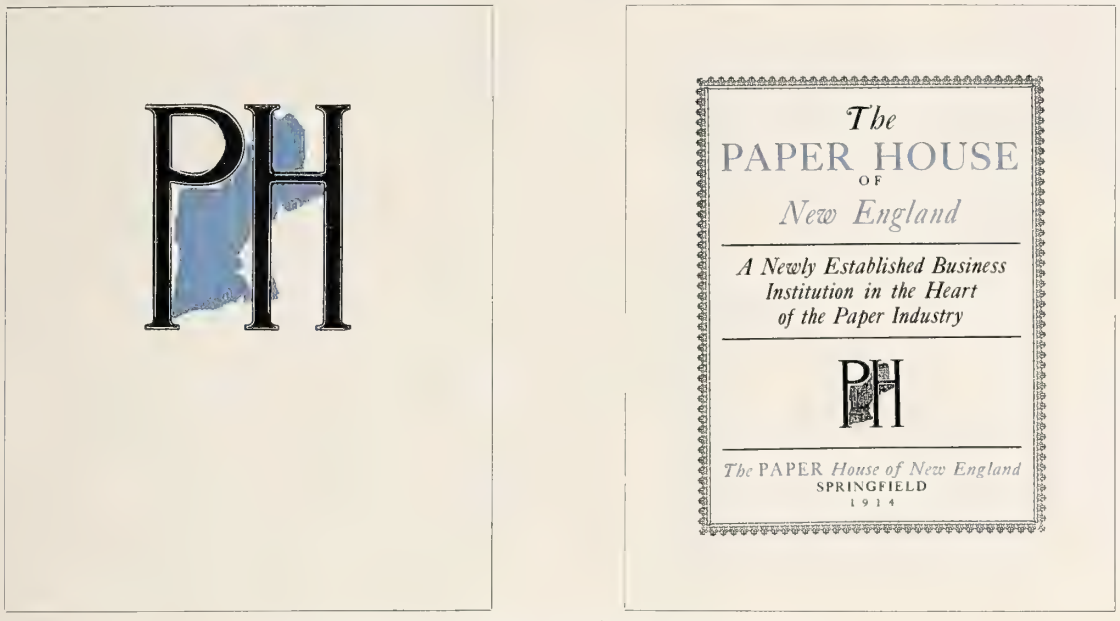
W. C. Schnet, Denver, Colorado.— The program-booklet for the Carson-Harper staff's outing is attractive, the cover being especially pleasing. The effect of the headings in such large type, and in several instances widely letter-spaced, is not good, and we feel that less prominent heads, centered and not spaced to full measure, would improve the work very much. The effect of such heavy underscoring is not good; a simple rule would have improved the work.

John F. Glover, Morgantown, West Virginia.—As regards composition your work is excellent, but we feel that some of the color combinations do not show that good composition to best advantage. Brown, red and gold on india tint stock is not a very satisfactory color scheme, there being insufficient similarity,



Folder-page by Coquemer, Printer, Paris, France.

as in combinations of shades and tints, and not sufficient difference, as in harmonies of complementary or near complementary colors. The color combination on the Stunt Night program is very effective, being a good shade and a beautiful tint of brown on brown stock. Your card is a novelty.



Cover and title-page from an excellent announcement by the Paper House of New England, Springfield, Massachusetts.

P. JENSETH, Chehalis, Washington.—All the work sent us is very good and some of the letter-heads are high-class. That for J. H. Seymour, with the order book and pencil in buff tint back of the type, is as clever a heading as one will see anywhere. We regret the fact that a satisfactory reproduction of it can not be made. The Fair Commission and Game Commission letter-heads are also high-class specimens, but your own suffers for the reason that the green-tint background and red are all too dark. In the Silo booklet the rules in the running heads are too light in tone to harmonize with the type.

DEPARTMENT OF PRINTING, Huron College, Huron, South Dakota.— The border you have used about the pages of "The Alphomega" is inharmonious in both shape and tone with the type-faces used. If not absolutely sure a decorative border is in harmony with the remainder of the page, discard it for plain rule. Improper make-ready on a press that we feel sure is old, and too much ink, mar the booklet to some extent. The type, too, seems worn, which fact might be responsible for some of your difficulties. You should use a better grade of ink on such work. Your letter-head is very attractive.

HAROLD R. BRICE, Greenville, Illinois.— The cards are attractive and the cover for the Daughters of the American Revolution is very effective. In this, however, we would call your attention to the program title which appears in the center of the book. The main group is placed too low for balance, and proportion is violated in a monotonous spacing of the groups in the lower part of the page. The decoration and rules beneath the word "program" do not fit in with the design, nor do they give added prominence to the line. We doubt if it is ever expedient or desirable to underscore lines in title-pages.

H. J. HILLAND, Chicago, Illinois.— Your booklet-cover, "Latest in Soccer," falls short of a good design for the reason that too many rules have been used in its construction. Instead of building up a design, these serve to subordinate the important features in type. Had you been content with a single rule, or even parallel rules, for your border, and to raise the cut nearer the top so that there would be a pleasing variation rather than an equal division of the white space, the page would be very much improved. Strive to use decoration that causes the type-matter to stand out rather than to overshadow it.

W. H. RUSSELL, Reedley, California.— Your letter-head could be improved by the use of a lighter green and a somewhat darker brown. The rule beneath the word "printing" would not be too heavy in that case. Such wide letter-spacing of the word "printing" mars the appearance of an otherwise very excellent piece of work. Avoid the letter-spacing practice. Of the various color combinations which you enclosed, the rules are in too strong a color in all except that in which you used yellow, and this combination is not very pleasing. Decoration and rules should never be printed in stronger colors than the type used therewith.

THE PRACTICE of many large plants in issuing a catalogue to show type styles, ornaments and other utilities at the command of customers is gaining popularity. William Green, Inc., New York city, has sent a copy of its specimen book to this office, and, besides being thorough and comprehensive, it is printed in an excellent manner. Its large size, too, indicates the extent of the firm's business in the line of catalogue printing, advertisement composition for agencies, and general bookwork. The selection of type-faces is an admirable one, and no adverse criticism is necessary in any part of the mechanical execution of the book.

The Emissary, official organ of the National Amateur Press Association, is, in a general way, a very pleasing publication, but careful examination shows some carelessness in spacing which mars the appearance of the work in places throughout the book. There is too much space apparent about the initials, too little between the running heads and the body matter of the pages, and, here and there throughout the booklet, spacing is too wide between words. On the cover a plain rule in bronze would have been preferable to the unit border inside the heavy border. As it is, the two borders give a rather "spotty" effect to the page rather than a suggestion of one continuous whole.

THE PAPER HOUSE OF NEW ENGLAND, Springfield, Massachusetts.—This wide-awake firm of paper dealers seems cognizant of the value of showing the lines carried to best advantage, which fact is manifest in all its house printing. This printing is invariably of a high quality and in the colonial style appropriate to the location of the house in New England, and possesses an individuality as well. The latest collection of this work to reach THE INLAND PRINTER consists of a large booklet announcement and several items of smaller work, all of which are excellent as regards color, composition, presswork and the selection of paper; and the advertising idea, too, should prove highly effective. Two examples of the work are reproduced.

H. R. HAYES, Denver, Colorado.— The program-booklet for the commencement exercises of the Denver School of Trades is a delightful example of artistic typography. The use of the Bookman type-face printed in brown ink on buff antique stock is

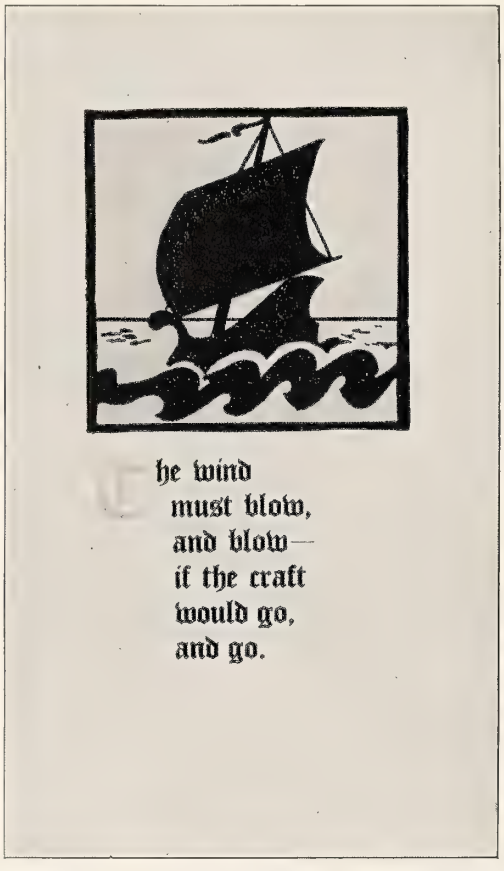
very effective, and this good effect is heightened by the blind-stamped rule border surrounding the several pages. Our only criticism is anent the centering of the type-groups on the title-page and the page giving the names of the graduates. These groups should have been placed somewhat nearer the top than



Card arranged by Levi L. Smith, Banner Springs, Kansas.

the bottom. The cover-group is placed a little too high. Your pupil, Howard Shinn, who did the work, deserves commendation for his painstaking composition.

Levi L. Smith, Banner Springs, Kansas.— Your work is very good indeed. On your envelope in which the large initial "S" is used, the word Smith is letter-spaced entirely too much, and this should have been avoided. The other corner-card is very attractive and well adapted in shape to the purpose of printing on the flap. The red on the McClure card is a little "cool" in tone, bordering almost on violet. A more effective red could be obtained by adding a little yellow. The outline letter, Webb, is not very satisfactory on business stationery, as it does not possess the dignity of the more desirable faces for that class of



Booklet page by A. B. Doerty, Findlay, Ohio, showing ingenious use of patent-leather tint-blocks.

work. The remainder of the work and your business stationery is of a high order. We are reproducing one of your cards, which is a very attractive as well as out of the ordinary arrangement.

A. B. Doerty, Findlay, Ohio.— Specimens received from you are of a very high quality. While the yellow on the white blotter is very effective, it loses its value on the light brown stock. On this stock a bright green would have been more effective. The envelope-slips are all satisfactory and the little folder, "Wind," is an excellent example of high-class work, the



Excellent menu cover-design by Howard Van Sciver, Norfolk, Virginia.

color harmony, brown and light blue on India tint stock, being very good indeed. The first page of this folder is reproduced herewith as an example of what an ingenious printer can do in the making of tint-blocks of patent leather. Your business stationery is attractive, and shows plainly the advantage of a uniform treatment of all items.

Howard Van Sciver, Norfolk, Virginia.— Pleasing typography, strengthened by good colorwork on stock of high quality, results in a product of which you can safely feel proud. It is seldom that a package of specimens of such uniformly high quality comes to The Inland Printer. The opening announcement for "The Homestead," printed from Caslon capitals, letter-spaced, in black ink upon gray stock, at the top of which a hand lettered and designed name-plate is printed in blue and white, is an excellent piece of work. The booklet, "North Carolina Pine," the cover of which is in imitation of pine lumber, is also very effective, while the inner pages are marvels of typographic neatness. A menu-cover and a bill-head are reproduced. In the bill-head we would suggest bringing the line of which the initial is a part closer to that initial. The colors for this bill-head, a shade of green-gray and light brown, are well chosen.



PRINTED FROM
ROYAL ELECTROTYPES

Courtesy of Pittsburgh Lamp, Brass and Glass Company, Pittsburgh, Pa.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

A French Book on Rotary Photogravure.

"L'Heliogravure Rotative," by F. van Dijk, of Paris, has been received with a request that it be announced to our readers, for the reason, so Mr. van Dijk's letter states, "That up to the present time nothing has appeared on this subject in any language." Mr. van Dijk probably imagines that herds of buffalo still roam Chicago's streets, and that wild Tammany Indians still govern Manhattan, when the facts are that better rotary photogravure is produced in New York and Chicago than in Paris. It is to be hoped that Mr. van Dijk will be spared through this war so that he may go to one of the excellent libraries of Paris and take down the volume of THE INLAND PRINTER including December, 1908, then turn to page 383, where he will find much on the subject printed in the English language. He will also find for the first time in any magazine a portrait printed in four colors by the rotary-photogravure method, and this engraved and printed in New York. Then if Mr. van Dijk will scan the numbers of this publication from December, 1908, to date, he will find more practical information regarding the subject than is contained in his book, and we have read it carefully to find something worth reprinting here. Still Mr. van Dijk must be credited with the first book on the subject. To those who read French and know nothing of processwork of any kind they will find information in it. The price of the book is $1.

Offset or Typographic Printing.

"What do you know about the offset press?" is a question frequently asked of this department, and it is an important question affecting progress in the printing world, for on it frequently depends what kind of presses should be provided when making additions to the plant. J. Lenhart Shilling, of Chicago, gives the advantages of the offset press in an able manner in the "Graphic Arts and Crafts Year Book." He says of it: "It is a process, however, with which can be accomplished the very things that have been longed and waited for all these years, the printing of half-tones, linework and colorwork in as many colors, or as few, as desired, on a non-coated, mat-surfaced paper." Mr. Shilling accompanies his boost of the offset press by some excellent exhibits of offset presswork, by the Lammers-Shilling Company, of Chicago, but obtained in two printings. Now one has only to turn, in the same volume, to page 150 and the following pages to find linework and half-tones printed on non-coated, mat-surfaced paper, from relief half-tones requiring but one printing; and, to compare the results, the chances are that judges would decide in favor of the single printing from the typographic press. The facts are, that publishers and printers have been shown relief half-tones printed on non-coated paper, but their customers and the general public refuse to accept printing that is not on coated paper. Now as to the relative costs of the two methods Mr. Shilling says: "Quite frequently we hear the argument advanced that offset printing is cheap, just because the press can be operated at from three thousand to five thousand impressions an hour. However, the cost of operation on the offset press, on high-grade work, is as much per thousand impressions as on the flat-bed press." Therefore, if the cost of operating the offset press is the same as the flat-bed press, and it requires two printings on the offset press to approach one on the flat-bed press, when using non-coated, mat-surfaced paper, why should the typographic printer fear competition from the lithographer in monotone printing? With the Japanese schoolboy, "I ask to know."

Eosin for Orthochromatic Collodion.

F. H. Gage, Mountain View, California, writes: "In a recent number of THE INLAND PRINTER we noticed a formula for orthochromatic collodion. This formula called for a certain amount of eosin. In our efforts to secure some of this dye in San Francisco we found there were several kinds of eosin, but were unable to secure anything but the eosin red. Can you tell us if the eosin called for in the formula is red or some other shade?"

Answer.— Eosin is a red dye, very soluble in water. It is a dark-red powder, either a yellow or a blue shade. The yellow shade eosin contains bromin, and is the better one to use. When dissolved in water it has the beautiful florescent property of showing a brilliant red when you look through it at the light, but when held so that it reflects light it appears as a yellowish green.

Wide-Angle Views and Distortion.

George E. Brown, the erudite editor of the *British Journal of Photography*, corrects a statement of our H. A. Gatchel, in THE INLAND PRINTER, in reference to distortion in wide-angled views. Mr. Brown says: "Even in such an excellent paper as that by H. A. Gatchel on 'The Preparation of Photographic Copy,' which we reprinted from THE INLAND PRINTER, we find it is suggested that any object lying so near a camera as to subtend an angle of over 60 degrees will appear distorted, even if photographed with a wide-angle lens. The angle of view has, however, nothing to do with the question, wide-angled or narrow-angled being in equally correct perspective, and also appearing to be correct if only each result is viewed at the proper distance."

The reason why wide-angle views generally appear out of perspective is that as a rule a wide-angle lens is also a very short-focus lens, so that the proper viewing distance

for the print is too short for any person with ordinary vision. A long-focus wide-angle lens will, of course, give a wide angle only on an abnormally large plate, therefore such a result can not well be produced direct in the camera; but by taking a small wide-angle view with a short-focus lens and enlarging it we can produce a long-focus wide-angled picture with a viewing distance sufficiently great to enable us to see the result from the right point. All apparent distortion of perspective will vanish. The effect may not be pleasing, but it will be perfectly correct as regards perspective. The difference between wide and narrow angled views is not one of truth of perspective, but of the inclusion of a pleasing and satisfactory amount of subject.

The "Graphic Arts and Crafts Year Book" 1913-1914.

The "Graphic Arts and Crafts Year Book" for 1913-1914 reminds one of the bumper crops of this year owing to its enormous size, it being three and one-half inches thick. To attempt to describe the richness of its contents is bewildering, for it is difficult to decide where to begin. At this time only its pictorial features can be noticed.

From a pictorial standpoint, the article "Looking Backward," by J. Horace McFarland, and the four-color reproductions direct from nature, are the most important features of the volume, for they represent the highest achievement in color photography, engraving and printing of our time.

C. S. Partridge has brought together on the same page for comparison an example of a wax-molded and a lead-molded electrotype from the same half-tone, and then invites the reader to tell which is which. We have heard so much about the superiority of one process over the other that this exhibit by Mr. Partridge is assuring, for it teaches one method is equal to the other, in competent hands.

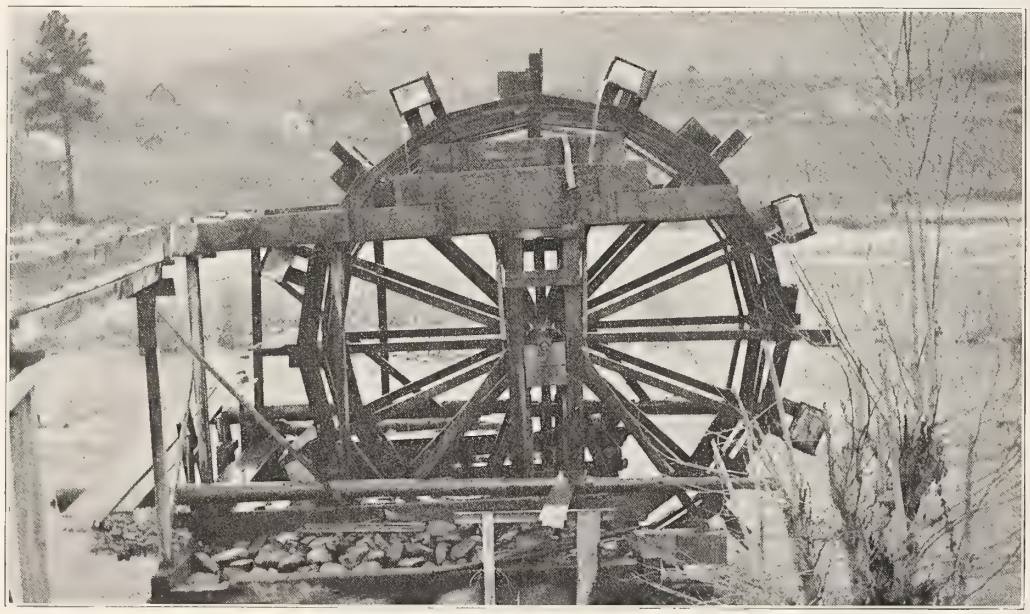
There is another comparison in the book which is of such importance that it will be noticed elsewhere, and that is the claims made by offset press people about the superiority of their method over typographic printing. The reader can judge of this for himself, for in this volume is most excellent offset work in two printings and similar typographic work in a single printing, which shows the limitations of the offset press.

The photogravures by the Barnes-Crosby Company, Chicago, and elsewhere, and the gravure by F. A. Ringler Company, New York, are excellent, and so is the exhibit of rotary photogravure by the Munro Art Publishing Company, of New York. Most instructive, however, are the illustrations of the Mertens machinery printed in rotary photogravure on news-print paper by the National Cash Register Company, of Dayton, Ohio. The interior views of the Elson photogravure works near Boston, printed in photogravure, are also interesting.

The volume is overflowing with perfect exhibits of three and four color engraving and printing, the latter appearing to be the most popular method of color-printing. Wells & Company, Chicago, show a splendid reproduction of a Lyendecker painting. The others whose color reproduction is notable are: The Eclipse Electrotype & Engraving Co., Cleveland; Electro-tint Engraving Company, Philadelphia; Zeese-Wilkinson Company, New York; Color Plate Engraving Company, New York; Gatchel & Manning, Philadelphia; The Franklin Company, Chicago; Manz Engraving Company, Chicago; Hicks-Chatten Engraving Company, Portland, Oregon; Williamson-Haffner Engraving Company, Denver, and the Gerlach-Barklow Company, Joliet, Illinois.

In two-color plates, the work of the Bureau of Engraving, Minneapolis; Gatchel & Manning; Walker Engraving Company, New York, and others, leave nothing to be desired. There are a number of excellent half-tones in which the high lights are eliminated, which proves that any first-class plant can do this work without bothering with patents of any kind.

The half-tones in the volume are so uniformly excellent that they are deserving of the best praise. There are two portraits from *Wilson's Photographic Magazine*, one made with a 200 cross-line screen and the other with a 400 cross-line screen, that are notable as stunts in printing. Equally good effects could be had with a 150 cross-line screen and give the inkmaker and printer less trouble.



Water-Wheel Used in Lifting Water to an Irrigation Ditch at Cashmere, Washington.
Each pan on the wheel carries a bucket, which unloads into the flume while turning over, as shown in picture.
Photograph by C. R. Herrand.

Line photoengraving, which is almost a lost art, is represented by clever exhibits showing the skill of the Walker Engraving Company, New York, and the Maurice Joyce Engraving Company, Washington, D. C.

But all the fine engraving could not be shown without perfect printing, and too much praise can not be given the publishers of the volume, the Republican Printing Company, Hamilton, Ohio, for the general excellence of the printing. To what extent the effectiveness of the engraver's work depends on the printer is shown by the exhibits of Norman T. A. Munder, of Baltimore, and the work of the Plimpton Press, with dull-finish inks on mat-surfaced paper. Some of these results are equal to photogravures in the rich velvety depths of the shadows. It should be added that there are some illustrations in the volume that would have been better omitted to save the reputations of the engravers and printers.

Walter L. Tobey, the editor, is to be congratulated on compiling this handsome but overbulky volume. It is to be hoped that the next will have fewer pages, for this year he is giving the buyer entirely too much for the price, which is $5. It can be had through The Inland Printer Company.

A Mertens Patent for Type Rescinded in England.

As is customary with new processes, a number of alleged rights to patents for rotary-photogravure printing are being settled by the courts. The patent No. 17,198, granted in England in 1904 to Eduard Mertens for printing type with pictures by rotary photogravure, has just been rescinded in England. Justice Warrington, before whom the case was tried, said that all the patentee (Doctor Mertens) had done was to obtain a patent for a new use of an old contrivance. No fresh difficulties were so much as suggested, much less overcome. It was shown during the three days' trial that pictures and type had been printed intaglio from the same copper plate hundreds of years ago and that music and type were printed by the intaglio method to-day. The Rembrandt Company had been printing pictures by rotary photogravure years before the application for this patent. The Rembrandt Company engraved the type-matter on its plates by hand, Mertens photographed the type on the copper roll just as the Rembrandt Company did its pictures. So the judge added that the patentee had simply put the process to a use to which it had not previously been put. It was not obvious, to any one who had not tried it, that type could be photographed on a roll, but now it had been tried it was found there was no difficulty in doing it. The judge said that whereas one had previously used this process to reproduce a picture, one might now reproduce that form of "line" picture known as type. This decision will clear the way for American press manufacturers to sell rotary-photogravure presses and for publishers to use them.

Process Engraving Notes and News.

Osboldstone & Co., Melbourne, Australia, favor us with some exhibits of their engraving and printing. One is an album of forty-two views of Victoria, city and country. The size of the page is 7½ by 17½, and if the pictures were without titles one would take them for views in an American city. The photoengraving and printing are equal to what we do in this country. From the same printing-house is an album of views of Mildura, showing by excellent engravings how they solve problems of irrigation much as we do. There were some exhibits of three-color printing that prove they have little to learn from us.

J. F. Salade, the composing-room expert, commends highly the use of steel bases, for newspaper engraving that is to be stereotyped, in place of the type-metal bases commonly used. Steel bases retain their height, they are supplied to point measurements, and the engraving is attached to the steel base with flour paste, which is sufficient for matrix-making.

The Rembrandt Intaglio Printing Company, Limited, of London, represented by H. Bendixson & Co., sends some samples of its work which prove that they, the pioneers in rotary photogravure, are still the leaders in this beautiful process. Unfortunately, the package of exhibits arrived looking as if it had been stamped upon by German military boots. The information is also given that Messrs. Reinthal & Neumann, of New York, keep for sale prints in color made by this company.

Brief Replies to a Few Correspondents.

R. W. C., New York, need not be alarmed about that German brand of bichromate of ammonia he has been using, for that particular chemical has been made in Newark, New Jersey, these many years. There is no more danger of a dearth of it than there is of Frankfurter sausages.

W. A. Dart, Potsdam, New York, should consult The Inland Printer list of books for one on line engraving.

J. A. A., New York, can get first-hand information about the American Institute of Graphic Arts from the secretary, Mr. Charles de Kay, 15 Grammercy place, New York.

Lithographer, Philadelphia: You can get a grain transfer sufficiently coarse for offset press by a modification of the collotype process.

The Proper Care of Lenses.

As some of the most prized photoengravers' lenses came from Germany they now become more valuable than ever, and their care is of the greatest importance. Lenses, when not in use, should be kept in leather boxes or wrapped in chamois skin. When cleaning a lens, China silk, velvet or velvetine, will be found suitable providing they are absolutely free from grit of any nature. The new lenses contain glass that is exceptionally soft and scratches easily. These scratches may be too fine to be seen by the eye, but they are more injurious than a single deep scratch which might not do much harm. Screwing a lens combination too tightly into its socket may put a strain on a lens that will spoil its working properties. E. Clifton, in a lecture on this subject, says that another injury to a lens which is of common occurrence in moist climates is caused by damp and is known as rust, and it is surprising how many lenses suffer from it. If slight, it does not do much harm, though it may affect the speed of the lens as well as the definition. The rust may be detected by holding the lens to the light, when it will appear as mottled patches on the glass. As a general rule it may be cleaned off, but frequently it affects the polish, when it must be sent to an optician to be repolished. Corrosion of the glass is another defect caused by dampness. Lay the lens on a piece of black velvet and apply a magnifying glass to the surface, when the corrosion may be seen as little pits in the lens. All of which may be avoided by keeping lenses in a dry place and covered, and being extremely careful about the cloth used in cleaning them.

The Wonders of the Engravers' Lens.

How beautiful the stars appear
Under the lens's wondrous spell.
And yet it fetches, seems to me,
The chorus girls out quite as well.

—*Ed Mott.*



Reproduction of Memorial Window in the Henry O. Shepard Public School. Designed and Placed by Thomas A. O'Shaughnessy on Commission of the Old-Time Printers' Association of Chicago and the Printing Trades Organizations Generally. Dedicated September 7, 1914.

Photo by J. W. Taylor, Chicago.

DEDICATION OF THE HENRY O. SHEPARD PUBLIC SCHOOL AND PRINTERS' MEMORIAL WINDOW.



GOD, the God of the Spirits of all flesh, in whose embrace all creatures live, in whatsoever place or condition they be; we give Thee thanks for the examples of all Thy servants, who, having finished their course here, have left behind not only a holy memory, but a noble work.

"In this time of strife and warfare, we turn with unfeigned gratitude to the conquests that are being made in the peaceable arts of education and philanthropy.

"We thank Thee for this school and all its potential greatness, and we pray Thee to make it a monument of good works in the lives of generations to come.

"May this be an inspiration to the bereaved family; the mother, widow, daughter and sisters. And give us all grace to take up the work that falls upon us from the hands of those who are gone, so that together we may build up our nation in the beauty and strength of peace, and may each be a real contributor to the World's Work.

"Hear this our prayer as we dedicate this building to-day to the glory of our country and in the Name of our God, through Jesus Christ our Lord. Amen."

In these words the Rev. Herbert W. Prince, rector of the Church of the Epiphany, voiced the aspirations of creative art at the ceremonies dedicating the Henry O. Shepard Public School and the printers' memorial window on September 7.

The Old-Time Printers' Association of Chicago had agitated the question of naming a public school in honor of printers, and some five years ago put forward the name of Henry O. Shepard as a just representative of the art for that honor. One of the new type of school buildings was in due time named the Henry O. Shepard Public School, and the Old-Time Printers' Association then decided to provide a memorial window and canvassed the printing-trades organizations for their coöperation, securing an unreservedly favorable response.

The ceremonies dedicating these contributions to the cause of education were conducted by Col. M. H. Madden, for the Old-Time Printers' Association, before a large and representative gathering, despite the deterring influences of an inclement day.

Space will not permit more than an outline of the central thought of the speakers on this occasion.

"Work," said Dr. Ella Flagg Young, Superintendent of Schools, "*intelligent work*, symbolized by the art craft represented on that window, makes the school a garden in which children shall grow naturally, because the principal and teachers know them and will create an atmosphere of light and air in which the young soul thrives."

In his dedicatory address, the speaker of the day, Louis F. Post, Assistant Secretary of Labor, Washington, D. C., pointed the ways of "Pioneering in Industrial Democracy," and centralized his conception of the application of the spirit of democracy to the occasion, saying:

"In the same spirit, a truly American spirit, let us dedicate this memorial. Old-time printers have contributed it; Thomas A. O'Shaughnessy has designed and produced it; the Board of Education has set aside the place for it in this school building already distinguished with Mr. Shepard's name for its own; his daughter has drawn away the veil.

"May we not all receive this artistic gift with grateful hearts for the industrial progress it so beautifully symbolizes? A century of invention has translated the hand press of a Franklin into the power presses of a Scott, the composing-sticks of the old-time printer into the linotypes of a Mergenthaler. These are among the marvels of typographic inventions. But the printers' trade does not monopolize mechanical progress. The whole mechanical world seems on the verge of realizing some of our visions of life after death. Do we not communicate with one another almost as if there were neither time nor space to interfere? Do we not go up and down the earth with little reference to distance, as our forefathers a century ago understood distance? We may well ask ourselves if mechanical progress has any limitations at all. But what of social progress? Social progress for all is what I mean; for social progress for less than all, for a privileged few or even a privileged many, means in the long run social retrogression for everybody. No one can live unto himself alone. We must all go ahead or we shall go backward. There is no exemption of person or nation or race. The famous New England clergyman was right in his sociology as well as his religion who said, 'I thank God that my own lot is bound up with that of the whole human race.'"

"Here shall the Press the People's right maintain,
Unawed by influence, and unbribed by gain."

Joseph Story's motto for his *Salem Register*, 112 years ago, was the theme on which James Keeley, editor of the *Chicago Herald*, expressed his views on "An Untrammeled Press a Nation's Safeguard," denouncing the misconception of Liberty into License. The people are catching up with both preacher and editor in mental attainments. Both preacher and editor can still command unlimited respect, but as mental forces they can not be so potent as in the old days. Aristocratic traditions and feudalistic social formations die out slowly, and these with the hard-and-fast lines of partisan organization would hold the minds of men in bondage but for the daily newspaper bringing home to the minds and hearts and hearths of the people the new political ideas — the whole program of "social justice." "And you, the people of America, can help, guide and sustain those who work for the greatest good for the greatest number. You readers make newspapers, and newspapers are only what you make them."

An eloquent tribute to Henry O. Shepard and the beneficent influences that spread out of his founding of THE INLAND PRINTER was made by Frederick K. Tracy.

Twelve million, three hundred and fifty thousand dollars represent the educational fund of Chicago for 1914, and Charles S. Peterson, chairman of the Finance Committee of the Board of Education, said that the subject assigned him, "Money — How We Use It," would have been better phrased, in view of the financial status of the Board of Education, to read "Money — How We Would Use It If We Had Any." In this he voiced the progressive idea that cost has no place where education is expanding. Mr. Peterson explained the methods of meeting the demands of educational expansion, the departmental expenditures and sources of receipts, the difficulties to be met and the methods of overcoming them, and asked his hearers to believe that "we who serve you on the Board of Education use your money, not necessarily in the best *possible* way, but in the best way we know how."

John McGovern described what Henry O. Shepard did for the Press Club of Chicago. William H. Sleepeck, president of the Graphic Arts Association of Chicago; John C. Harding, representing Typographical Union No. 16; and Richard F. Welsh, president of the Ben Franklin Club of Chicago, made appropriate tribute to the occasion.

Participating in the exercises were Mrs. H. O. Shepard, widow of Henry O. Shepard, founder of THE INLAND PRINTER and The Henry O. Shepard Company, and owner of these organizations. A life-size oil painting of the late Henry O. Shepard and eight oil paintings by members of the Palette and Chisel Club of Chicago were donated to the school by Mrs. Shepard through the Board of Education, these to form a nucleus for further contributions of a similar character for beautifying the school walls. Mrs. Shepard also presented the school with a large Bausch & Lomb stereopticon projection camera.

Miss Clara J. Shepard, only daughter of Mr. Shepard, unveiled the window at the appropriate moment, and as the veiling-flag slowly rose the band raised the strains of the national anthem, and the audience rose and uncovered.

Mrs. E. M. Hurlbut, of Norwich, New York, and Mrs. Harry M. Strawn, of Cleveland, Ohio, sisters of Mr. Shepard, were present, the guests of Mrs. Shepard. Mrs. Walter Scott, of Plainfield, New Jersey, widow of the great inventor, and her two sons, David J. and Walter C. Scott, were also among those who traveled from the East to be present.

This being a historic incident in the printing arts, a full report of all that was said and done would be most desirable in this publication for historic purposes. But present-day demands preclude this. We shall go so far, however, as to reproduce the text of the last two pages of the program, which is as follows:

The Henry O. Shepard Memorial Window

is designed to represent an illuminated page. In the center panel, at the top of the window, is a portrait of Henry O. Shepard. On either side of the oval panel filled by this portrait are panels of decorative geometrical and naturalistic art forms.

The entire window is surrounded by these decorative panels. Beneath the portrait of Mr. Shepard is the inscription, "In Memory of Henry Olendorf Shepard, printer, founder of the Inland Printer Technical School. Presented to the Board of Education by the Old-Time Printers' Association, 1914."

The center panel of the window is filled by a scene from a printing-office of a former century, and shows the first iron press which was of American construction.



Dedicating the Henry O. Shepard Memorial Window in the New Henry O. Shepard School.

Photo by J. W. Taylor, Chicago.

Beneath the center picture is a large panel, and an inscription worked into mosaic pays the following tribute to the printer:

"In Honor of Printers — Past, Present, and to Come —
The Multipliers of Recorded Thought,
Carrying Down the Centuries the Evidence of Man's Advancement in Knowledge —
The Heralds of Peace and Good Will —
The Conservators of Wisdom — the Antagonists of Error —
The Champions of Good Works —
The Glorifiers of Achievement,
The Preservers of Art, the Promoters of Culture."

On either side of the center panel of the window are decorative panels with portraits of Walter Scott, the press

builder, and Ottmar Mergenthaler, inventor of the linotype, these being chosen as "Multipliers of Recorded Thought."

In the center panel, at the base of the window, is a portrait of Benjamin Franklin.

This memorial is the first example of a new process of art glass originated by Thomas A. O'Shaughnessy, a Chicago artist, who designed and built this window.

It has the unique effect of being at once a mosaic tablet to be viewed from the street, and an art-glass window showing all of the surface color and effect also by transmitted light.

Board of Permanent Trustees of the Henry O. Shepard Memorial.

Ownership of the memorial tablet is vested in these trustees, chosen by the Old-Time Printers' Association of Chicago, and empowered to fill vacancies occasioned by death or resignation: Clara J. Shepard, president; Mrs. Walter Scott, first vice-president, Plainfield, New Jersey; Miss Pauline R. Mergenthaler, second vice-president, Baltimore, Maryland; Prosper D. Fenn, Frederick K. Tracy, James L. Regan, Thomas A. O'Shaughnessy, William A. Hutchinson, John M. Ryan, William C. Hollister, George E. Lincoln, William Mill, Secretary.

Old-Time Printers' Association of Chicago.

Thomas E. Sullivan, president; Daniel Boyle, vice-president; William Mill, secretary-treasurer. This Association, organized in 1885, is composed of persons engaged in various branches of the printing and publishing business, as employers or employees, for twenty-five years or more in Chicago.

Henry O. Shepard Memorial Committee.

John McGovern, general chairman; William C. Hollister, vice-chairman; James L. Regan, treasurer; Frederick K. Tracy, John M. Ryan, Emory F. Harman, William A. Hutchinson, Walter D. Considine, Henry H. McKay, Alfred Bersbach, Herman Feitsch, Jr., Fred Klein, William F. Whitman, Edwin W. Beedle, James E. McCarthy, John P. Keefe, William J. Hack, Thomas H. Faulkner, Peter N. Balken, Samuel King Parker, Nels Johnson, John C. Ward, George J. Knott, Albert C. Rice, Samuel Rastall, Franklin S. Anderson, William J. Hartman, Joseph Carolan, William Checkett, John H. Wood, Prosper D. Fenn, John Stuart, Harry B. Van Fossen, William H. Faul, Walter F. Morrison, William A. Aldrich, James A. Bond, Edward Gentzler, James Hayde, Joseph C. Snow, John B. Stevens, Michael F. Dougherty, George N. Bond, William A. Cahill, John S. Leander, Patrick J. Cahill, William E. Dennis, Albert R. Schoreck, Hugh G. Adair, John I. Oswald, Walter C. Bleloch, Judson Ash, Arthur Bowron, John Buckley, George S. Affolter, John Canty, Charles H. Philbrick, F. Marion Leyda, John J. Smith, Acors W. Rathbun, John C. Harding, Franklin C. Hollister, Henry F. Griffing, Dewitt C. Kelley, John W. Nestor, Jay E. Reeves, John W. Troy, William McWhorter, George G. Renneker, John W. Donohue, Peter B. Olsen, Edwin R. Wright, Michael H. Madden, Julius C. Kirchner, Mark L. Crawford, Andrew B. Adair, Edward M. Keating, Michael Colbert, Edward Gallaway, B. Frank Howard, Samuel D. McNeal, Timothy J. O'Brien, William L. Whitmarsh, James J. Schock, John E. Schildhelm, Archibald Robertson, Edward E. Pratt, Richard S. Phillips, Joseph J. Peacock, Andrew D. Newbold, Thomas A. O'Leary, David Oliphant, Thomas Oliver, Joseph M. Hudson, Walter B. Conkey.

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Deceased Honorary Members.

William Bross, Rev. J. C. Burroughs, J. K. C. Forrest, Moses P. Handy, Carter H. Harrison, Washington Hesing, Paul Hull, Andrew McNally, J. H. McVicker, Joseph Medill, Luther Laflin Mills, Wm. Penn Nixon, Robt. W. Patterson, Martin J. Russell, James W. Scott, Henry O. Shepard, Rev. H. W. Thomas, John Wentworth.

PROTECTING REPORTERS.

The manager of a newspaper in an Eastern State writes to THE INLAND PRINTER asking for the proper legal authority protecting reporters from being summoned to testify in court cases when they were witnesses in their capacity as newspaper representatives. THE INLAND PRINTER so far has been unable to discover any such special legislation, and will be pleased to hear from any of its readers of what attempts, if any, have been made in that direction.

WRITING AN AD.

BY L. N. FLINT.

He wrote a head: "The Time Is Ripe,"
  Then listed the goods in his store;
He added his name in big black type;
  Could angels have done any more?
    As a glaring sign it wasn't bad;
    But you couldn't call it an ad.

Another "try" he said he'd take,
  And he wrote some red-hot stuff —
"The best, the cheapest, finest make" —
  Till the adjectives cried, "Enough."
    The display of superlatives wasn't bad;
    But it didn't work like an ad.

Once more he made a bid for trade
  By the "Wonderful bargains shown."
They were all "Below the price we paid,"
  For he'd "Cut 'em to the bone."
    As a bunch of lies it wasn't bad;
    But mighty poor as an ad.

And all this time the other fellow
  Was getting the cream of the trade.
Simple and straight and never yellow,
  The selling talk he made.
    The returns he got were never bad,
    For he wrote an honest ad.

NEARLY SPOILED.

"Well," said the editor, "how about that high-life-scandal story? Is it true?"

"No, sir," said the reporter.

"No facts at all?"

"Not a chance."

"Everything denied?"

"Absolutely."

"Good Heavens! Cut it down to half a page then." — *Yale Record.*

MEETINGS

Twenty-Eighth Convention United Typothetae and Franklin Clubs.

The essence of all the study which printers and plant owners in the allied branches of the trade have given during the past five years to the various problems — costs, estimating, salesmanship, efficiency in plant operation, management, etc.— will be presented to those who are wise and progressive enough to attend the sessions of the twenty-eighth annual convention and congress of the United Typothetæ and Franklin Clubs of America, which is to be held in New York, October 6, 7 and 8.

There will be no long, tiresome addresses. Instead, there will be short, to-the-point talks of ten minutes on all the vital subjects. There will also be discussions of the various subjects, which will get all angles of the problems before the listeners.

It will probably be the greatest gathering of printers, as well as the most instructive, ever held in America, for requests of the General Committee, 147 Fourth avenue, New York, show that nearly every live and progressive plant-owner will be there. All sessions of the convention (except a brief executive session on the last day) are open to all printers whether affiliated with the great national organization or not. All are heartily invited.

New York's printers have arranged a program of entertainment which they hope and believe will give them a reputation as hosts, and it will be entirely free to all printer-visitors. These will include a sightseeing yacht trip around the Island and the great harbor, sightseeing auto tours in which all the sights of the great city will be pointed out; a grand ball and dinner at the famous Waldorf-Astoria Hotel, and a night at the largest theater in the world — the Hippodrome — where the great 1914 spectacle, " Wars of the World," will be witnessed. There is a very elastic meaning in the title of the piece, so under the heading is included not only pictures of great military conflicts, but the war of the elements, the war for existence, the war of sport and the war of pleasure. Here is the way one critic describes the new Hippodrome production:

" The several scenes connected with warfare linger in one's mind. There is a tableau battle-field under a somber sky with the wounded and the dead partly revealed, while the symbolic figure of History passes slowly across the scene, silently recording the carnage, making a picture of unusual strength and impressiveness.

" There is another tableau showing a superdreadnaught plowing through a stormy sea, and an ocean steamship under way in midocean. These are triumphs of stage realism.

" The Gardens of Versailles, in Marie Antoinette's day, and an old southern mansion and its gardens in our own Civil War time introduce two war episodes that are handled in the regular Hippodrome manner with songs and dances and the customary lurid melodrama. Pageantry is the key-note of the " Wars of the World."

" The second episode, set in the England of Richard the Lion Hearted, will thrill all young people who are deep in the first reading of " Ivanhoe," and older spectators who have not forgotten the magic of that tale.

" But, after all, the most graphic war picture of all is the one nearest home. The attack on Vera Cruz is the most realistic war picture in the entire pageant, and a real feeling of terror is imparted at more than one point. The taking of the city by the American sailors cheers the overwrought onlooker, and the subsequent parade of American jackies leaves him in a fairly complacent mood."

The friends and acquaintances made and the improved point of view secured on many important business subjects will make the expense of the trip to this convention a good investment for any printer. The opportunity to visit and see the nation's great metropolis and show-place is one not many printers will miss.

International Photoengravers' Union in Fifteenth Annual Convention.

Extending to the visitors and delegates a hearty welcome and greetings of the Indianapolis local union, Chairman M. Schoener, of the local convention committee, formally opened the fifteenth annual convention of the International Photoengravers' Union of North America, which was held at the Claypool Hotel, Indianapolis, August 17 to 22. During the course of his remarks Mr. Schoener spoke briefly of the problems that confront the labor movement, and trusted that the convention would meet them in the same careful, broad-minded manner as in the past.

President Frank Miller, of the Indianapolis Central Labor Council, conveyed the greetings and best wishes of the organization he represented, and spoke in an interesting manner of the great benefits to be derived from organized effort. Karl Wolfe, representing the Indianapolis Allied Printing Trades Council, extended the fraternal greetings of that organization, and spoke of the duties of members of organized labor to the general labor movement, laying particular emphasis upon the advantages to be secured by closer affiliation among the international unions represented in the allied printing trades. Earl Mallory, president of the Indianapolis Photoengravers' Union, extended a hearty welcome and fraternal greetings, called attention to the fact that this was the second time that the international union had held its convention in Indianapolis, and spoke of the rapid strides that had been made during the interim, both by the local and the international unions. At the close of his remarks, Mr. Mallory introduced President Matthew Woll of the international union.

After thanking the Indianapolis union and the speakers who had preceded him for their kind sentiments and remarks, President Woll spoke to the delegates, calling their attention to the great responsibilities that rested upon them, and advising them that their deliberations should be directed in efforts constructive in character, with the idea foremost in mind to strengthen the weak spots in the organization and to still further perfect its aims and ideals. He spoke of the benefits accruing to members from organized effort, not only as to the betterment of working conditions and higher remuneration for services rendered, but particularly of what those benefits meant as a developing agency for better citizenship, a better home life, and a better means for bringing up future generations, all of which was advantageous to society in general. At the close of his remarks, President Woll officially declared the convention open for business.

The Executive Council's report showed that the members of that council had spent rather a busy year. Owing to the adoption in some localities of the photogravure process, it was found necessary during the past year for the council to reaffirm its declaration of jurisdictional rights over all methods or parts of all photomechanical processes of reproduction. Resolutions were therefore adopted reiterating and emphatically declaring the jurisdiction of the

International Photoengravers' Union over the photogravure branch of the industry.

The Cleveland convention authorized the Executive Council to proceed with the establishment of a department of technical education and chemical research, and in order to make a beginning, the council appointed Albert E. Woll, of Chicago, in charge of this department, and instructed him to prepare appropriate monthly articles bearing upon the work of the members of the organization, or upon the work of this department.

During the course of the business sessions, Mr. Albert E. Woll addressed the Indianapolis convention on the technical developments constantly taking place in the trade, and spoke of the new processes constantly being tried out in the field of illustrative reproduction, and urged upon the members the necessity of interesting themselves in these developments in order that they could in the future, should occasion demand, adapt themselves to the working of any new process.

Many resolutions and propositions were presented for the consideration of the delegates during the course of the business sessions, all receiving proper consideration and being disposed of.

The election of officers for the coming term resulted in Matthew Woll being reëlected as president; Peter J. Brady, first vice-president; Henry E. Schmal, second vice-president; Charles Vandervoort, third vice-president; Louis A. Schwartz, secretary-treasurer. Frank H. Glenn, Fred R. Ballbach and J. H. Schussler were elected as associate editors.

San Francisco was unanimously elected as the 1915 convention city.

FOURTH ANNUAL CONVENTION AND COST CONGRESS OF OHIO PRINTERS' FEDERATION.

CLEVELAND and the Hotel Statler were the meccas of Ohio printers on September 10, 11 and 12, when the Ohio Printers' Federation held its fourth annual convention and cost congress. Stimulative, instructive and enjoyable, the meeting was another feather in the cap of the alert and progressive Ben Franklin Club of Cleveland. The speeches were good and the entertainment touched high-water mark, as it is said it cost the entertaining club $7 for each guest.

Invariably Ohio printers open their meetings with prayer, and on this occasion the invocation was by the Very Rev. T. C. O'Reilly, chancellor of the Diocese of Cleveland, and the addresses of welcome were by Dr. Harris R. Cooley, Director of Public Welfare of the Sixth City, and James A. Cannon, president of the Local Club. Albert Scholl, of Chillicothe, did the honors in responding for the visitors, after which the meeting got down to business.

President Charles P. Carl gave a résumé of the work of the year, and 'Gene M. Turner for the secretary's office. It is very evident Mr. Turner is a secretary with his heart in his work, as the Federation is not in a flourishing condition financially. The total receipts for the year were $2,481.69, while the expenditures left a deficit of $1,112, even after we count the bills receivable as being worth one hundred per cent. The principal creditor of the organization happens to be its active secretary. During the year he visited twenty-eight cities and towns, held twenty-four public meetings of a general character, and three devoted to newspapers. There were also mailed from the secretary's office eleven pieces of literature to every printer in the State, each of whom also received a copy of the Federation Information and Cost Book and seven issues of the *Ohio Messenger*.

Speaking of the benefits of the organization, George M. Gray, of Fostoria, said he secured $5,000 needed additional insurance and had his form revised to a point of absolute protection, only to find that his annual premiums were $60 less than they had been before he had taken the suggestions of the Federation seriously. He also thanked the Federation for collecting some accounts he had given up as hopeless. In this connection, Mr. Braunwart made what proved



George M. Gray, Fostoria, Ohio.
New President, Ohio Printers' Federation.

to be a successful plea for membership. He pointed out that the organization could not exist without money, management and coöperation — that it is a business investment as much as the services of a bookkeeper or of a new press. The Federation takes care of inside and outside problems and presents many solutions that would be impossible for an individual to attempt — solutions which spell prosperity. The speaker knew that more than money was needed. To attain the pinnacle of success, the Federation must have coöperation and numbers, but it must have money first of all.

Going back to the business in its chronological order, there were interesting five-minute talks by secretaries of local organizations and district commissioners that awakened the enthusiastic spirit in those who were but meagerly informed as to the progress of organization work in the the State. William J. H. Boetcker, of Toledo, president of the Inside Association of America, favored those in attendance with an oration. W. R. Colton, of Columbus, championed the " square-inch basis of estimating " with his usual enthusiasm. Mrs. Olive B. Mackan and Miss Kathryn B. Weir, two of the successful and progressive newspaper women of Ohio, were expected to speak on the causes of their success, but disappointed the audience. Henry G. Peat, of the Elyria *Republican*, however, gave an experience-meeting talk on costs as he found them. Aided by moving-picture slides, W. W. Langtry, of the District of Columbia Paper Company, took his auditors on a trip through a paper-mill, to their manifest edification.

Jesse E. Berkes spoke on his favorite subject of costs, and gave a practical demonstration showing that the variation in guesses is so great that they must all be wrong. C. S. Schultz, one of the attorneys of the Federation, spoke on "Credits and Collections," and claimed that the credit-reporting system of the Federation was one of the best. He also urged a national collection bureau, which would obviate the necessity of collecting by mail and thereby antagonizing many debtors.

Fred Webster, advertising manager of the American Writing Paper Company, took advantage of the opportunity to preach his doctrine of "selling brains." He said the advertising agencies have increased the volume of advertising from fifty million to three hundred and fifty million, every dollar of which calls for two dollars' worth of follow-up literature, and asked if the printers were going out after that business by doing quality work, or if they were going to allow advertising agencies to start plants of their own. Secretary Turner gave an illustrated talk on perpetual inventory, sprinkled with advice about the fundamentals of real cost knowledge. He was followed by Ben F. Corday, who spoke on the "Mainspring of Business."

An invitation to attend the meeting at New York on October 6, 7 and 8 was extended by George M. Gardner, vice-president of the United Typothetæ and Franklin Clubs of America, who spoke on the value to the industry of a national organization. H. A. Worman, of the Denham Costfinding Company, gave an instructive talk when he spoke on business-building.

A new feature of the meet was the three-minute shop-experience talk contest. The entire audience entered into the spirit of the occasion and some seventy shop and office stunts were explained in rapid-fire manner. Joseph Gram, of the J. B. Savage Company, Cleveland, was declared by popular vote to be entitled to the first prize of $10, and Albert Scholl, of Chillicothe, was awarded the $5 prize.

The Federation showed its intense earnestness as a cost advocate by adopting a resolution suggesting "for the common good that, in all cases where credit accommodation is sought by any printer, he should be required to establish the fact of his possessing and operating in his plant some standard cost-finding system which is recognized among printing experts as being accurate and adequate for the purpose." It was also determined to mail copies of the foregoing resolution and its preamble to printers' organizations, the National Credit Men's Association, and the American Bankers' Association.

The Federation also instructed its officers to gather exact data about the square-inch cost of each size and class of hand and machine composition, and to have the data reduced to factors which can be used in any hour-cost system.

It was also decided to urge that paper dealers and jobbers of the State of Ohio hereafter publish a standard long-price list of all their paper and supplies, and that no discounts from this list be given to other than an established printer, lithographer or stationer.

The imprinting of corner-cards and addresses on stamped envelopes by the United States Government was denounced, and the attendants pledged themselves by public and personal effort to have the practice abolished.

The Ben Franklin Club of Cleveland was thanked by the convention and the visiting ladies for the sumptuous entertainment provided, and President Carl and Secretary Turner were applauded for their financial management and activity in keeping the organization alive under what were sometimes discouraging circumstances.

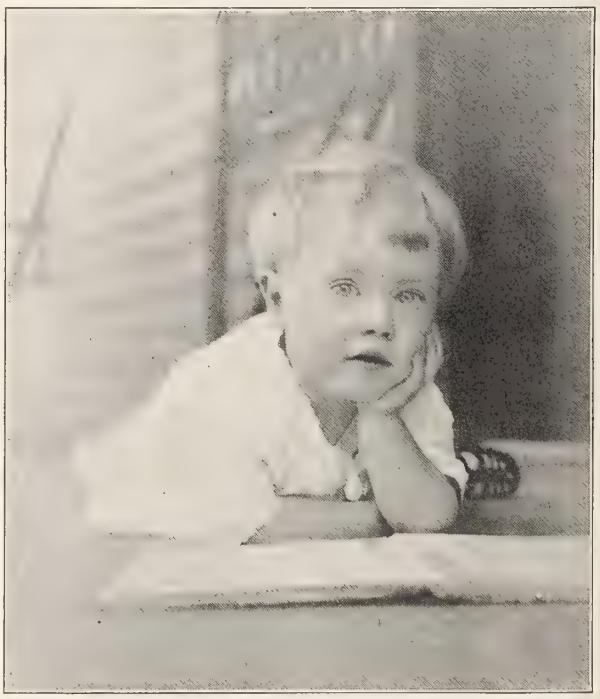
It was decided not to name the next place of meeting, but to leave it to the Executive Commitee, and the following officers were elected: President, George M. Gray, of Fostoria; first vice-president, Ben F. Corday, Cleveland; vice-presidents, S. Oppenheimer, Cincinnati; J. H. Kirkbride, Dayton; Fred W. Haigh, Toledo; treasurer, Carl A. Jettinger, Delphos; secretary, E. M. Turner. Executive Committee — Charles P. Carl, Cleveland; Henry C. Vortriede, Toledo; Albert Scholl, Chillicothe; W. R. Colton, Columbus; Joseph Betz, East Liverpool; A. J. Braunwart, Cincinnati; John C. Ely, Dayton; W. A. Parmenter, Lima; J. J. Bennett, Lisbon.

Friday night was devoted to a rendition of the well-known printers' playlet, "Revised Proof," which was given in the Elks' Hall, the cast being P. N. Calvert, E. F. Pearce, C. J. Rosen, F. S. Fraser, Gale Craig, George Martin, A. C. Sutphin, Clifton Andrews, W. G. Martin and John A. Kelly, while Mrs. P. N. Calvert and Miss Elsa Bittcholsky essayed the feminine rôles.

The local Ben Franklinites bade good-bye to their guests in handsome style. At about one o'clock Saturday afternoon they hustled their friends into nearly one hundred machines, drove them through Cleveland's parks and boulevards to Nela Park, the private grounds of the National Lamp Works. Here they inspected the various buildings and listened to a lecture on "Light, Shade and Color," by Dr. M. Leickiesh, after which joy was unconfined. The party was divided into two factions — the Ruff Neks and the Hi Braus — who were duly labeled and contested in games and near-games under the colors of their respective factions until dinner time, when President Cannon, of the local club, led his guests in an assault on a chicken dinner, which was a linger-long-in-the-memory affair.

WHAT THE EMULATION MEANS.

Among the paper manufacturers just now the supremacy must come to the one who can beat the others to pulp. — *Strickland Gillilan, in Chicago Evening Post.*



Mary Martha Sechrest Yearwood.
Daughter of R. L. Yearwood, foreman of the *Argus*, Robinson, Illinois.

COST AND METHOD

BY BERNARD DANIELS.

Too High and Too Low.

Once in a great while a customer places a job with the bidder who was too high in his estimate, but the usual effect of high prices is to drive business away; by high prices we mean prices higher than the real value of the work. On the other hand, too low a price is even more disastrous, because it takes actual money out of the printer's pocket and forces him to work for nothing or less. These remarks are called forth by a letter from one of our readers, who says:

"Under separate cover I am sending you a copy of a local telephone directory which I wish you would kindly review in your department of THE INLAND PRINTER, giving your estimate as to the cost of its production and the selling price. There were 1,500 copies issued. I am anxious to have your estimate, in order to ascertain how far off I was on my figures. I lost the job by an underbid of nearly $50 from an office which has no cost system. The price quoted by the successful bidder was $98, and the bidder was satisfied that he had a profit of $40 on the job. I can't see how he gets it, so I come to you."

In this case the successful bidder receives $98 for the job which our correspondent has evidently figured as worth $148, and he appeals to Cost and Method for an explanation. We have had this job figured by expert estimators in two cities and present below the results of their work, which is remarkable in its agreement as they are located some seven hundred miles apart and, so far as we can learn, have never met or corresponded with each other.

The job is a small telephone directory of thirty-six pages and cover, 5¾ by 8½ inches, cover being printed on three pages. The sample sent is side-wired with pasted cover, but the job should have been saddle-wired.

ESTIMATE NO. 1.

	Cost.	Sell.
Stock, 3½ reams 24 by 36 — 60 M. F., at 4¾ cents	$ 10.00	
400 sheets 20 by 25 — 70 cover at 12 cents	6.75	
		16.75
Add 25 per cent to cover handling and profit		4.20
Composition — Machine, 19 hours at $2.00, including make-up	38.00	45.60
Hand, 16 hours at $1.50, including make-up	24.00	28.80
Electrotypes and engravings furnished.		
Make-ready — Two sixteens at $2.00 per hour, 2½ hours	5.00	6.00
Two fours at 93 cents per hour, 1 hour	.93	1.18
Running — Two sixteens, two hours at $2.00	4.00	4.80
Two fours, three hours at 93 cents	2.79	3.35
Ink	....	.75
Binding — Side-wire stitch, trim flush and punch	9.75	12.19
Delivery and packing	1.66	2.00
	$102.88	$125.62

Twenty per cent added on all except stock.

As will be noted, this estimate is made with the addition of only twenty per cent to cost to allow for profit, and no addition is made for handling stock, which should be provided for in addition to the twenty-five per cent above, as it costs fully ten per cent. This would give only a net profit of about $21, as the item of stock handling is worth $1.68. This is less than seventeen per cent and too close for comfort in the printing business.

The second estimate is made with a little more detail and shows an item of $5.70 value that is omitted in the first, the addition of which would make them practically the same, as it is figured to allow a net profit of twenty per cent, the addition to the basis cost being at the rate of twenty-five per cent.

ESTIMATE NO. 2.

	Cost.	Sell.
Stock, 3½ reams 24 by 36 — 60 M. F., at 5 cents	$ 10.50	
16-20 ream 20 by 25 — 65 cover, at 12 cents	6.75	
Handling stock, 10 per cent	1.73	
	$ 18.98	$ 23.73
Composition—Linotype, 32 pages—24,300 ems 10-point, 10 hours, at $1.70	17.00	
Hand, 3 pages, 6 hours, at $1.30	7.80	
Hand, 3 pages, cover, 8 hours, at $1.30	10.40	
Make-up, 32 pages, 16 hours, including foot-lines	20.80	
	56.00	70.00
Lock-up — Two forms, sixteen pages, 3 hours, at $1.30	3.90	
Two forms, four pages, ½ hour, each, 33 cents	.66	
	$ 4.56	5.70
Presswork — Make-ready two forms, sixteen pages, 2 hours each, at $1.50	6.00	
Two forms, four pages, 1 hour each, at 80 cents	1.60	
Running 3,000 sheets 24 by 36, 3 hours	4.50	
Running 3,000 sheets 12 by 18, 4 hours	3.20	
Ink, 2½ pounds at 40 cents	1.00	
	$16.30	20.38
Binding, 1,500 copies, two sixteens, one four and cover, saddle-wired	7.50	9.37
Packing and delivery	.80	1.00
Totals	$104.14	$130.18
If side-wire and pasted cover, add	3.00	3.75
	$107.14	$133.93

As the saddle binding would have made the best job, this book should have been sold for $130, which price would have given a profit of approximately $26.

The man who sold it for $98 hardly got his cost out of it, if he had to set the entire job directly for this issue, but if he had been doing previous editions of the same job he may have had considerable pick-up and have been able to make a little profit on the transaction. Of this our correspondent does not inform us. If the bid of $98 was made for an entirely new job it was a foolish bid. The bid of our correspondent for $148 was rather too high, as it would have given him a profit of $44, or 29.7 per cent on the selling price. If his costs called for such a price, he should look his monthly report over and see where he is high. One-third added to cost, making in this case $138.85, would

be our idea of the extreme price. The $130 seems the correct quotation. We are sorry for the man who got the order, and suggest that he put in a cost system.

The Cost of Handling Stock.

Here is an item of cost that many estimators omit entirely from their figures and others rate altogether too low. Nearly all the price-lists issued by the various organizations of employing printers provide for a charge for handling paper, and other stock bought to be used in manufacture, by the addition of a fixed percentage of the invoice value of the goods purchased. This is certainly a convenience for the estimator and the price clerk, provided that the percentage is a correct one. Presumably those published are right for the localities where they are to be used, or there would have been complaint from the cost experts and a revision of the figures.

But there are some printers who are evidently not fully informed as to the items which go to make up the cost of handling stock, for which this percentage is to be added to the estimate; and there are some who maintain that the distribution by percentage is all wrong and not fair to the buyer, saying that the distribution should be made on the basis of the weight of the stock, irrespective of the cost. All admit, however, that there is some cost attached to handling stock when bought for or furnished by the customer. Those who favor the weight basis, at least some of them, claim that it costs as much to handle a pound of three-cent paper as it does a pound of high-grade paper which costs twenty cents, or to put it plainer, "It costs as much to handle one ton of paper as another whether it costs $30 a ton or $3,000." Of course such a claim is absurd on the face of it and without doubt is only made as an exaggeration of the idea in their minds that it costs more nearly the same than the percentage method will show.

Let us consider for a few minutes what items are included in the cost of handling stock which are not usually otherwise specifically charged for, beginning with the clerical work of checking up the calculation for quantity and giving the order and sending with the final packing.

Checking up calculation for quantity and ordering stock.

Accepting delivery and checking up quality and quantity.

Unloading and getting into the stockroom.

Unpacking and taking to the pressroom.

Returning from the pressroom to the stockroom or bindery.

Repacking for shipment, which includes inspection and counting.

These are the physical items which may be verified by properly kept time-tickets and records.

Interest on the investment in the stock while in the process of manufacture and until paid for by the customer.

Share of rent of stockroom.

Light and heat.

Elevator expense (power and labor).

Insurance on stock while in process of manufacture and until final delivery.

Share of insurance on stockroom and other incidentals of that department.

These might be designated as the fixed expenses of stock handling as they are a portion of the items that are usually adjusted once a year.

Accidental spoilage (accidents will happen).

Spoilage by handling.

These accidental expenses may not occur on every lot of stock nor indeed on more than a very few, but there is the chance that must be taken.

And finally there is the share of the managing expense of the plant that must be borne by everything passing through it, and which is almost impossible to divide so that it can be directly charged to each individual purchase or shipment.

These items form quite a formidable list of expenses, yet it is possible that there are several others that have been omitted.

Now, suppose that we try to translate this into money values by taking as an example a job calling for 312 reams of 32-pound news, or about five tons (10,000 pounds) at 3 cents a pound, making a cost of $300. At the usual ten per cent for handling, this will call for $30 for handling. (The U. T. A. list calls for twelve and a half per cent.)

Probably the paper house or mill supplying the stock will deliver it to your door and thus save you the expense of teaming which in many cases you would be compelled to meet. In this case you will have to furnish the labor to unload it. Such a lot would probably be packed in bundles of approximately 100 pounds, or three reams to the bundle, and there would be 104 packages to handle, unload from the wagon, place on trucks, take up or down to the stockroom on the elevator, stack in the stockroom, etc.; but let us begin at the beginning:

	Hours.
Time of order clerk checking up quantity and ordering stock	0.5
Receiving clerk checking up delivery and verifying quality, and signing receipt	1.0
Unloading and piling on trucks, two men, 3 hours	6.0
Running trucks on elevator and taking to the proper floor, elevator man	2.0
Stacking on floor unless there is surplus of trucks, two men, two hours each	4.0
Opening bundles and placing on trucks for press and taking care of wrappers, etc.	16.0
Returning from pressroom after printing	1.5
Repacking for shipment in sheets, 104 bundles	10.0
Total labor time	41.0

Except the clerk and shipper, this will all be cheap time, for which you will probably pay from 25 cents to 30 cents an hour in wages, and it would be safe to consider that the real cost, after allowing for the usual amount of non-productive time of this class of work, would be about 40 cents an hour, making $16.40 for the physical handling of this lot of cheap stock. To this must be added the fixed expenses, the accidental expenses and the management expenses, and it is safe to say that they will equal seventy-five per cent of the labor cost, or $12.30. This gives a total cost of $28.70, which is not very far from ten per cent of the cost of the stock.

What would the difference be if we were handling a lesser number of pounds of better stock, say a medium-grade coated at 7½ cents a pound. This would be delivered in cases containing about 500 pounds each, and there would be eight cases weighing close to 600 pounds each which would require much more careful handling.

The first two items would not be affected at all.

The unloading and getting into the stockroom would be shortened by one-third, and the opening up and getting into the pressroom would be almost the same as the other lot because of the cases.

The carrying to and from the pressroom would not be much different, owing to the necessity of more careful handling.

The repacking and shipping would be a bigger job because the cases would have to be fixed up and nailed up.

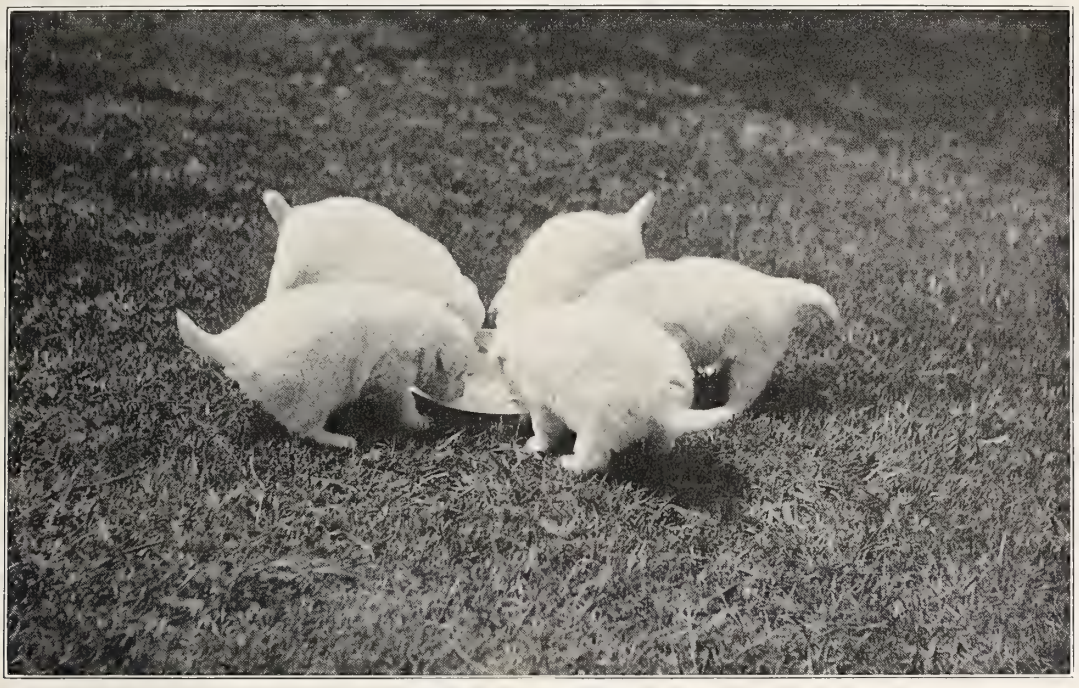
Taken altogether there would be about four hours, or at the most five hours, difference from start to finish, though there was three times as much paper in the first lot.

Again, suppose the order was printed on a fine ledger paper costing 20 cents a pound, the weight would be reduced to 1,500 pounds and it would come packed in about five cases, weighing about 350 pounds each, gross.

The item reduced in handling this lot would be physical labor, and this would not be in proportion to the bulk of the goods as this paper would require more careful handling and the packages would contain only thirty pounds each, and there would be fifty of them to open with care so as not to damage the corners. The saving would possibly be about $5 to $6 for the physical work, and a lesser proportion of the fixed and no saving of the accidental expense or management expense.

The figures used in this article are for a large lot of paper so as to make the differences as great as possible. In small lots, as generally used in jobbing work, there is still less variation, and that is because of the extra care required in handling high-grade papers in small lots.

A pound of paper is not always a pound when it comes to handling it in such a manner as not to injure its printing quality and value. Of course a pound of waste-paper is always a pound, and it is easy to reduce any paper to waste, but you do not get anything for handling that.



PEACE AND PROSPERITY.

English snow-white Spitz puppies bred by Joseph Bures, employed with the LeFebure Ledger Company, Cedar Rapids, Iowa.

Reduced to a definite price per pound, these figures show that the idea of charging for handling paper by the actual weight is impracticable, and that the percentage method comes nearer the mark than any at present in use.

10,000 pounds	3-cent paper, at	$0.00287 a pound.....	$28.70
4,000 pounds	7½-cent paper, at	.00648 a pound.....	25.90
1,500 pounds	20-cent paper, at	.01380 a pound.....	20.70

The above figures show that the per cent rate is not mathematically exact, but as a convenience in estimating it is valuable. It would be possible by a careful system of time records to ascertain the exact cost of handling paper and to charge it up to the job after it was finished, but any method based upon a rate per pound would be so much worse than the per cent method that any thought of using it is out of the question. For instance, had the price been 5 cents a hundred pounds the charge would have been:

Three-cent paper	$50.00, or	16.3 per cent
Seven and one-half cent paper..	20.00, or	6.7 per cent
Twenty-cent paper	7.50, or	2.5 per cent

The first absurdly high and the last ridiculously low.

Figures taken from a large number of plants keeping accurate cost systems show that the average cost of handling stock in a medium-sized printing-plant is about 9.8 per cent, while some plants have as high a cost as 13 per cent, so the rate of 10 per cent, that is so generally recommended, is certainly reasonable enough and yet safe for the majority of printers.

The Cost of Folding.

One of the principal costs of pamphlet binding as attempted by the jobbing printer, and one about which there seems to be considerable misunderstanding, is the folding of the sheets to prepare them for stitching or sewing.

If you were to go around town to-morrow and ask every printer in your city or town how much it cost to perform this simple operation, you would probably get a similar answer from the majority of them and would go back to your office satisfied or nearly satisfied that the right price had been named; but if you were in the habit of keeping careful cost records you would know that they were wrong. There seems to have grown up a popular idea that the proper piece-work rate for folding is 10 cents a thousand folds and that the net cost is such that it can be sold for 25 cents a thousand folds, and many shops doing no piece work at all have accepted that price as their basis of charging. But the cost system has shown that this is altogether wrong and that the 25 cents is not even cost in piece-work shops, to say nothing of the others.

For a long time 10 cents a thousand folds was a basis rate for bookwork and pamphlet folding by hand, with allowances for extra small and extra large sheets and for

extra thin or extra thick paper. Allowances of extra pay were also made for slitting heads and fronts where needed to prevent wrinkling or creasing of the inner pages. Under the old piece-work habits, when folders were paid only for perfect work and little or no superintendence was needed, the fact that 10 cents was paid for wages and 15 for overhead and superintendence may have been correct; but it certainly will not hold good in the modern shops where a large amount of the folding is done at weekly wages and where more helpers are required to handle the work of the actual folders.

According to the best obtainable returns the average bindery girl is now paid from $1 to $1.50 a day — say an average of $1.25 — and the cost of supervision, department expense, rent, light, tables, and non-productive help, etc., will add at least another $1.25, making a real cost of $2.50 a day, or about 32 cents an hour. In many shops the girls receive 15 cents an hour in wages, and the cost-system averages show an actual cost of 40 cents an hour, which is further increased by a certain number of hours purchased and not sold.

Now for another myth of the printing-office bindery annex. It was often spoken of, and generally believed, that a girl would fold one thousand single folds an hour, and many were the prices based on that supposition. But does she? Look over your records and see. In the majority of plants the output is something like 700 folds on single-fold work that is folded to register; 400 two-folds, or 300 three-folds an hour. Here and there will be found an exceptionally swift worker who can do 900 one-folds an hour and proportionately on the others, but the average will be found to be about as stated.

This being the case, what is the real cost of folding? The hour-cost is 40 cents, and we get for this 700 single folds, equivalent to 5.7 cents a hundred or 57 cents a thousand. It is understood that we are not discussing cheap circular folding, where everything goes so long as the approximate size of final fold is maintained. If the work is two-fold we get 400 for the 40 cents, or at the rate of 10 cents a hundred or $1 a thousand. When we come to three-fold work it is only 300 an hour, 13⅓ cents a hundred or $1.34 a thousand.

"But," says some printer with a small modern folding machine, "I beat that out of sight with my machine." Yes, you do, if the run is long enough; but it does not pay to adjust the machine for runs of less than 5,000 sheets, and there are lots of jobs with less, and it is only occasionally that you have two similar jobs of the same size to run as one run. Let us figure it out, however: The average cost of running a folding machine is from $1 to $1.25 an hour. We will take the smaller figure. It takes about twenty minutes to half an hour to adjust the folder and get register; then the average production will be from 1,000 to 1,250 on ordinary machines and possibly 2,000 on the special high-speed machines like the Cleveland. The cost then is: Adjusting machine, half hour, 50 cents; 5,000 sheets at 1,250 an hour, four hours, $4. A total of $4.50, or 90 cents a thousand for three folds.

That is a reduction in cost of about a third, but it is not 25 cents a thousand folds. On the Cleveland or other make of fast machines, adjustment would take a half hour and cost 63 cents, and the 5,000 sheets could be run through in two and one-half hours, which at $1.25 is a total of $3.76. This is a still further saving, but the cost a thousand is 75 cents, and not low enough to allow the work to be sold at 25 cents a thousand folds.

What then about those printers who have been selling for the ridiculous price of 25 cents a thousand folds? For the above figures have been based upon cost as shown by the cost system — net cost — no profit. Of course, larger quantities would figure out a little cheaper. Ten thousand would be 2 to 6 cents a thousand less, or 85 cents and 69 cents, respectively, while a 20,000 run will cut it down to 82½ cents and 66 cents as against handwork, where there is no possibility for reduction by reason of quantity. That is where many of the smaller shops are falling down to-day; they fail to appreciate the mechanical factor that enters into the calculation to reduce cost and quote the machine figures for handwork.

What we need is revision of all bindery price-lists on the basis of present conditions, and a classification of the work as to what is hand and what machine, and a corresponding pricing. It is the lack of such lists that causes the wild guessing and the ridiculous differences that appear in the published price-lists of the various printers' organizations; some being figured entirely on handwork and others entirely on machinework, neither of which is correct.

Here is something that the binders' organizations should take up at once and work out in conjunction with the printers. A proper price-list would go far toward adjusting the difference between the pamphlet binders and the printers, and possibly reduce the number of printing-office bindery annexes.

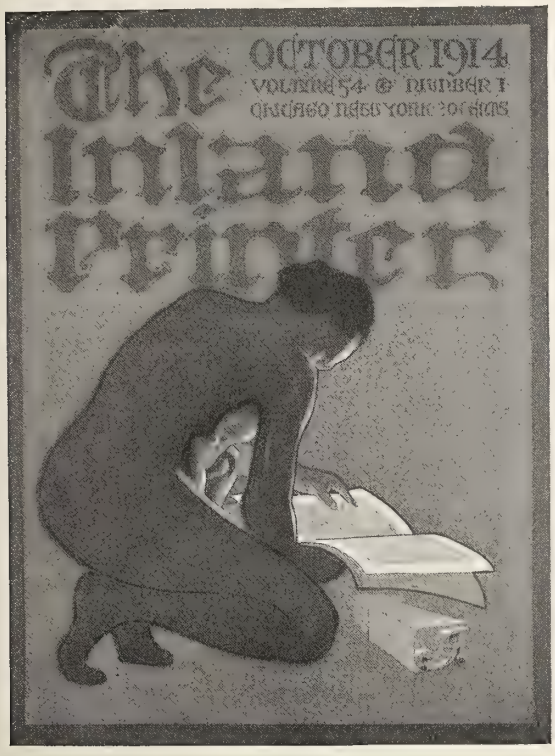


View Looking up Chelan Gorge, near Chelan, Washington.

Photograph by C. R. Herrand.

THE "INLAND PRINTER" COVER-DESIGNS.

IN all bound printed matter, cover-designs, engravings, plates and printing are important features. THE INLAND PRINTER was the first publication to adopt the now almost universal practice of changing the cover-design on each issue. The plan was carried out first by Will Bradley, later by J. C. Leyendecker, and many other artists of note. The intent in thus changing the covers was to give users of printed matter as well as printers exemplifications of artist's conceptions, and practical illustrations of the results obtained in plates of different kinds, stock of various kinds and colors, and inks and presswork. Those who are fortunate enough to have preserved and bound the issues of THE INLAND PRINTER need but to look back over a few years of these issues to perceive the suggestive value of these creations.



Reproduction of Cover-Design by Carl Scheffler, Palette and Chisel Club, Chicago.

It is no small gratification to know that these presentations of the work of artistic genius have brought the artists strongly before the public from places of comparative obscurity. Which is not to say that these men would not have found their place eventually, but THE INLAND PRINTER at least shortened the distance.

Many printers have made covers for THE INLAND PRINTER, notably F. J. Trezise, and a long series of typographic effects go to show that the course of instruction devised for the International Typographical Union is potent in developing printers to meet almost every need of decorative work in typography.

Obviously there is room to make this feature of THE INLAND PRINTER more interesting and instructive, not only in discussing the artist's idea and his manner of expressing it, but in the problems presented to the engraver in making plates to print so that the artist's original will be reproduced with fidelity and expression.

The printer's customer does not always want an elaborate design for his coverwork. He does, usually, want the best possible effect with the least number of plates. To get fine effects in the simplest possible way is the art of art. The artist's conception may be admirable, but the manner in which he has prepared it for the engraver may be an abomination to the engraver and a thing of woe to the printer.

To add interest and instruction, and in so doing aid in bringing artist, engraver and printer into closer relation in understanding the circumstances in which each has opportunity to make work for himself easier, and better for the other worker, THE INLAND PRINTER has arranged with the Palette and Chisel Club of Chicago for cover-designs by members of the club for a term of twelve months. It is planned to vary these covers so that they will represent efficiency in two colors for zinc etching, such as was shown in the design of Oswald Cooper on the cover for September, up to four colors on coated stock as in the present issue.

It is particularly in three and four color work on subjects that demand evenness of tone that artists and engravers have trouble. What may appear very even and smooth to the artist is made very much otherwise by the camera. The customer who buys direct from the artist and hands the sketch to the engraver is sometimes very much jolted when the engraver says he "can't get the effect the way the artist has doped up his green-blue-yellow-red spatter-tone, or get results from a snuff-colored wash with a blue undertone in it."



Reproduction of Tracing in Black-and-White for Single Half-tone Background.

Engraving and printing in trying to imitate brushwork in color has just as hard a problem, unnecessarily so, too, as the artist has in trying to make color in pigments represent color as light.

The camera takes the pigment representation of light as shown in the artist's drawing, for instance, and makes the light seem dark and the dark seem light, to express the

idea in extremes, and modifies and changes the weight of color so that the work is unbalanced in the reproduction. What the camera will do to a wash of a certain composition of colors and tones, how to heighten and strengthen certain portions so that the camera will reconcile them, is only known to a few artists who have learned to draw and paint for reproduction understandingly, and that understanding must come from association with the engraver.

To this end, therefore, THE INLAND PRINTER has invited Albert R. Bourges, of the Bourges Service in expert color-plate making, to coöperate in the more complex half-tone engraving work on these covers.

Carl Scheffler, a member of the Palette and Chisel Club, designed the cover for this month. The conception is to make as impressive as possible the idea of knowledge spreading from printing. The light is made to appear to reflect from the open book, and it will be noted that illustrations are indicated in the book. In order that the spot of light from the book may be accentuated, the entire field of the cover is dark in tone — or low in tone, as the phrase is. It may be stated here that some discussion resulted regarding this darkening effect, some contending that the page lost force and readability, while admitting that the darkening or lowering of tone was more "artistic." As THE INLAND PRINTER plan is to let the artist have his way in every respect, the artist's idea dominated this matter. Why the nude figure? The nude figure symbolizes Ignorance, and the light of the book is shining on Ignorance. The type, of a very modern cast, is the ammunition of the book. This is the artist's conception. How it impresses the reader is the measure of his success.

The drawing was handed to the engraver. Mr. Bourges said it could be made in three plates, but it would be really a saving in time and trouble, and therefore in money, to have it made in four.

Interviewed, Mr. Bourges said:

"The reproduction of the cover for the October number of THE INLAND PRINTER differs in several ways from the usual method employed.

"When called upon to examine the copy and suggest the best means of reproduction, I realized that it offered more than the usual proposition of a three or four color process reproduction.

"To obtain the proper photographic quality in the figure would mean to accentuate the unevenness unavoidable in a hand-washed background.

"To obtain the flat monotone effect desired in the background with the three process-colors would have meant excessive work on each plate. Therefore, I put a little more work on the artist, having a black-and-white drawing made of the background, by tracing, the same size as the original (see illustration).

"From this I obtained the half-tone of the background, showing the three values — solids, the quarter tones and middle tones — in an absolutely flat and uniform tone.

"The method of doing this is one with which, I believe, very few engravers are familiar — in fact, so far as I know, it is original.

"It is without limitations in the number of steps that may be obtained; photographic detail may be held very sharp, subdued, or lost entirely, as the etcher desires.

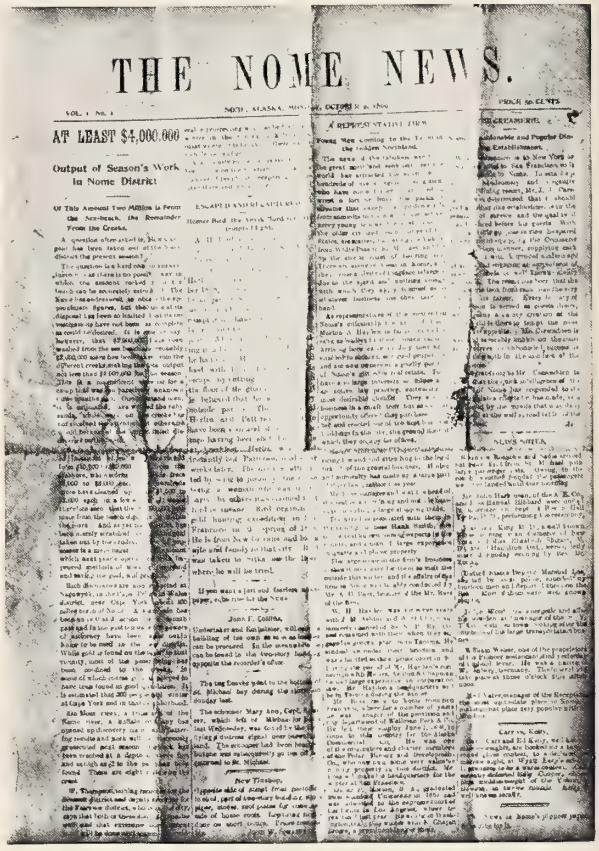
"Ruxton's Process Chart in Volume 6, 1913-1914 edition, of The Graphic Arts and Crafts Year Books, is an example of my work along this line.

"To simplify the printing of this cover, the figure is made in yellow, red and black, instead of yellow, red and blue, as the use of the black was required on the back cover."

Mr. Bourges does not describe some trouble experienced in getting an even tone in the modeling of the nude figure. Some mysterious patterning occurred that required plates to be remade, and as a matter of interesting conjecture we leave this explanation open as an afterthought so that our friends in the engraving trade can tell how this pattern should have occurred and how it was overcome.

As to the printing, at the time we send this to press the plates have not gone to the pressroom. They must tell their own story. This is an experiment department. If they fall down in the pressroom, they will have an opportunity to tell "how it happened" in our article analytical and explanatory next month.

We hope every one interested will take a hand in this feature of working up a practical exposition of what is done and what happens therefrom. THE INLAND PRINTER is giving every one a fair show to do his best for himself and the other fellow.



THE NOME NEWS.

AT LEAST $4,000,000

Output of Season's Work In Nome District

Volume 1, Number 1, of the Nome (Alaska) *News*, Dated October 9, 1899.

J. F. A. Strong, editor; published weekly; subscription price $24 a year; single copies 50 cents; four pages, four columns each; about the size of the *Saturday Evening Post*. The copy herewith reproduced is owned by E. P. Robinson, 211 West Fourteenth avenue, Denver, who spent two years prospecting in the Klondyke region.

AN HONORED GUEST.

"No man is as well known as he thinks he is," says Caruso. "I was motoring on Long Island recently. My car broke down, and I entered a farmhouse to get warm. The farmer and I chatted, and when he asked my name I told him modestly that it was Caruso. At that name he threw up his hands.

"'Caruso!' he exclaimed. 'Robinson Caruso, the great traveler! Little did I expect ever to see a man like yer in this here humble kitchen, sir!'" — *Tit-Bits*.

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Reinforcements from Canada.

W. E. Smallfield, of the Renfrew (Ontario) *Mercury*, made an address before the Canadian Press Association in which he not only adopted the suggestions made by the Minnesota Committee on Advertising Costs (of which the writer is a member), but also — which is more important — produces data which again substantiate the finding of the Minnesota committee as to the cost of producing newspapers.

Beginning with a discussion of the cost of producing his own newspaper, a seven-column quarto, Mr. Smallfield says:

Actual Cost of a Seven-Column Quarto.

"It happens that the *Mercury* office is so arranged, and the staff so divided — the newspaper on the ground floor and the jobroom on the second floor — that we can keep the departments practically separate with ease; making it more convenient than with some, possibly, to keep accurate records. Each Saturday night I get from the bookkeeper the results of the week's business, and these weekly statements, totaled, showed the cost of producing the *Mercury* in 1913 to have been as follows:

Pay-roll (including editor, reporters, business office and mechanical)	$3,946.79
Paper, ink and rollers	617.60
General repairs	14.63
Rent and heat	293.90
Power and light	78.07
Telegraph and telephone	26.62
Purchases for others	9.35
Postage on *Mercury*	58.73
General postage	63.80
Subscriptions forwarded to other papers	83.72
Insurance	72.75
Taxes	88.28
Sundries	90.85
Plate and cuts	42.41
* Linotype capital account	59.68
Linotype repairs	33.50
Gasoline and metal	76.16
Interest, six per cent on newspaper plant ($4,750)	285.00
Depreciation at ten per cent	475.00
Total	$6,416.84

* Machine overhauled and modernized.

"I may explain that in putting down the rent, heat, power, taxes and building insurance, the cost is tabulated on the basis of the floor-space occupied by the newspaper and job departments respectively — the job department bearing its share, which of course does not show in the statement given. Depreciation is given at a lower rate than is usually set forth by cost experts, but in a town office, with a standard linotype and a standard press — and these constitute the largest value in the plant — reasonably well cared for, the depreciation per year is not great. With very slight repair expense, which is included in the current expense sheet, they will be as good for use at the end of ten years as to-day.

"The *Mercury* is an eight-page, seven-column paper, lino.-produced — much of the advertising also being set on the machine. The average circulation for the year is a trifle over 2,300 copies a week. Lately printing 2,450 each week.

"As we have seen from the above statement, it cost $6,416.84 to produce a paper of that size and circulation for the year, or an average of $123.40 a week.

"That is the cost of producing the whole newspaper. But what has it cost the *Mercury* by the inch to produce its advertising? That brings us face to face with the point: Is the cost by the inch of producing advertising space simply the mechanical production of that actual inch, or is it something more?"

Cost of Composition per Inch.

Recognizing that the first element of cost is, of course, the cost of advertising composition, Mr. Smallfield gives his findings. His costs are low, as is so often the case in an old and well-conducted office, but the Minnesota committee used the same favorable amounts (6 to 8 cents) in order to avoid controversy. I am satisfied, however, that there are thousands of shops in which advertisements are not set at any such low rate.

Mr. Smallfield says: "But first, it would be interesting to know just what it costs per inch to set the advertising, as disclosed by a cost system. I have no extensive data along that line. But here are two samples. Here we have this seven-column advertisement, 12 inches deep, body-matter set on the machine, and the record is as follows:

Getting copy in shape	45 minutes
Setting headings and inserting same	1 hour 30 minutes
Corrections	15 minutes
Make-up	1 hour 15 minutes
Total hand composition, 3 hours at $1.00	$3.00
Machine composition, 1½ hours	1.80
Total cost of setting	$4.80

Or close to 5¾ cents an inch.

"And here is another, a full-page, seven-column advertisement, also largely set on machine:

Getting copy in shape	1 hour
Setting heads, etc., make-up and corrections	9 hours
Total hand composition, 10 hours at $1.00	$10.00
Machine composition, 1¾ hours	2.10
Total cost of setting	$12.10

Or close to 7¾ cents an inch.

"You will note that the larger advertisement costs more by the inch to produce than the smaller. One reason for this is that there was proportionately more hand-set matter in it. Another reason is that the smaller was for no definite space, simply what was necessary for the matter. The larger was for an exact space, and the make-up consequently took longer. These advertisements were set in our jobroom, so our jobroom hour-costs are those used in the calculation. The advertisements set in the newsroom, on a somewhat lower wage scale, might cost a little less by the inch."

Computing the Cost by the Inch.

Mr. Smallfield then discusses and adopts the simple method of the Minnesota committee in determining the gross cost of advertising, namely, subtracting from the gross cost of the newspaper the receipts from subscriptions, legals and locals. Following this plan, he says:

"Take my own paper, I have given you the cost of producing it. There was, as I noted, an average of 2,300 papers a week issued in 1913. The *Mercury's* subscription price is $1.25, and nominally this should have produced $2,912. I am sorry to say it didn't. There are exchanges and complimentary copies — say a hundred or so — and there are delinquents and slow-payers. My experience over a series of years is that eighty per cent of what should be realized for subscriptions is about the average of the actual — say $2,300. As a matter of fact, having done some dunning, it was a little better than that last year. Take that from the $6,416.84, and there is left $4,116.84 to be produced by the advertising.

"For some years in my records I kept the casual advertising separate from the display, but three or four years ago I put on my business counter, instead of the old-fashioned till, what is known as a deck autographic cash register, deeming the ordinary cash register not what I wanted. The autographic has space for records of four columns only — subscriptions, advertisements, job printing, and paid out — so I ceased keeping the casual and display receipts separate. However, looking back over the records I did keep for years, a thousand dollars would be a fair estimate for want advertisements, legals and municipal — for our lawyers are not as good estate advertisers as in some places. That would leave $3,116 to be provided by the display-advertising columns. In the year the *Mercury* carried 5,828 inches of standing advertisements, 15,143 inches of advertisements changed each week, or nearly so, 3,985 inches of plate foreign advertising, 353 inches of foreign-set, and 4,168 inches of casual, or 29,478 inches in all. Brought down to columns, that means twenty-five columns a week, on the average of which four columns were casual. In an eight-page, seven-column paper, that is a little less than half its space given over to advertising each week. Four columns of casual produce $1,000. The balance of twenty-one columns, or 24,860 inches, will have to produce $3,116, or a trifle over 12½ cents an inch, on an average to make the paper just fairly pay its way. And that, it is to be remembered, is the case with an old-established paper, economically managed — run on conservative lines, I grant you, in the way of not pushing for business — and with a subscription price that is higher than any of its neighbors, $1.25, though still below the price set as the fair and proper one by the Minnesota Advertising Committee, which is $1.50. What the *Mercury* gets is the advertising that comes to it without solicitation. No doubt more might be obtained, but the cost of the solicitor would have to be added.

"It seems to be a fair conclusion, therefore, that the average town paper, with a lower subscription rate and a smaller proportion of advertising, would have to charge a higher rate than the 12½ cents to come out square, to say nothing about making a profit. By the time you allow for commission to advertising agents on foreign advertising, and a chance of still advancing cost because of the growing desire of live advertisers to change their advertisements frequently, it looks as if a rate of 12½ cents an inch is a minimum cost price."

And There Is No Profit.

In following the Minnesota committee's method, Mr. Smallfield has fallen into an error, because that method has been several times carelessly stated — as I myself have done earlier in this article.

The printer is entitled to a profit on the mechanical production of the paper the same as on any other job of printing, and the publisher can either take the subscriptions as profit, or add a profit to the total cost, and then deduct the receipts from subscriptions, legals and locals.

Mr. Smallfield says his paper cost $6,416.84. On this he was entitled, first of all, to a manufacturer's profit of $1,604.21.

If this profit be added before the receipts from other sources than display advertising are subtracted, it will be found that the average cost of producing an inch of advertising in the *Mercury* was 19 cents instead of 12½ cents.

Cost of Other Papers.

With this amendment in mind, we cite with approval what Mr. Smallfield finds as to costs on other papers. He says:

"But how do the *Mercury* costs compare with others?

"At the outset I noted the difficulty the Canadian Press Association Committee had in deciding who should open this subject because we knew of so few keeping cost. It may be said that in response to the secretary's circular to the members of the association, asking that copies of their paper with records of cost be sent to me, I have had replies from only two. One, the publisher of a four-page, eight-column, all home-print weekly, set in a big ten-point, and printing 1,800 copies a week, with 352 inches of display advertising — say 52 casual and 300 commercial — sends me the following record of the cost of producing that paper:

Hand composition, including make-up	$13.80
Machine composition	8.80
Cylinder presswork, including ink	4.90
Folding and mailing	3.75
Editorial expenses	14.00
Paper	3.75
Handling stock at eleven per cent	.42
Postage	.47
Total	$49.89

(Number of inches of advertisements reset, 84; inches advertisements standing, 147; advertisement plate, 121; total, 352.)

"I do not know whether in this cost he has figured a proportion for overhead — rent, heat, light, taxes, etc.— or whether it is only labor and stock.

"There is received for subscriptions, on the eighty per cent basis, $20 a week, and the casuals or legals may be estimated at $4 a week, leaving $26 a week to be produced from the 300 inches of display advertising, or over 8 cents an inch. If the overhead has not been included in the above figures, the cost per inch must be proportionately increased."

Many factors contribute to make the cost by the inch of advertisements in this paper exceptionally low. Not only is the mechanical cost so low as to call for comment from

Mr. Smallfield, but the most significant factor is the large circulation and correspondingly large subscription receipts for a paper of this size. A paper which can maintain a circulation of 1,800 with only about fourteen columns of ten-point reading-matter is fortunate; but in this cost calculation, the saving caused by the small amount of reading-matter, taken together with the large receipts from subscriptions, has the effect of greatly reducing the cost by the inch of the advertising — or of appearing to do so. The average paper of 1,800 circulation is required to furnish its readers with nearly twice the amount of reading-matter furnished in this instance.

"The other paper that submitted costs was a ten-page, six-column semiweekly, issuing 3,500 copies, set in eight-point, using both linotype and monoline, and carrying 685 inches of display advertising — say 85 casual, 600 commercial. The cost of producing the issue is set forth as follows:

Hand composition, 37¾ hours at 72 cents	$27.18
Monoline, 24⅓ hours at 78 cents	18.98
Linotype, 15½ hours at $1.10	17.05
Cylinder press, 9 5-12 hours at $1.22	11.49
Cutting stock, 15 minutes	.22
Ink and paper	11.55
Folding and mailing, 13⅓ hours at 36 cents	4.80
Editorial and overhead expenses	33.29
Total	$124.56

(Inches plate advertisements, 99; inches set, 462; inches lifted over, 124; total, 685.)

"A total of $124.56 for each semiweekly issue. From subscriptions is received eighty per cent of $3,500, or $2,800, divided by 104 issues, say $27 an issue. Casuals, say $10 each semiweekly issue. Leaving $87.56 to be produced each issue from 600 inches of display, or 14½ cents an inch that it costs to produce each display-inch in each semiweekly issue."

Building a Rate Card.

In discussing what the advertising should be sold for, Mr. Smallfield submits both the sliding scale adopted by the Minnesota committee and also the sliding scale recommended by Mr. Byxbee in this department of THE INLAND PRINTER. Mr. Smallfield argues for the sliding scale, but he places the emphasis on raising advertising rates to a compensatory basis, which is, after all, the important thing.

In summing up his most excellent address, he says:

"The conclusions I have come to in the course of preparing these remarks are:

"That subscription rates should be increased.

"That few of us can afford to sell display advertising for less than 15 cents an inch net, on the average.

"That the sliding scale is preferable to the flat rate for most of us.

"And that, besides learning to systematize our business — keeping costs — we should develop the qualities of appreciation of our services to the community, and of courage to demand the rate that will fairly recompense us for those services, remembering that 'Cowards falter, but danger is often overcome by those who nobly dare!'"

Better Rates Must Come.

Certainly the movement to get better rates is growing and growing. The agitation which was started in a small way only three years ago has arrested the attention of one publisher after another until now a "live bunch" can be found in every State, better rates have been adopted, and how much additional revenue has been brought into the coffers of the newspaper fraternity I would not dare to estimate, but that it has been considerable can not be gainsaid.

REVIEW OF NEWSPAPERS AND SPECIMENS.

BY J. L. FRAZIER.

The Nationalist, Manhattan, Kansas.— Your paper is made up satisfactorily, giving a live, newsy appearance without being overbalanced at any point.

Chicago Heights Star, Chicago Heights, Illinois.— Presswork on your paper is admirable, and it appears to be a live wire editorially. While the advertisements are for the greater part satisfactory, improvement


THE CHICAGO HEIGHTS STAR

APPROPRIATION BILL PASSED BY COUNCIL

THIEVES ATTACK SAFE

"SAFETY FIRST"

BIG DAY AT C.H.C.C.CLUB

CHILD'S LIFE TAKEN UNDER AUTOMOBILE

SAVING THE BABIES IMPORTANT WORK

PIONEER CITIZEN IS SUMMONED

HAMILTONS SWAMP THE RAILWAY STEELS

SAYS CONCRETE IS O.K.

PAVING IS ADVANCED

BIG HARVEST OF FLIES

FIG. 1.

An excellent first-page make-up.

could be made by setting the display in some instances larger and the running matter in smaller sizes of type, thus offering a better contrast. Your attractive first page is reproduced. (Fig. 1.)

Coos County Democrat, Lancaster, New Hampshire.— More ink and stronger impression would improve the appearance of your paper very much indeed. Your success with the anniversary edition is commendable.

I. A. GRABMEYER, Bay City, Michigan.— Your advertisements score because of your good judgment as to display. We regret, however, that your good composition is marred to a certain extent by rules which do not join properly.

H. W. HAWLEY, *Press*, Long Beach, California.—While the advertisements in the paper sent us are well displayed, we feel that smaller sizes of type throughout would give the paper an appearance of dignity it does not now possess.

AZA B. BISSINNAR, Columbia, South Carolina.— The advertisement for the American Book Company is nicely arranged and correctly displayed. We feel, however, that an improvement could be made by placing in panels the matter relating to the two books advertised, and a resetting of the signature in type one size larger.

ED. C. DANIEL, Gregory, Texas.— The advertisement for the Gugenheim-Cohn Company is both well displayed and attractive typographically. The border, however, is a trifle weak. Four hours, we should judge, is about the right time, but the fact that you were compelled to pull sorts, as you say, makes your work appear still better.

New Zealand Farmer, Auckland, New Zealand.— The annual fruit number of your publication is pretentious in size and replete with interesting matter. The illustrations and engravings, too, are all that could be desired, but composition and presswork are below the standard of the other features. The rather poor quality of composition is more the result of too many available type-faces, most of which are badly worn, and rules which have long since seen their best days. This worn

material is in part responsible for the rather inferior presswork, which also suffers for the reason that ink distribution is poor and make-ready not thorough. The cover loses value for the reason that too large a portion of the lettering is grouped at the left side rather than centered. The cover-design seems top-heavy because of a lack of sufficient strength at the bottom.

LOREN C. HUNTER, Spearville, Kansas.— You did very well indeed in the composition of the *Leader* advertisement. It is nicely balanced, prices are brought out prominently and the matter is well arranged.


MID-SUMMER
CLEARANCE SALE
At THE LEADER

COMMENCING Next Friday, July 31st and continuing until Saturday Night, August 8th, Just Eight (8) BIG FAST SELLING DAYS, we will hold a Sale of Summer Merchandise that has never been equalled for Real Genuine, Live up to the Minute Values. We just got warmed up last week and placed on sale a number of values as a sample of what to expect when The Real Sale Starts. So Remember That Next Friday Morning at 7 O'clock the Doors of THE LEADER Will Open on a Perfect Avalanche of Bargains. Bargains in Bright New Merchandise right in the Midst of the Summer Season This Sale includes all Summer Goods in the Dry Goods and Shoe Departments and practically takes in everything but a little Work Clothing in those Departments.

FREE — to the First 20 Ladies bringing $2.00 worth of Merchandise Saturday in Our Dry Goods or Shoe Department Friday. A Beautiful Sugar and Cream Set.

FREE — to the First 20 Ladies Buying $2.00 worth of Merchandise Saturday in Our Dry Goods or Shoe Departments A Beautiful Sugar and Cream Set.

FREE — to the Five People bringing in the largest number of Eggs Friday. A Beautiful Etched Glass Fruit Dish

FREE — to the Five People bringing in the Largest number of Eggs Saturday Also One Choice of 50c Etched Fruit Dish or a Sugar and Cream Set.

FREE — to the One Person bringing in the Largest Number of Eggs either Friday or Saturday Both a Sugar and Cream Set and the Etched Fruit Dish

THESE DISHES are all Displayed in Our Window and are Attractive High-Grade Glassware. All New Goods Bought Especially For This Occasion.

Wide Open Discounts on Entire Lines or a Big Feature or Two or More

Trunks and Suit Cases at 12 1-2 Per cent Discount

At Hosiery for Men Last but not Least 12 1-2 per cent Discount

Underwear at 10 per cent Discount

Laces and Embroideries 33 1-3 per cent Discount

Mens and Boys Dress Shirts at 12 1-2 per cent Discount

Mens Neckwear, Ties at 12 1-2 per cent Discount

In Addition Fruits and Vegetables Prepared at The LEAD ER

This Sale Lasts Only 8 Selling Days.

All Wash Goods Under the Knife

A Wash Goods, regularly priced at 12 cents, now 9c

A Wash Goods, regularly priced at 25 cents, now 19c

A Wash Goods, regularly priced at 35 cents, now 23c

A Wash Goods, regularly priced at 50 cents, now 39c

One lot Novelties, all colors, worth 25 cents per yard. In this sale at per yard 17c

Ginghams, Percales and Shirtings

A 15 cent values at Our Clearance Sale at per yard 11c

A 12½ cent values go in this sale at per yard 9c

A 10 cent values go in this sale at per yard 8c

All 5c values, 100 yard values go in this sale at per yard 3c

Ladies, Misses and Childrens Oxfords, Pumps and Sandals

Our entire stock of Ladies, Misses' and Childrens Oxfords, Pumps and Sandals, some Tan, some Patent Leathers, some Vici Kids, some Gun Metals, some all Leathers, some Mercers, Patents, Dull White Nubucks and Tan Calfskin and Tan, in Mary Jane, Baby Doll and regular lasts

A $1.98 values go at $ .79
A 98c values go at .59
A $1.50 values go at 1.19
A $1.75 values go at 1.39
A $2.00 values go at 1.59
A $2.50 values go at 1.79
A $3.00 values go at 1.98
A $3.50 values go at 2.48
A $4.00 values go at 2.98

One Lot Ladies Hand Bags, worth from $1.25 up to $4.00 Out they go at 69c

Boy's Suits, Short and Long Pants

And Knickerbockers. We have about 75 Suits in all with one and two pairs of Short Pants, all new and up to date.

$7.50 Suits Clearance Sale Price $1.98
$10.00 and $12.50 Suits Clearance Sale Price $2.98
$15.00 Suits Clearance Sale Price $3.48
$18.00 Suits Clearance Sale Price $3.98
$21.00 Suits Clearance Sale Price $4.98
$25.00 Suits Clearance Sale Price $5.98
$30.00 Suits Clearance Sale Price $6.98

Men's Straw Hats at Half Price

$1.00 Men's Straws at .50
1.50 Men's Straws at .75
2.00 Men's Straws at 1.00
2.50 Men's Straws at 1.25
3.00 Men's Straws at 1.50

House Dresses

One Lot House Dresses. All new. Beautiful Designs. $1.50 values Friday 98c

One Lot House Dresses, due to arrive Friday. The very newest. At only 49c

Ribbons

Our Entire Stock of Ribbons in this Sale At prices and values

3 cent Ribbons per yard 1c
5 cent Ribbons per yard 2c
10 cent Ribbons per yard 5c
15 cent Ribbons per yard 7c
20 cent Ribbons per yard 10c
25 cent Ribbons per yard 12c

Extra Special! 100 LOT TORCHON LACES, just arrived. Beautiful Laces, 3 and 4 inches wide, as long as they last. Your choice at, per yard 3c
Come In and Look These Over and You Will Want to Buy

A Bunch of Specially Unpriced Articles

A Big Black Dress Apron 15 cent value at 9c
A large Turkish Towel 20 cent value at 11c
Men's 25 cent Ribbed Socks at, per pair 7c
Ladies Black and tan Hose a big value at, per pair 9c
Extra size, a good 15 cent value at, per pair 5c
Ladies Handkerchiefs, good 10c values. Priced at 5c
Ladies Handkerchiefs, good 15c values. Priced at 7c
Ladies Hair Ornaments, Back Combs, Barrettes, Etc. at Your Own Price

One Lot Gingham, New Patterns at 7c per yard

These Ginghams are all 36 inch yard lengths, fine cloths. Regular 10 and 12½ cent values. Big Special Thursday, 7c per yard

Men's and Boy's Oxfords

Entire stock gone, not a pair remains!
A $12.00 Oxfords will go at $1.39
All $2.25 Oxfords will go at 1.59
All $2.50 Oxfords will go at 1.98
All $3.00 Oxfords will go at 2.50
All $3.50 Oxfords will go at 2.95
All $4.00 Oxfords will go at 3.45
All $4.50 Oxfords will go at 3.90
All $5.00 Oxfords will go at 4.25

GROCERY SPECIALS

10 Pounds Pineapples, sale will bring, Friday, Saturday 25c
Dates, Figs and Prunes, 3 lbs. for 25c
Navy Beans, 6 lbs. for 25c
Soap, 3 bars for 10c

50 per cent Discount

All Dress Hats at ½ Price

12, per cent Discount

Parasols and Umbrellas at

20 per cent Discount

Bring us Your Eggs and Butter

Our Trade Checks are the same as Cash

Ladies, High Shoes

or Short, Half Chance You at

Men's Night Shirts

$1.50 values at $1.19
$1.40 values at 79

All $1 ties go at

20 per cent Discount

All Wool Dress Goods go at

25 per cent Discount

Read the List of PREMIUMS to be GIVEN AWAY Friday and Saturday only!

This Sale Lasts Only 8 Selling Days

REMEMBER the DATE
Sale Starts Friday Morning July 31st, and Closes Saturday Night, August 8th. NO LONGER

The Nichols Mercantile Co
THE LEADER

The STORE of QUALITY
Spearville, Kansas

FIG. 2.

Well-balanced advertisement by Loren C. Hunter, Spearville, Kan.

Reproduction of this advertisement is made herewith. (Fig. 2.) It is our opinion that to secure the best work from your press you should have the vibrator in place.

COLUMBIA PRESS, LTD., Winnipeg, Canada.— The advertisements in the *Appeal* are well displayed and nicely arranged, but we would caution you against the practice of using condensed and extended letters in the same small advertisement. Your rules, too, seem to be rather old, worn and bent, which makes careful joining impossible. A little yellow in the red used on the cover would make a decided improvement.

W. E. HEFLEY, Sac City, Iowa.— Presswork on the *Sun* is excellent, but if it is absolutely necessary (it should not be) to run display advertisements on the first page, we would suggest grouping them in the two lower corners rather than to fill two columns from top to bottom with them. Advertisements are well composed, display being very good indeed.

R. O. DUFF, *Herald*, Lake Worth, Florida.— The copy of your paper sent us is satisfactory in every respect, though an improvement in presswork might ensue if a little less ink were used. This would have made the work on the large half-tone especially good. Advertisements are well composed, but a more orderly, symmetrical arrangement of the first page would improve its appearance.

Daily Republican-News, Mount Vernon, Ohio.—An endeavor to give too many lines prominence in your advertisements results in a confusing appearance and a loss in display for the reason that there is not sufficient contrast in type-sizes to permit the features to stand out. This is especially true of the advertisement for the Rosenthal Clothing Company. The best advertisement in the paper sent us is that for The Meyer-Lindorf Company on the last page, but an improvement could be made in this by substituting plain rule for the decorative border.

The Gateway, Seward, Alaska.— You publish an excellent paper, the presswork being very good indeed. Your make-up is satisfactory for its kind, but our preference is for the more conventional, dignified style. The difficulty in your first page is that the Bodoni italic does not harmonize in a pleasing manner with the bold gothic head-letter. The composition of advertisements is satisfactory.

The Inglewood News, Inglewood, California.—We admire your clean first page, but believe it could be improved by a few headings, somewhat smaller than your top-heads, placed in symmetrical order in the lower part of the page. We would suggest one in the second column almost half way down the page, and another directly opposite in the fifth column. The advertisements are well above the average.

Bar Harbor Times, Bar Harbor, Maine.— Excellent presswork and up-to-date editorial work are commendable features in your paper. The practice of running each week at the top of the first page a half-tone showing a local building or scene of interest is an excellent plan which might be followed with profit to many country publishers. The practice of bunching so many advertisements at the bottom of the first page not only cheapens the paper's advertising value, but from an artistic standpoint is not pleasing. More contrast between display lines and text-matter in some of the advertisements would work an improvement.

GEORGE L. SCHUESSLER, St. Paul, Minnesota.— While the advertisements you have sent us are not perfect as regards harmony, and in some instances balance, they are nevertheless unusual and distinctive in arrangement. The display is also very good indeed. While we feel that best results are attained when borders and display type harmonize in tone, none can deny that display headings have more prominence when the border is subordinate, as is illustrated in your advertisement for the Northern Pacific Railway (Fig. 3). The gray tone of the border, by contrast, causes the bolder display letters to stand out with added prominence. The reverse idea, which you also practice, that of


Spend Your Vacation
At Picturesque
Rainy Lake
On the Canadian Boundary

The hundreds of beautiful islands that dot the lake offer excellent outing facilities.

Fine fishing and good hotels. **Absolute freedom from hay fever.**

Through train Service via the Northern Pacific and Minnesota & International Railways.

TICKETS AT
J. D. ZOOK, City Passenger Agent
385 Robert Street, Corner Fifth, St. Paul, Minn.

NORTHERN PACIFIC
YELLOWSTONE PARK LINE

Panama-Pacific International Exposition, San Francisco, 1915
Panama-California Exposition, San Diego, 1915
G-15

FIG. 3.

By making border light in tone the display type, in contrast therewith, stands out with greater prominence, but the artistic effect is not so good.

having the type subordinate to the rules used for borders and cut-offs, has little if any display merit in our opinion. True, the glaring, bold, black lines on a newspaper page might attract the attention of a reader to its position, but just as these rules attracted the reader's attention from something else on the page, they are almost as certain to distract the reader's attention from the text-matter of the advertisement. In the single-column advertisements arranged for various lumber firms you have done your best work, and besides being well displayed these advertisements are so distinctive in treatment as to attract attention by their unusual arrangements. These are among the very best advertisements ever received by this department. Reproductions are made of several of them. (Figs. 4, 5, 6 and 7.)

The Greenville Advocate, Greenville, Illinois.— Your Special Carnival Edition was a master stroke on your part, showing plainly in what high esteem it is held by the local merchants. An improvement could be made in your advertisements, however, by the use of fewer type-faces, the practice of displaying only important lines in the advertisements and setting subordinate matter in smaller sizes of type so that the features will stand out.

Morning Times, Waynesburg, Pennsylvania.— We would suggest a more symmetrical arrangement of your first page in the interests of balance and neatness. A uniform style of headings, arranged in such a manner that each has a balancing heading in the relative position opposite, would be a great improvement. The copy sent this department carries the announcement of a change in the *Times'* business management, A. Ray Mapel being succeeded by J. E. Kinch, who previously was foreman of the plant.

Green River Dispatch, Green River, Utah.—Advertisements in your paper are well composed in a strong style that demands attention. Your first page, however, stands in need of improvement, being badly cut up with advertisements, boxed editorials and headings which are not uniform. We would suggest the elimination of first-page advertising, and a uniform system of headings, as features certain to improve the appearance of your paper. Your issue of May 14 is an improvement over the others.

CHARLES F. SLENTZ, Philadelphia, Pennsylvania.— The majority of your advertisements are nicely arranged and effectively displayed, but several points appeal to us as calling for correction. Inasmuch as you use a very good grade of paper on *The American Fertilizer*, the places where the rules do not join closely show very plainly. This is the most important of the features that mar the appearance of the paper. It is one, too, very difficult to correct even with the best of rule, and the only sure way to avoid the breaks is to have the advertisements electrotyped. In several instances you have used extended and condensed type-faces in the same advertisement. While this lack of shape harmony is not pleasing, the fact that excellent judgment as to display characterizes your work overshadows somewhat this association of inharmonious type-faces. However, to get the very best results, advertisements must be artistic as well as properly displayed, and to this end we would suggest greater care in the association of type-faces than is now manifest in the work. Letters of like form and shape can always be used together.

Good Roads Automobilist, Salt Lake City, Utah.— Out-of-date and badly worn type-faces mar the effect of your magazine and make good presswork out of the question. The class of advertisers to whom you must appeal for support are quick to note faults of that kind, and our suggestion would be to use only the more modern faces. With these you should overcome the tendency on the part of your compositors to overdisplay, giving good prominence to the one or two display features and subordinating the remaining matter so that the display will, by contrast, have greater prominence. You appeal to a high-class trade, and inferior mechanical work should not be allowed to handicap your excellent editorial ideas.

DAN WOOD, Falls City, Oregon.— The three advertisements sent us are good in some respects, but there seems to be a tendency on your part to use rules unnecessarily. This is a bad practice, especially where hair-line rules are utilized to underscore bold type-faces, as in your advertisement for Selig's store. When rules are used to underscore lines they should be of the same strength as the type above them. You are unfortunate in not having a regular or even extended display letter for use in the half-page advertisement for Price Brothers. This fact suggested the placing of panels at either end of the signature line and rules at either end of the heading, in an effort to make full lines, as was demanded for the best appearance of the advertisement. Such make-shifts do not give the equivalent of full lines and the result is not so good as where they are omitted and the lines left short. In the advertisement for your paper the display line "Job Printing" should have been set full width and in a larger size of type. Do not use decorative borders if the measure is such that it is necessary to space it, for the broken-up effect in such instances is displeasing.

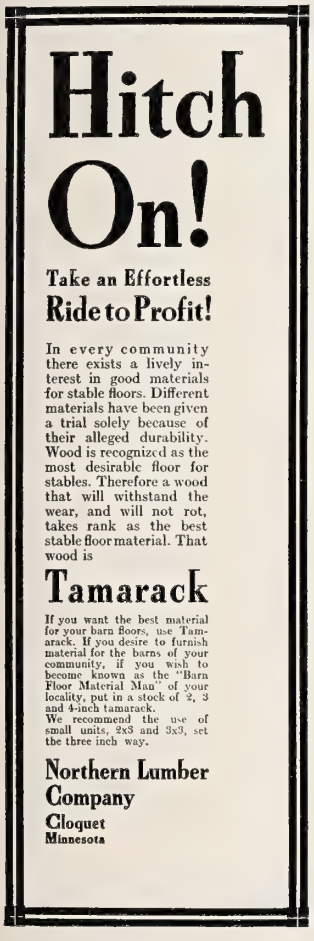


FIG. 4.

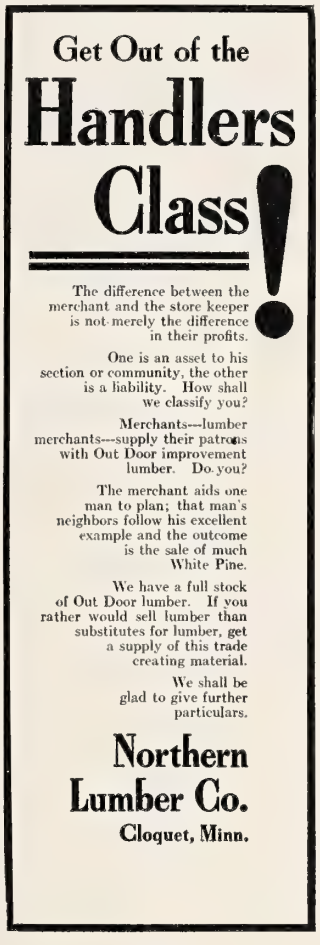


FIG. 5.

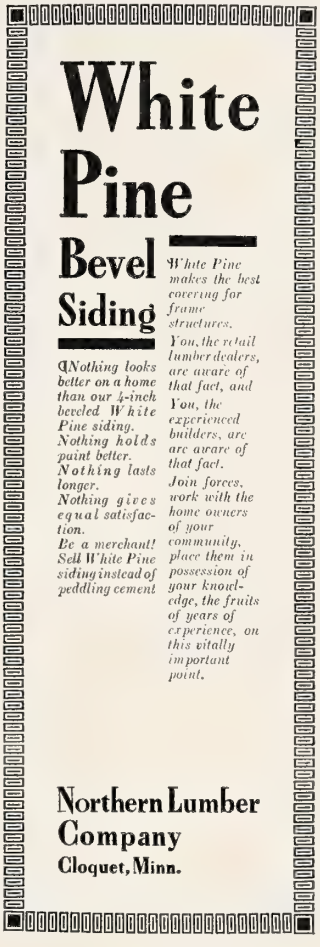


FIG. 6.



FIG. 7.

Striking, unusual arrangements, by Geo. L. Schuessler, St. Paul, Minn., showing excellent handling of copy in space of such shape as to make good results very difficult.

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Oily Matrices Did Not Respond.

A correspondent in Florida writes: "A few weeks ago I wrote to you asking the cause and remedy for matrices sticking in the magazine of the linotype. You suggested that perhaps they were coming in contact with oil at some point on their circuit through the machine, and named several places that should receive special attention. I carried out your instructions, and after a two weeks' trial I am thoroughly convinced that you 'hit the nail on the head' when you diagnosed the case as being oily matrices, for it is a common occurrence for me to set an 'O. K'd.' proof now. I have been giving both mold wipers a liberal amount of oil in order to keep them from becoming hard and useless, and very likely that is the whole cause of my trouble, most especially the front wiper."

Oil for Keyboard Cam Bearings.

To determine the relative efficiency of two grades of oil for keyboard-cam bearings, a test was made in the following manner: Two keyboard cams were removed, and the stop-pin taken out. One cam bearing was given a drop of fulcrum clock oil; the other was given one drop of a mixture of two parts fulcrum clock oil and one part oildag. Both cams were returned to the frames. After twenty-one hours both cams were tested; the one lubricated with clock oil showed signs of dryness, while the other appeared to retain its lubricant. This cam was tested each week for three weeks. At the end of 170 hours it appeared to rotate without vibrating, just as it did when the drop of oil was first applied. The test shows that clock oil is an efficient lubricant for the bearings, and that with the addition of one part of oildag it increases the efficiency of the clock oil more than threefold.

Spaceband Transfer Pawl.

An operator writes: "I am working on a Model K and wish the following information: (1) The spaceband pawl will work all right for a day or two, then it sticks its nose right against the second-elevator bar instead of riding upon it and transferring matrices; then I have to adjust the pawl so that it will be right again. (2) The front jaw on the first elevator is wearing at the left end of line—set thirteen ems, mostly, eight and ten point. It looks as though a file had been worked up and down. There is also a slight nick out of the bar where the ears of matrices rest. I set some matter twenty-three ems wide, and when I changed back to shorter measure I noticed a slight nick at left end of line. Matrices look as good as the day I first used them. Before I came here, the machine had been used about a month by the proprietor and the boys in the office. (3) Roller does not roll around on cam No. 1 all the time. What shall I do with it? I have cleaned it, but to no effect."

Answer.— The spaceband pawl is not likely to be out of adjustment. If the plate was seated on the channel as it should be, the pawl could not go under it. We suggest that you graphite the front edge of the bar plate, and the slot and guide-post, and see if it will not cause the second elevator to seat properly. (2) The condition of the first-elevator jaws is not due to ordinary wear. Possibly some of the operators have been removing metal from the jaws with the aid of a screw-driver and hammer. Smooth up the parts with a fine file. (3) The first-elevator roller should not touch all parts of the cam.

Distributor Stops.

An operator writes: "Am working on a Model K and am having trouble with the distributor. The matrices seem to drop ahead of time and hit on the partitions and stop the distributor. For a time they ran into their proper channels, but now they strike the partitions. Sometimes when I go to start the distributor I find the channel entrances clogged. They don't clog on account of matrices sticking in the magazines."

Answer.— Pull down on the rear end of the magazine every time you make a change. This operation will insure the back end of the magazine being a trifle lower than the bottom plate of the magazine entrance. It is possible for you to move the magazine to the right a trifle by the screws that bank against the magazine bracket. This adjustment, however, is very limited in scope and must be carefully made.

Keyrods Bind.

An Oregon operator writes: "I am running a rebuilt Model 1. The keyrods of the capital letters B, G, K, Q, Y, X and Z do not return after having released matrix, and when the key is pressed again no response is made until I pull down the keyrod with my finger. The trouble seems to lie in the verges, as when pulling down keyrod it takes a good hard pull. It can not be that the verges are dirty, as a few weeks ago they were taken from the magazine and given a good cleaning. The tops of the escapement pawls are not battered in any way. Why they do not work as well as the rest I do not know. A remedy from you will be greatly appreciated."

Answer.— Remove the magazine, or block it up so that you may try the rods when they are not on the verges. If the rods work hard when off of the verges, examine the upper guides and see if any partitions bind them. If free at the top, examine the guide at the lower end. Remove these rods, polish and rub them with graphite and repeat tests. If the rods are free, it may be that the verges are at fault, or the matrices may not move freely over the pawls. When testing, you should have the various chan-

nels empty. It will be a good idea to remove one of the pawls, polish it with graphite and try again. Another reason for keyrods remaining up is the binding of the heel of verge in opening of the rod. This can be remedied by lowering the magazine by the two screws resting on the magazine-supporting rod.

Matrices Not Clean.

A Wisconsin operator writes: " Enclosed find two matrices with a considerable deposit of graphite on the ears. Would this graphite-and-dust deposit on the matrices cause them to stick in the magazine? If so, please tell me the best method of removing this deposit, and how to prevent it from adhering to matrices. I clean the spacebands once a day by rubbing on a soft board covered with graphite. Also tell me the best method to use in cleaning the magazine. My present method of cleaning the magazine is as follows: First, run the magazine brush up and down the magazine several times to remove dust; second, soak brush in denatured alcohol and rub up and down magazine several times; third, take another magazine brush with a little graphite and rub up and down magazine several times (this being done after the alcohol has completely dried out of magazine)."

Answer.— You have used the proper method for cleaning the magazine. To clean the matrices in their present condition you should take them singly and rub both sides on a piece of strawboard, then a smooth, fine board liberally covered with graphite. When all matrices and the magazine are cleaned, you should also clean the following parts: Distributor screws — use a clean strip of cloth, soaked in gasoline; distributor box; assembler; line-intermediate channel; mold, and the ejector blade. No oil should be used on the blade, as it will eventually be deposited on the surface of the mold and thence transferred to the matrices. The line-delivery slide should not be oiled. After it has been freed from oil use graphite for lubricating. In fact, every place where oil is likely to be transferred to the matrices should be cleaned. By using care they will keep clean and little trouble will be experienced therefrom. Too frequent oiling of the distributor screws and assembler, and the use of oil on the ejector blade, is often responsible for the condition in which you now find the matrices.

Justification of Lines.

A New Jersey operator writes: " (1) I write to you for information as to the adjustment of length of line of matrices. If I adjust the wedge-adjusting bushing so that the line of matrices casts flush on the left-hand side of a four-pica slug, when I change to a thirty-pica slug the line is indented about two points. When I turn the bushing so that the long line casts flush on the slug, and then change to a short measure, I find there is an overhang of nearly two points. As I make from ten to thirty changes a day, twin slugs, tabular matter against rules, etc., it would be a great saving of time to have the length of matrix line correspond exactly with length of slug. Model 8 machine, new liners, etc. (2) Could you also give me the cause of gas burners invariably burning in the air chamber when they are first lighted and tell me how to overcome it? Main-line pressure governor is working, and gives good flow of gas. Temperature governor on machine is in good order. Air regulators at the bottom of air chamber admit as little air as possible. Have to let burn in air chamber for about five minutes, turn out and relight, then I have no more trouble that day. Have no difficulty with other machine fed from same gas supply."

Answer.— (1) Remove the bracket on the left end of the vise head and take the operating parts off. Clean and oil the wedge and block, and in replacing observe that they are assembled properly. Set a six-em line having two spacebands and adjust with knurled bushing so that the face is flush with the slug. When this is done, change size of slug several times, finally trying the thirty-em slug, and note if face and edge of the slug coincide. If they do not, remove all the bands and polish the wedges with graphite. Then return them to the machine. Oil the four bearings of the justification rods, allowing the cams to rotate a number of times without a line. With a brush or dry cloth graphite the elevator jaws and mold grooves, as well as the top of the justification block. Try a thirty-em line and note results. (2) Remove the burner and clean all the tubes and the top free from soot. Open the air valve so it will allow a greater amount of air to mix with the gas. Try the burner before applying it beneath the pot. Remove the soot from the under side of pot and throat before returning the burner to place. A later communication from the correspondent says: " Suggestions acted upon. Wedge and block worked well, were assembled properly, clean and well oiled. Polishing the mold grooves and elevator jaws with graphite turned the trick, and on a short line or long line the face coincides with the slugs. Cleaned burners, gave them more air, and now get good results."

Moving a Machine.

An Iowa operator writes: " (1) I will have to move a Model K next week and would like your advice on a few points. The machine is to be moved from the second to the first floor. What parts will it be best to take off? I understand all that will be necessary, I believe, with the exception of the magazine frames and escapement mechanism, on which I am not quite clear. I do not want to dismantle the machine any more than is necessary, but wish to run no risk of breaking anything during removal. If you would explain the necessary steps to be taken, I would greatly appreciate it. (2) A few weeks ago I had two spacebands bent badly during justification, but was unable to discover the cause. It never occurred before, nor has it since. Both were in leader lines with a single spaceband. (3) I have trouble with the ears of spacebands slipping off the rail during the transfer and falling flat in the channel. Have adjusted the flat spring to prevent swinging, but when this is done they tip and spaceband lever does not transfer them. This only happens occasionally, but it is a great annoyance. (4) Can anything be done to make the touch on a keyboard lighter? (5) Do the instructions on removing keyboard on Model 1, as given in " Mechanism of the Linotype," apply to Model K? (6) In removing cam frames on Model K, how are the keyrods supported? "

Answer.— (1) Regarding the removal of a Model K, proceed as follows: Remove the magazines and frames, the distributor, the distributor bracket and support, the face-plate, the keyboard and first elevator. If you have the old skids the machine came on, use them; if not, get two pieces of 3 by 6 inch timber, 6 feet long. You did not state whether there is an elevator in the building or not. Nor did you state whether the machine must be taken out from a window by a block and tackle. Before removing the face-plate, disconnect all parts connected to it before taking out any of the screws. Remove the small hexagonal screw first. (2) The bending of spacebands is caused by the band being pushed up by the block when first justification occurs. It is then at a trifling slope. This will probably occur again when the same condition is present. You can correct it by putting a washer on the upper end of the vise-justification bar brace (E 79), just under the justification bar.

This will not allow the justification block to have so much of a slope when it strikes the spaceband. (3) To prevent the spacebands swinging when they are shifted, place a piece of wood on each side of the plate in the bottom of the channel. The left end of the strips of wood should slope a trifle. The strips need not be thicker than twelve points, and should extend about 6 inches from the left edge of the intermediate channel. (4) It may help to lighten the touch of the keys by polishing the levers and keybars. Further than this it is not advisable. (5) Model K is a rebuilt Model 1, and is similar in many respects. (6) The keyrods are supported by the edge of a plate fitting into a recess cut into the back of the rods near upper end.

Recent Patents on Composing Machinery.

Keyboard Escapement.— W. H. Rogers, Batavia, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed January 18, 1913. Issued April 7, 1914. No. 1,092,171.

Metal-Pot Feeder.— W. M. Wood, New York city, assignor to Mergenthaler Linotype Company, New York. Filed June 5, 1913. Issued July 7, 1914. No. 1,102,842.

Monotype Keyboard.— C. E. Benham, Schenectady, N. Y. Filed February 7, 1914. Issued August 11, 1914. No. 1,106,538.

Line Transfer Lever.— H. A. Armstrong, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed July 12, 1913. Issued August 11, 1914. No. 1,106,610.

Pump Stop.— W. S. Baldwin, Worcester, Mass., assignor to Mergenthaler Linotype Company, New York. Filed January 24, 1913. Issued August 11, 1914. No. 1,106,613.

Second Elevator.— D. S. Kennedy, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed November 27, 1912. Issued August 11, 1914. No. 1,106,715.

Plunger Cleaner.— L. Ewald, Minneapolis, Minn. Filed June 16, 1913. Issued August 11, 1914. No. 1,106,795.

Knife Block.— J. Komancsek, Astoria, New York. Filed December 22, 1913. Issued August 11, 1914. No. 1,106,948.

Linotype Slug.— M. H. Whittaker and C. Holliwell, Broadheath, England, assignors to Linotype and Machinery, Ltd., London, England. Filed September 27, 1913. Issued August 18, 1914. Nos. 1,103,458 and 1,107,392.

Justification Devices.— C. A. Albrecht, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed February 7, 1912. Issued August 18, 1914. No. 1,107,399.

Matrix-chute Spring.— E. M. Low, Brooklyn, N. Y. Filed February 20, 1911. Issued August 18, 1914. No. 1,107,679.

Knife Wiper.— E. F. Goddard, Stratford, Conn., assignor to Electric Compositor Company, New York. Filed December 13, 1912. Issued August 25, 1914. No. 1,108,357.

Mold Wiper.— E. F. Goddard, Stratford, Conn., assignor to Electric Compositor Company, New York. Filed December 14, 1912. Issued August 25, 1914. No. 1,108,358.

Matrix.— G. L. Hammond, Woonsocket, R. I., assignor to Electric Compositor Company, New York. Filed August 25, 1911. Issued August 25, 1914. No. 1,108,361.

Matrix Escapement.— A. W. Le Boeuf, Woonsocket, R. I., assignor to Electric Compositor Company, New York. Filed August 25, 1914. Issued August 25, 1914. No. 1,108,378.

Slug Packer.— D. Petri-Palmedo, Bridgeport, Conn., assignor to Electric Compositor Company, New York. Filed December 14, 1912. Issued August 25, 1914. No. 1,108,390.

Knife Wiper.— D. Petri-Palmedo, Bridgeport, Conn., assignor to Electric Compositor Company, New York. Filed December 13, 1912. Issued August 25, 1914. No. 1,108,391.

Knife Block.— J. Dorneth, Berlin, Germany, assignor to Typograph G. M. B. H., Berlin, Germany. Filed December 29, 1913. Issued August 25, 1914. No. 1,108,556.

Vise-jaw Adjustment.— T. S. Homans, Hempstead, N. Y., assignor to International Typesetting Machine Company, New York. Filed January 6, 1913. Issued August 25, 1914. No. 1,108,758.

Two-letter Matrix Assembler.— R. Toeplitz, New York city, assignor to International Typesetting Machine Company, New York. Filed April 3,1913. Issued August 25, 1914. No. 1,108,814.

Matrix Escapement.— W. G. White, Brooklyn, N. Y., assignor to International Typesetting Machine Company, New York. Filed June 18, 1912. Issued August 25, 1914. No. 1,108,818.

First Elevator Jaws.— H. A. Armstrong, Brooklyn, N. Y., assignor to International Typesetting Machine Company, New York. Filed January 4, 1913. Issued August 25, 1914. No. 1,108,825.

Spaceband Box.— H. A. Armstrong, Brooklyn, N. Y., assignor to International Typesetting Machine Company, New York. Filed February 25, 1913. Issued August 25, 1914. No. 1,108,826.

Vise-jaw Adjustment.— W. E. Bertram, Brooklyn, N. Y., assignor to International Typesetting Machine Company, New York. Filed November 23, 1914. Issued August 25, 1914. No. 1,108,828.

Two-letter Matrix Transfer.— W. E. Bertram, Brooklyn, N. Y., assignor to International Typesetting Machine Company, New York. Filed November 8, 1912. Issued August 25, 1914. No. 1,108,829.

Multiple-magazine Shift.— D. S. Kennedy, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed August 8, 1913. Issued September 8, 1914. No. 1,109,683.

Multiple-magazine Shift.— C. Muehleisen, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed June 7, 1912. Issued September 8, 1914. No. 1,109,696.

Distributor Stop.— D. S. Kennedy, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed April 22, 1912. Issued September 8, 1914. No. 1,109,845.

Multiple-magazine Linotype.—J. R. Rogers, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed May 1, 1911. Issued September 8, 1914. No. 1,109,872.

Written for THE INLAND PRINTER.

PRODUCTION ENGINEERING IN LITHOGRAPHY AND PRINTING.

BY C. J. MORRISON, M.E.

IN lithography, and in many branches of printing, is found the dependent sequence in its most annoying form. Here, as probably nowhere else, the loss due to spoilage becomes greater with each successive operation. For this reason the reduction of spoilage in each step becomes of utmost importance if economical production is to be secured. In the final operations the spoilage becomes of vital importance, as any loss means the loss of all the preceding work — labor, materials and burden.

Many printers do not seem to appreciate this loss, and a common occurrence is one spoiled sheet and several good ones thrown away together. Another common source of loss is the discarding of an entire sheet on account of a defect in one portion which would in no way affect the balance of the sheet. This is particularly noticeable in labelwork, where one or two spoiled labels may cause the loss of the entire sheet, although the balance are good.

To illustrate the extreme importance of the dependent sequence, consider an order of 1,000 sheets started through a process consisting of ten operations, and assume the spoilage to be 10 per cent on each operation, then the final product is only 349 sheets. Not only is the last count so far short of the number of sheets required, but on the 38 sheets spoiled in the last operation was lost all of the work of the preceding nine operations. Similarly, the 43 sheets spoiled on the ninth operation lost all the work of the preceding eight operations.

In actual practice the case is even worse, as the spoilage is not a fixed percentage, but, as a rule, increases toward the final operations.

As a reduction in spoilage will make a great difference in the cost of work, every factor with a possible bearing on the spoilage must be considered. A reduction in spoilage may turn a loss to a profit, or secure an order which would otherwise either go to a competitor or not be placed at all on account of the expense.

In order to reduce the spoilage, all possible information on the subject must be secured. This means that records must be kept to show all spoilage and the reasons for the loss. These reasons should be classified and a systematic effort made to eliminate the causes. Such records have invariably revealed a large percentage of the spoilage to result from a few causes. In one case the remedy of a single item reduced the loss over fifty per cent, but before the records were started, no one suspected that a large loss resulted from any one cause which could be easily remedied.

The value of light can hardly be overestimated, yet many concerns lose money year after year on account of inadequate lighting when it is perfectly possible for them to secure good light by a few changes and at a small expense. The best possible light, both natural and artificial, is the most economical from every point of view. A schedule of working hours changing with the seasons of the year would be a great help, but seems impossible to secure at present. In one plant a slight rearrangement of machinery was made, walls and ceiling were cleaned and painted white, and the best obtainable illuminating system was installed under the direction of a competent engineer. A marked improvement in the quality and quantity was so immediately secured that the owners of the plant were

astonished. Not only was this improvement obtained, but the new illuminating system consumed less current and cost less to maintain than the old.

Another item closely related to the dependent sequence, and important on this account, is despatching. In a lithographic establishment the problem of keeping everything moving and each order following the proper sequence, which varies in different cases, is quite intricate. However, its solution is of vital importance not only when viewed from within the establishment, but also when viewed from without, for a failure to meet delivery dates is a constant source of loss to many printers and to their customers.

In order to properly despatch any order, careful plans must be made before any operation is started. A schedule must be made up for each order, so that each order will not only get through on time, but will also dovetail in properly with other orders. The schedules must be checked each day and measures adopted to expedite any order which may be falling behind.

One source of delay in many plants is the failure to have some one always ready to pass on colors. The approval of colors should be cared for just as other items on the schedule and no delay tolerated.

ORDER NUMBER	MACHINE OR OPERATOR	CAPACITY PER HOUR	DAYS — MARCH 30	31	APRIL 1	2	3	4	6	7
1001	96	1000								
1009	96	1000								
1008	96	850								
1002	97	500								
1004	97	700								
1003	98	900								
1006	98	900								
1007	98	1000								
1010	98	1000								
1005	99	650								
1012	99	650								
1013	99	700								

FIG. 1.

When the despatching is well established and work is scheduled for several weeks in advance, it would be well to enlist the coöperation of the sales department. This department, if informed of the needs of the plant, can be of tremendous assistance in reducing fluctuations. On the other hand, the salesmen will be greatly helped by the assurance that delivery dates will be met.

The planning and despatching will also assist in making profitable layouts. By planning the work in advance, it is possible to group the most desirable orders together. In making the layout, not only should the proper color-grouping be made, but care should be taken to avoid complicated

DEPARTMENTS												
ORDER NO.	SKETCH		ART		TRANSFER		PRESS		CUTTING		EMBOSSING	
	IN	OUT	IN	OUT	IN	OUT	IN	OUT	IN	OUT	IN	OUT

FIG. 2.

cutting. Unsuitable color combinations and awkward arrangements are potent sources of loss.

The despatcher first, in consultation with the superintendent, determines the desirable combinations, then lays out the orders through the various departments on cross-section paper, as shown in Fig. 1. In case the shop is working on eight-hour day, the paper is ruled in inches and eighths to show days and hours. This shows at once when an order is due in and out of each department, the ratio of the orders in hand to the total capacity, when any particular machine or department will need more work, and whether or not the orders are balanced with respect to the machine and departmental capacities.

This record also enables the despatcher to notify the sales department when orders of any particular class are needed to keep the shop busy. In the cases of purely hand operations, the schedule is somewhat flexible, as more men can be employed in case of necessity, but in the machine-work there is of course no flexibility except that afforded by overtime, which is always undesirable and to be avoided.

As a convenient ready reference, the orders are taken off the despatch sheet and entered in numerical order on the form shown as Fig. 2.

A double space is made for each order number, so as to provide for a record of both the assigned and the actual dates in and out of each department. In case any order gets either ahead or behind schedule, the despatcher must make a rearrangement to keep the plant balanced. In using this form, the assigned dates are all entered in advance in the upper spaces opposite each order, and the actual dates are entered in the lower spaces as work is completed in each department. The original assigned dates are entered in ink near the top of the space, which is ruled wide enough to permit a subsequent date to be entered below in case an assigned date must be changed. Any entries after the original are made in pencil, in order that erasures and further changes may be made if necessary, but the original entries remain as a record.

Assignments are made a week in advance and, in case of the presses, are assigned by the despatcher to individual presses. On Friday of each week the superintendent is given a memorandum, as shown in Fig. 3, and after the schedule is approved by him, the service cards (shown later) are made out and sent to the despatch board. In other departments the despatcher simply lays out the work departmentally a week in advance and the foremen make the assignments to individual workmen in advance, as shown on Fig. 4. These forms differ slightly in different departments, but the form shown is typical of all.

DESPATCHING SHEET

..... 191

With jobs now on press, we figure that the following jobs should go to press on dates mentioned below, and that presses will be available. If this schedule can't be made, please state reason in writing soon as possible.

Job No.	NAME	Should Start	Should Be Off	PRESS
	Despatcher			

Fig. 3.

Dept. .....

Return this slip to the Despatching Office not later than 4:30 on week days and 12 o'clock on Saturday. Workman's name and number filled in by Despatching Clerk. Foreman fills in the rest of the information.

Date .....

JOBS AHEAD

Foreman .....

Emp. No.	Emp. Name	Order No.	Job Name	Operation		
			Local Despatching Clerk			

Fig. 4.

Three forms of delay notices are used, as shown in Figs. 5, 6 and 7. The first two are sent to the departments affected, while the third is a daily summary pre-

DELAY REMOVAL NOTICE

191

Job No. Customer

Factory No.

Description

Reported to your department on 191

as delayed, is now ready to go ahead. Advise how it affects your schedule.

FIG. 5.

pared for the superintendent. Another form of delay is covered by Fig. 8, and is used whenever there is a change in an order. The change may be anything not planned for

DELAY NOTICE

191

Job No. Customer

Factory No.

Description

Due in Dept. 191

is delayed by the Department

because

Will be delayed about hours days.

Asst. Despatcher.

FIG. 6.

in the original order, such as an additional printing, change in embossing, etc.

Each department is provided with a despatching board where the workmen are checked in and out and where indi-

DELAY NOTICE

191

The following jobs are running behind schedule.

ORDER NO.	DESCRIPTION	WHERE DELAYED	REASON FOR DELAY	PROBABLE TIME DELAYED

FIG. 7.

vidual assignments of work are made. Here cost accounting is combined with despatching.

In order to know what is being accomplished and to be able to effect economies, costs must be known. Not only must the costs be known, but they must be known immediately after the completion of an operation. The cost of a complete order is useful as a matter of record, but in order to be able to detect leaks and to make improvements, the cost of each operation must be obtained. The despatching board provides for these costs.

A service card, Fig. 9, is given to each workman when he checks in in the morning and is exchanged for another whenever he changes jobs. At the end of a day, in case a job is not completed, a check is placed opposite the word "Continued," and another card is made out for the same job the next morning. The entries for "Discontinued"

EDITION IMPROVEMENT BLANK.

(Date)

Job

Edition No. No. Sheets

Colors finished Job should be stopped

immediately as

Job is finished. We consider it imperfect because

Office

We recommend that

(Signature)

(Signature)

Forward promptly to "The Office," or if cigar label work, to Mr. Schoder.

FIG. 8.

and "Finished" are self-explanatory. The particular card shown is for the embossing department and contains a space for every operation ever performed in that department, so that any operation is recorded simply by placing a check in the proper space. Similarly, the cards for other departments show their operations, but the balance of the card is the same for all. Most of the entries require no explanation, but it may be well to state that W, B, T and O stand respectively for wages, burden, total cost and order. At the top of the card are entered the unit wages, burden and total cost per hour, while the entries at the right center of the card give these items for the period of time represented by the card. The unit total multiplied by the time is used as a check against the wages plus burden. At the lower left-hand corner is the item "Card No.," which is used both by the despatcher and the accounting department to determine whether or not any card is missing. The cards are numbered consecutively each day. As a still further check, the total wages and

total burden shown by the service cards each day must be the same as the total departmental wages and burden each day.

The service cards are made out in quadruplicate in four distinctive colors. One copy is given to the workman and the other three are placed on the despatching board until a job is completed, discontinued, or until the close of the day when the "Time Quit" and "No. Pieces Com-

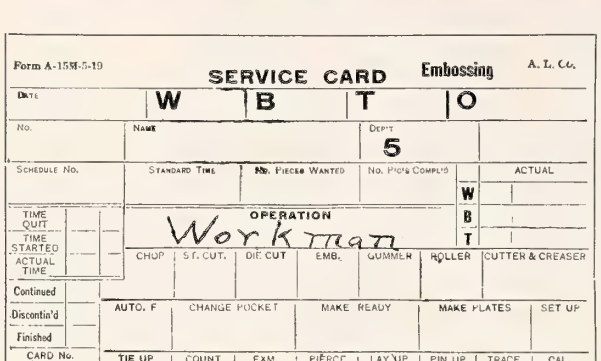


FIG. 9.

pleted" are entered on all of the cards and the workman's copy returned to him. The costs are computed on the other three copies and they are sent to the accounting department, where they are filed under order number, operation, and workman's number, respectively. The cost of any order or of any operation, and the amount and cost of

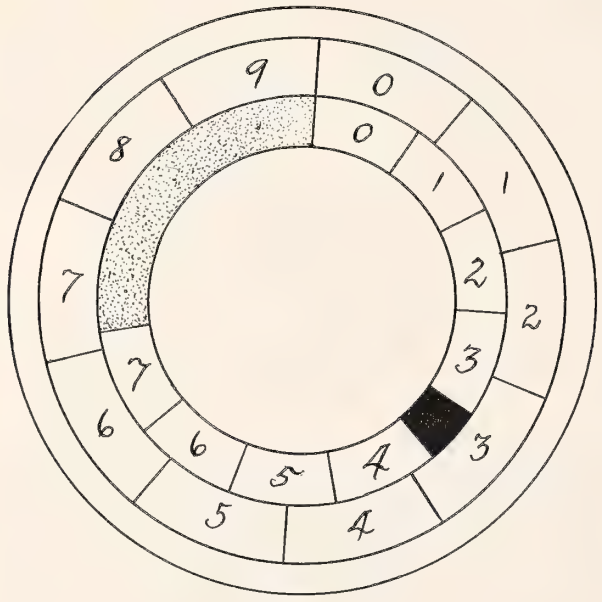


FIG. 10.

work performed by any employee, are thus readily determined.

In order to facilitate the keeping of time, each despatching board is provided with a clock whose dial reads in hours and tenths, as shown in Fig. 10. The inner dial shows the hours and the outer dial the tenths; while all time except the actual working hours is blocked off, thus eliminating the necessity of a subtraction. On the dial shown, the lunch period is one-half hour, so that on the hour record half a period is blocked off, and two hands, of different colors, set 180 degrees apart, are provided for the tenths. The leading hand is read up to the lunch period; while the trailing hand is read afterward, thus automatically eliminating five-tenths or one-half hour. Any period can be similarly eliminated by placing the two hands at the proper angle. In case of an hour period, of course only one hand is necessary.

The card handed to a workman at the beginning of the day would read 0/0 in the "Time started" space, and when the job was completed would show the time, say, 2/8, in the "Time quit" space, thus giving at once the elapsed time of 2.8 hours. The next job would show as started at 2/8 and, say, quit at 4/7, thus giving 1.9 hours

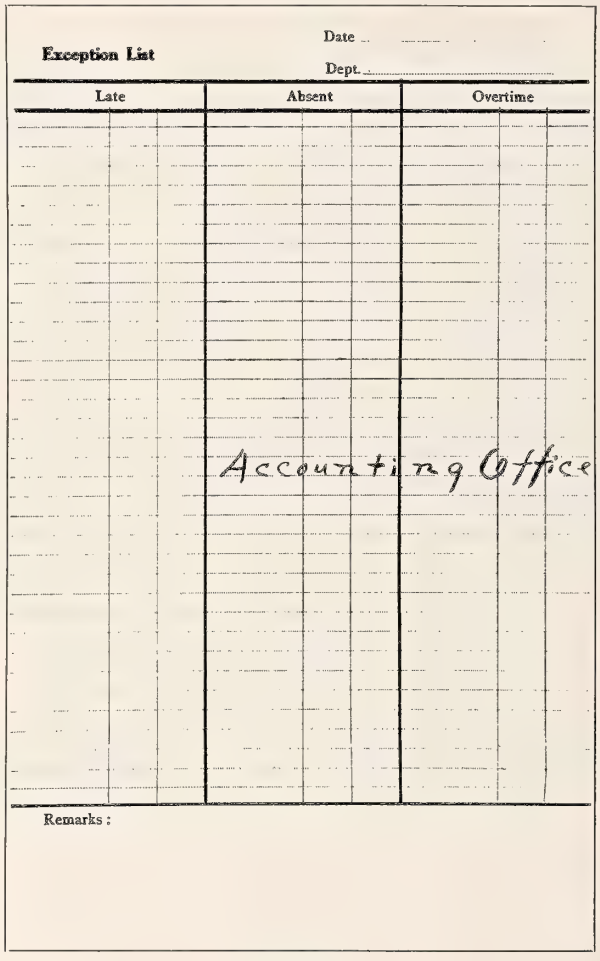


FIG. 11.

as elapsed. Each day the total times shown by the service cards must be the same as the total hours of the department.

Each department has a standard of total time which is altered each day by the employees absent or late and by any possible overtime. The service cards are placed on the despatching boards in the evening, and as each employee arrives in the morning he is handed his card. When the time comes for beginning work, the despatcher makes a record of all cards left on the board under the heading "Absent," Fig. 11. In case any employee arrives later, his name is crossed off the "Absent List" and placed under "Late," with a record of the time lost. At the close of the day any overtime is recorded and the sheet, together with the service cards for the day, sent to the accounting department. Here an exception pay-roll is kept and entries are made only of employees losing time or working overtime. At the close of a pay period an employee

against whom there are no entries receives full pay, while others are paid in accordance with the exceptions. The amount of clerical work involved is thus very materially reduced.

There is one other source of lost time, namely, employees leaving before the close of the day, or being excused for a time during the day, and is cared for on the form, Fig. 12. The time shown on these records each day must, of course, be deducted from the standard in order to get the total time, which must balance with the service cards.

Another advantage of the exception method of keeping the pay-roll is that it shows at once the employees who are losing time. Usually the total time lost will be found to be divided among a very few employees.

With accurate costs as a basis, close bids may be made in case of necessity.

Unsold overruns are a frequent source of loss which is revealed by the records. By working in connection with the sales department, overruns have been converted from a loss into a source of profit. Customers will very frequently take overruns at the regular price and will almost invariably take them at a slightly reduced price.

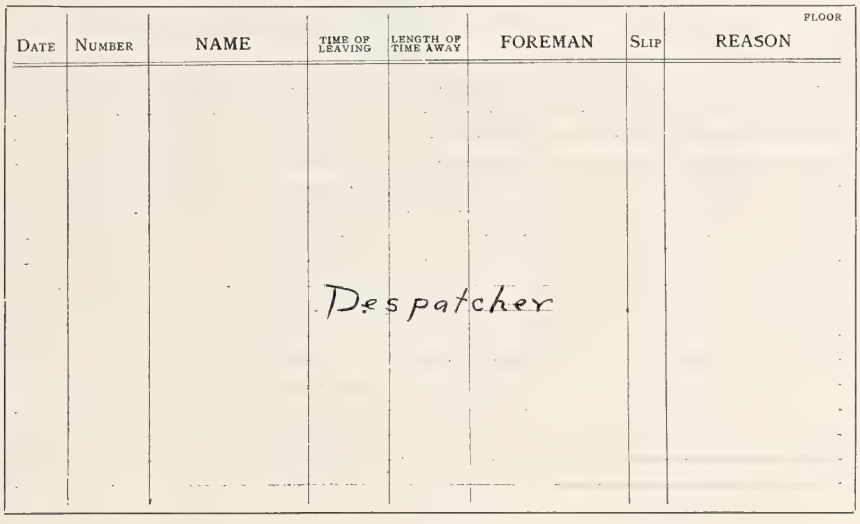


FIG. 12.

In order to properly determine costs, it will be necessary to arrange to issue all supplies on requisition and to charge directly to an order each item used. A simple storekeeping system will not only care for this, but will prove a source of economy. When there is no adequate check, wastes always occur.

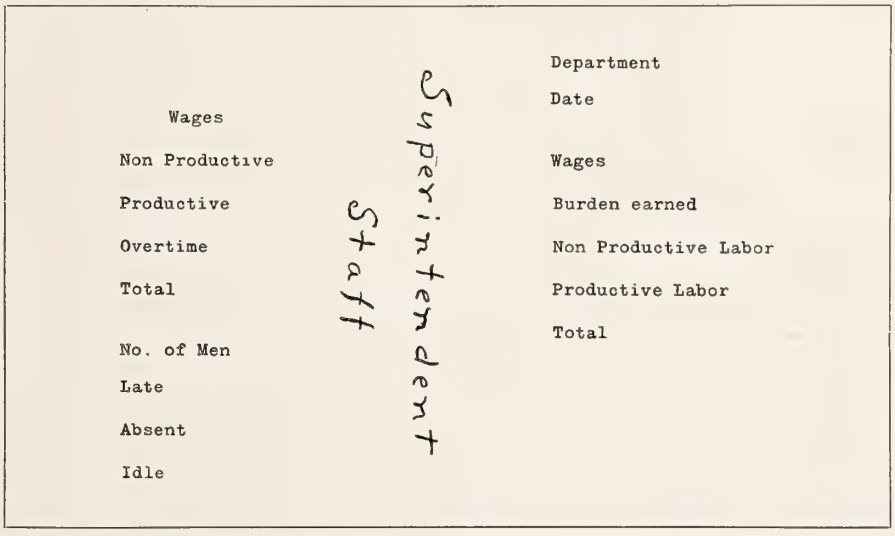


FIG. 13.

Accurate costs often reveal leaks which were never suspected and make their elimination possible. The undesirability of taking orders which involve a great deal of work, such as cutting, embossing, sorting, folding, etc., but little printing, will at once be shown. Orders that had formerly been considered profitable may be shown as actual money losers; while the price on other work may be found to be too high. In fact, in actual practice many examples of these conditions have been found.

The only item at all difficult to keep account of is the ink, and even that can be made to very nearly balance if issued from the inkroom upon requisition chargeable to specific orders. It will be practically always necessary to issue an excess of ink for any order, and this excess should be returned for credit when the order is completed.

The final costs are compiled in the accounting department, where items of labor and burden are taken from the service cards and materials from the requisitions.

Items of burden are considered of such importance that a report is made daily from each department to the superintendent, as shown in Fig. 13. Here the non-productive labor, which eventually becomes part of the general burden, is shown separately in order that it may receive attention, if necessary.

A method should be established to keep account of the stones, plates, dies, cutters, etc., so that any one wanted would be immediately available. The system should also provide for grinding off designs, and for destroying old dies, plates, cutters, etc. Failure to provide such methods has proved a great source of loss, and has, in addition, tied up considerable capital.

Records, as shown in Fig. 14, serve the purpose with little clerical labor. The record is made out in triplicate, one copy filed by job number in the stone storage, the second copy filed the same way in the office, and the third placed in a tickler diary under the date set for a grind-off. When this date arrives, the office is notified and either authorizes the grind-off or sets a new date when the matter should be again brought to attention. The office also keeps a customer's order file, which serves as a cross-reference to the job number. On the two copies kept in the stone storage, an entry of section and shelf number is made after the job number to show where the stones are stored. The reverse side makes an individual record of each stone.

Whenever stones are issued from the storage a record is made, Fig. 15, and when the stones are returned each one is checked off. Upon receipt of the final stone, the record is destroyed. When in service, two copies are made and filed, one by job numbers and the other by dates when return should be completed. By this means the stone storage is able to keep track of all stones and see to it that they are returned.

A few minor methods of effecting economies which are almost self-evident, but which are, nevertheless, often overlooked, may be mentioned.

Job Number ..... Date .....

Name .....

Description .....

Proof Book ..... Page .....

Ordered Ground Out by ..... Date .....

Die Cut? .....

Embossed? .....

Type Printing? .....

If die cut, embossed, or if there is any type printing on the job when ordered "Ground Off," notify the department or departments immediately, so that they may destroy the knives, dies or electros.

Front.

STONES

COLOR	NUMBER	SIZE	COLOR	NUMBER	SIZE
Yellow		X			X
D. Red		X			X
L. Brown		X			X
D. Brown		X			X
Buff		X			X
L. Blue		X			X
D. Blue		X			X
Pink		X			X
M. Red		X			X
Grey		X			X
Neutral		X			X
Gold		X			X

Approximate Size—

Back.

FIG. 14.

Everything possible should be gotten through on large sheets. Although this item is so evident, it is often entirely overlooked.

In plants where the work is of great variety the presses should be provided with delicate speed adjustment. Printers who are unable to get exactly the right speed for each job must of necessity run at a lower speed, which means a loss.

Waste paper must be carefully sorted and put up in bales if the highest prices are to be obtained. Little labor is required, and the increase in price received for waste is great.

There are many other methods of effecting economies, but with every one in a plant on the alert, these will quickly present themselves.

STONE STORAGE STONE SLIP. DATE / /

COLOR	JOB NO. SERIES	CHECK	JOB NO. SERIES	CHECK	JOB NO. SERIES	CHECK	JOB NO. SERIES	CHECK	JOB NO. SERIES	CHECK
YELLOW										
D RED										
L BROWN										
D BROWN										
BUFF										
L. BLUE										
D BLUE										
PINK										
M RED										
GREY										
GOLD										

FIG. 15.

DELINQUENT?

The merchant, about seven years in arrears to a Janesboro paper, lay dying. The publisher dropped in to see him.

"How do you feel?" asked the publisher.

"All looks bright before me," gasped the merchant.

"I thought so," replied the editor. "You'll see the blaze in about steen minutes."

THE MAN AND THE FIELD

This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privilege under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope.

Opening for Bindery Foreman-Manager.

(2060) A first-class bindery foreman-manager with experience is desired. Party applying must be capable of taking charge of details in connection with the work; make prices; understand Brown or Dexter folding machines, general ruling, blank-books and commercial work. References are required.

Desires a Position as General Superintendent.

(2061) A man having thorough, practical experience, for ten years in charge of one of the largest pressrooms in New York city, doing all classes of work, desires a position as general superintendent or foreman of pressroom in a large plant. Good executive. References furnished when desired.

An Experienced Man Wishes a Change.

(2062) A man of thirteen years' experience in printing, lithographing, binding, etc., with ability to manage business, estimate, and install cost-system and efficiency methods, desires to make a change in his position. Is able to furnish the best of references if requested.

Cylinder and Platen Pressman.

(2063) A cylinder and platen pressman of twelve years' experience in pressroom, catalogue, blank-book work, etc., desires a permanent position west of Chicago. Is able to furnish good references if requested.

Bindery Foreman.

(2064) An all-around forwarder, finisher and papercutter, with twenty years' experience, desires a position as foreman with a responsible concern. Experienced on blank-books and loose-leaf work. Willing to do any kind of bindery work. Married. Will go any place.

Cylinder Pressman.

(2065) A union man, thirty-six years of age, accustomed to handling high-grade work in black and color, is looking for a position at flat-bed cylinder presswork. Capable of taking charge of pressroom in a medium-sized plant. Total abstainer and does not use tobacco. Married. Prefers steady position with pleasant surroundings, even though salary is not quite as large.

First-Class Pressman Desires a Change.

(2066) A first-class cylinder and platen pressman, with twelve years' experience on high-grade work, desires to make a change and is willing to go anywhere east of the Mississippi river.

Foreman of Newspaper Plant.

(2067) A foreman, thirty-two years of age, who has had several years' experience, desires to secure a position as foreman of a medium-sized daily in the West — preferably the Coast or Rocky Mountain section. Will consider a position as linotype operator-machinist in a two or three machine plant. Considers himself capable along the lines of organizing and systematizing. Has had in all seventeen years' experience as ad.-man, jobman, stoneman, linotype operator-machinist, pressman, editor and business manager and foreman — both country and city shops. Married. Sober.

An Experienced Proofreader Desires Position.

(2068) A practical printer and proofreader, experienced in both book and job work, desires a position as proofreader. Seven years' experience on State work. Has a record of having read 2,160 jobs in succession without an error necessitating running over of job getting by. Forty-eight years of age and married.

Papercutter Wants a Position.

(2069) An experienced papercutter is seeking a position in Chicago. Union.

Country Weekly for Sale.

(2070) Non-printer owner of New England country weekly desires to sell, to accept different work for which he is better fitted. Price, $6,000. One of the most interesting weeklies and job offices in the country, with important city circulation. Gross earnings, $6,315.11. Linotype, two jobbers, four motors. Large amount of wood and metal type. Netted last printer-owner $2,500 yearly.

Manager, Superintendent or Foreman.

(2071) A young man, thirty years of age, good executive and capable of taking entire charge, wishes to connect with a good firm where there is opportunity for advancement as manager, superintendent or foreman. Good estimator; familiar with magazine and newspaper advertising, possessing ability to write forcible advertising; versed in modern methods for both office and plant, including cost systems; experienced in steel and copper engraving and printing; had charge of sales and cost department of large printing and publishing plant in Middle West; owned a plant for four years; at the present time superintendent of modern printing and stationery store. References furnished.

Assistant Manager Wants Position.

(2072) A man of broad experience — both city and country — is seeking a good opening as assistant manager. Has a good, all-around knowledge of the printing business, and is careful regarding details. Prefers west of Chicago, but will consider any good opening.

Seeks Opening as Foreman.

(2073) A young man, with a good education and a practical knowledge of printing, desires to connect with a good firm as foreman, with an opportunity for advancement. At present employed as linotype machinist-operator, and is unusually fast and clean. Understands imposition and the make-up of newspaper and book work, and is also able to make ready and feed presses.

Cylinder or Platen Pressman.

(2074) A young, married man, with ten years' experience on both platen and cylinder presses, including halftone and color work, desires to locate with a good firm in a live city where the position will be permanent. Union.

Desires Position as Foreman of Composing-Room.

(2075) A reliable man, fourteen years' experience in all lines of the business, desires a position as foreman of a newspaper composing-room. Sober. Union.

Composing-Room Foreman or Make-Up Man.

(2076) A married man, thirty-one years of age, with experience on larger dailies, desires a position as foreman of composing-room or as make-up man on a morning or evening daily paper running from eight to twenty pages. Prefers Middle West or West, but will consider any good opening. Sober and reliable. Union. Good references furnished.

Feeder and Folder Seeking Opening.

(2077) A mechanic, competent of installing, setting and operating folding machines, having had experience with several makes, desires to connect with some large firm — preferably in the West. Understands thoroughly the automatic feeder and is also able to assist with high-grade cylinder presswork. Sober and steady.

Wants Position in Job Office with Opportunity to Learn the Work.

(2078) A young man, twenty-one years of age, is looking for a position with a good office where fine jobwork is done and where there will be opportunity for advancement after he has thoroughly mastered the work. Has had general small-office experience; can feed job and cylinder presses, operate folder, set up jobs and ads., make ready on platen press and some on cylinder press, and lock up. Money not a great consideration, but opportunity for advancement essential.

Desires to Sell Interest in Trade-Composition Plant.

(2079) Owing to ill-health, the holder of an interest in a six-machine trade-composition plant desires to sell his interest. Plant has well-established business, which includes a number of monthly and several weekly publications, and also other work. Located in the business district of Chicago. Investigation is invited. Prefers selling to an operator or machinist-operator.

Platen Pressman and All-Around Man Desires Opening.

(2080) Young, married man, fifteen years' experience on platen presses and general work around printing-office, is seeking a position as assistant to foreman or taking charge of platen presses. Total abstainer. Good references. Non-union. Prefers small town in Wisconsin.

Student of I. T. U. Course Seeking Position.

(2081) A student of the I. T. U. Course in typography would like to secure a permanent position with a reliable Chicago firm. Has had four years' experience at catalogue and job work.

Pressman Seeks Opening.

(2082) An eastern man, twenty-eight years of age, with twelve years' experience on both cylinder and job presses, is seeking an opening. Understands cutting and keeping of stock, and has handled all classes of work. Sober. Steady. Willing to go anywhere.

Young Lady Seeks Position as Proofreader.

(2083) A competent and reliable young lady proofreader, union, with five years' experience, is seeking a position in that capacity.

Commercial Artist Seeks Larger Field.

(2084) A commercial artist, with ten years' experience, is seeking a larger field and wants to connect with either an engraving house or a manufacturing concern as advertising manager or overseer of the work in general.

Job Plant for Sale.

(2085) A complete job plant, located in a city of forty thousand, which has been established four years and is in excellent condition, doing a good business and having a reputation for turning out first-class work, is for sale. Price, $2,500; terms if desired. Owner desires to sell because duties as publisher of a farm paper occupy his entire time.

Wants Opportunity to Learn Cylinder Press.

(2086) A Gordon feeder with five years' experience desires an opportunity to learn cylinder-press work. Has also had some experience on pony press.

Opportunity for Starting Small Daily.

(2087) A good opportunity is open for starting a small independent daily in a small town in Illinois. The opportunity should be investigated.

Compositor Would Connect with Job or Newspaper Office.

(2088) Compositor, having several years' experience on both jobwork and advertisements, is seeking a change to a different climate and wants to connect with an up-to-date job office or a live afternoon newspaper as a "combination" man. Has had experience on country newspapers and in small job offices, and can operate linotype — average speed, 4,000. Thirty-nine years of age. Sober and reliable. Union.

Opportunity for Lease and Purchase of Country Weekly.

(2089) A good opportunity is open to purchase an eight-page weekly, having a circulation of eleven hundred, in Wisconsin. Politics Democratic. Will lease to good parties who wish to buy when sufficient time has elapsed to satisfy them that the paper is a paying proposition. Paper is successor to an old-established paper, though present equipment has been purchased new within five years. Two good men, or a good man and his wife — the latter a compositor — without children, would be the best combination. Offer is exceptional, as business is in a thriving condition and owner has other interests which require his attention. First-class references required and given.

Executive Open for Position.

(2090) A man who has had many years of experience in executive positions in printing-plants is seeking a position that requires the ability to intelligently push and produce work — books, catalogues, railroad tariffs, etc. Has also had considerable newspaper experience. Seeks a position in a capacity giving general supervision of work. Gives the best of references regarding ability and character.

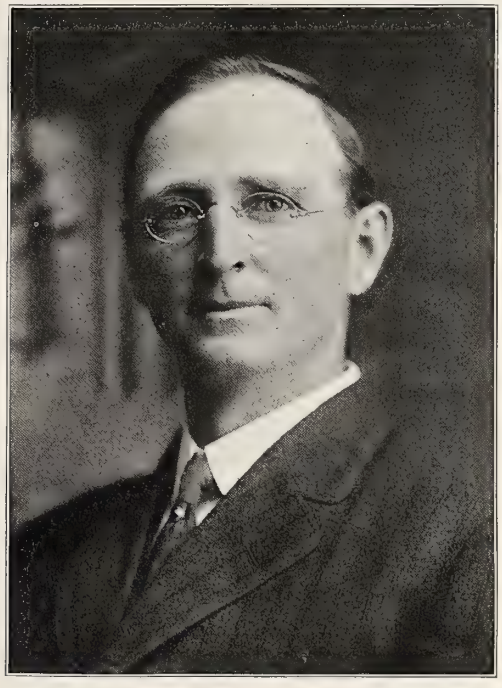
Opening for Salesman in the West.

(2091) A western firm desires to get in touch with a good salesman possessing the necessary qualifications for successful salesmanship. Must have a fair education; correct principles; good address; some practical knowledge of the mechanical work of printing, photoengraving, type, ink and paper; an appreciation of color values and effective composition; ability to lay out or direct the making of attractive booklets and folders for railroad, hotel, resort and commercial advertising. Good opening for the right party.

OBITUARY

Christopher D. Braucher.

After an illness covering a period of six months, Christopher D. Braucher, president of the Bigelow Press Sales Corporation, passed away at an early hour on the morning of August 14, his forty-second birthday, at the Buffalo



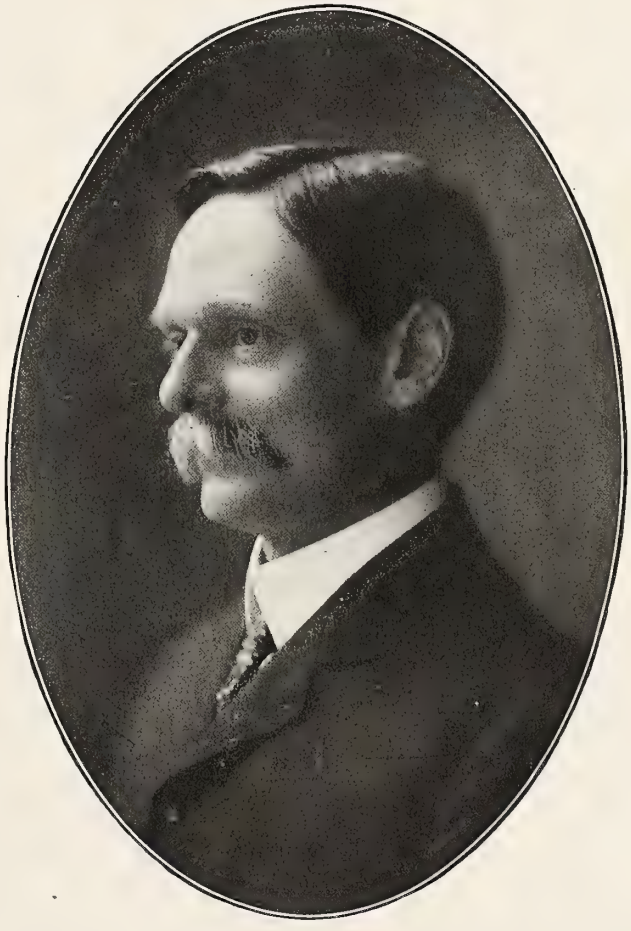
Christopher D. Braucher.

General Hospital. Mr. Braucher was born in Lincoln, Illinois, and spent the early years of his life in the West and South, settling in Buffalo, New York, about twenty years ago. He worked for the Bell Telephone Company for several years, then became identified with the Molyneux Mailing Machines Company. He had been president of the Bigelow Press Sales Corporation ever since its incorporation. Mr. Braucher was an exceedingly bright business man, and of stanch character. He was a member of the New Industries Committee of the Chamber of Commerce; a member of the Automobile Club of Buffalo; president of the Long Range Rifle Association of Buffalo, and a member of the Foresters of America.

Louis Thomas Davidson.

Louis Thomas Davidson, president of the Courier-Journal Job Printing Company, of Louisville, Kentucky, since the company was founded thirty-one years ago, passed away at his home in Louisville on Saturday, August 15, after a long illness. Mr. Davidson was born on January 27, 1855. His father, Andrew Davidson, was a well-known and successful bookseller and publisher of Louisville. It was natural, therefore, for the son to become interested in printing, and when but a boy he entered the counting-room of the small printing-office which, thirty-one years ago, was incorporated as the Courier-Journal Job Printing Company, and which has since become one of the great printing and publishing houses of the country.

Of Scotch descent, Mr. Davidson possessed in greatest degree the sterling virtues of that race. Of the highest integrity, with great tenacity of purpose and devoted loyalty to obligations and to friends, he occupied a high place in the confidence, respect and social life of his native city. He was a great lover of music and had contributed much



Louis Thomas Davidson.

to its development in Louisville. During two mayoralty terms he was president of the city council. He had the Scotch love of open-air sports and in his youth was widely known in amateur athletics. He was possessed of much civic spirit and participated actively in many directions

of public and business life. He was a member of the Pendennis Club. He was also a member of the United Typothetæ and Franklin Clubs of America, the Alumni Association of the Louisville Male High School and a director of the National Association of Employing Lithographers.

Mr. Davidson's health began to fail several years ago, but with great courage he kept in harness until a few weeks before his death, when he was compelled to cease the activities in which he had won so much honor and success. He leaves a wife, who was Miss Anne Way, of New York, a son, Morris Way Davidson, and a daughter, Miss Helen Davidson. A brother, Henry T. Davidson, and two sisters, Miss Mary Davidson and Mrs. John S. Manfull, survive him.

The funeral was held Tuesday afternoon, August 18, from Warren Memorial Church, of which he was chairman of the Board of Trustees. It was very largely attended, and the flowers that covered his last resting-place in Cave Hill Cemetery were mute testimonies of the affection and wide regard in which he was held.

To his associates of many years Mr. Davidson's death came as a keen and deep sorrow.

Charles A. Carlsen.

In the passing away of Charles A. Carlsen, president of the Acme Electrotype Company, the electrotyping industry of Chicago loses one of its stanch supporters. Mr. Carlsen was always a firm believer in organization, and filled various executive positions, including that of president of the Chicago Electrotypers' Union. He was one of the first delegates from that union to the International Stereotypers' and Engravers' Union convention, held at St. Louis in 1904. In 1905, in company with Messrs. Wohlberg and Graff, Mr. Carlsen founded the Acme Electrotype Company. Mr. Carlsen served as president of the Employing Electrotypers' Association of Chicago, and was also a member of the local Arbitration Board. His past services as an official of the union, and his fairness as an employer, were endorsed by the presence at the funeral of the members of the Executive Board of the union, who attended in a body to pay their respects. The Employing Electrotypers' Association, having charge of the funeral, attended in a body. Mr. Carlsen is survived by his widow and three sons.

C. Holt Smith.

C. Holt Smith, traveling representative for Roberts & Son, manufacturing stationers, printers, lithographers and binders, Birmingham, Alabama, and one of the most popular stationery men in the South, passed away on Friday, September 4, at the age of thirty-five years. Mr. Smith had been with Roberts & Son for nearly eleven years, and during most of that time had traveled southern and middle Alabama and at times a portion of Georgia and Florida. Mr. Smith was a self-made man. He entered the stationery business with the Haygood Stationery Store, of Montgomery, Alabama. After being there for about two years he entered the employment of Roberts & Son, of Birmingham, and steadily climbed up until at the time of his death he was considered their "star" salesman. Mr. Smith was buried at the old family burying-ground at Smith's Station, near Opelika, in Lee County, on Sunday, September 5. Representatives of Roberts & Son and a delegation from the Montgomery Lodge of Elks and the Montgomery Lodge of Knights of Pythias accompanied the remains to the final resting-place and joined with his relatives in mourning his untimely taking away.

NOTES FROM THE HEADQUARTERS OF THE UNITED TYPOTHETAE AND FRANKLIN CLUBS OF AMERICA.

President George M. Courts, of the United Typothetæ and Franklin Clubs of America, who spent two weeks at the national office in August and who was in the East for two weeks during the past month, returned to Chicago on September 28 and expects to remain here a short time before the New York convention is held.

The national office is working under considerable pressure at the present time, making preparations for the forthcoming convention of the United Typothetæ and Franklin Clubs of America, which is to be held at the Waldorf-Astoria Hotel on October 6, 7 and 8. The general secretary, P. P. Tyler, expects to be in New York at the convention headquarters on Saturday, October 5, when final preparations for the convention will be made.

In connection with the convention of the United Typothetæ and Franklin Clubs of America, which will be held in New York on October 6 to 8, a meeting of the Printing Trades Secretary-Manager Association will take place on October 5 at two o'clock, in the Waldorf-Astoria Hotel. At this meeting, which will be called to order by the president, John C. Hill, of Baltimore, and followed by the report from the secretary, E. E. Laxman, the following preliminary program will be given: "Why We Should Establish a Standard Estimating Course," by Oliver Wroughton; "Our Monthly Letter: How Can We Make It More Effective?" by Franklin W. Heath; "The Necessity for a National Credit and Collection Bureau," by W. E. Magers; "Sales Training, and Its Relation to the Secretary," by Edward P. Mickel; "Keeping Work at Home, or, How Can the Secretary Educate His Public to a Better Appreciation of Local Printing Products?" by Daniel Baker; "Our Problems: How to Meet Them," by the members present.

Printers from the South and West who are likely to stop off in Chicago while en route to the New York convention are invited to make the offices of the United Typothetæ and Franklin Clubs of America their headquarters. Those who wish may have their mail forwarded or held for them at the national office, 550 Transportation Building, which is located at 608 South Dearborn street.

The first enrolment of the Technical School of Printing, located at Indianapolis, for the fall term showed eighteen students attending. They came from all sections of the United States and Canada. Inquiries and applications are coming from every quarter, and in larger numbers than ever. The first special class of the fall term — the class in estimating and cost-finding — opened September 14 with five students. The first class in special presswork will open October 5. At the present rate of entry, the general and special students will bring the total enrolment for the year to over one hundred.

The logotypes of the emblem of the United Typothetæ and Franklin Clubs of America may now be secured by those who wish them without any delay. The unprecedented demand for them early last month soon exhausted the supply, and caused a number of printers to wait until more could be made and sent to the national office. It is the intention of most of those who ask for them to use them on their stationery and advertising literature. The number of letters coming in from members who intend to do so would indicate that before very long the entire membership of the organization will be making use of this emblem on their stationery.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Graphic Arts Building, Cleveland.

The Cleveland, Ohio, printers are about to build a ten-story Graphic Arts Temple, forming a community block for the printing and allied trades of Cleveland. The Ben Franklin and Fellowcraft Clubs expect to enter upon this enterprise soon. Further announcement regarding this enterprise will be in our next issue.

E. D. Gibbs with the Sackett & Wilhelms Co.

E. D. Gibbs, formerly sales manager of the Ketterlinus Lithographic Manufacturing Company, and one of the best-known men in the lithographic and printing field, has recently accepted the appointment as general sales manager of the Sackett & Wilhelms Co., lithographers and printers, Brooklyn, New York. Mr. Gibbs possesses unusual ability in originating material that produces results, and his many qualifications should prove of great advantage to the company he now represents.

Resolutions on the Death of David Ramaley.

At its regular meeting, held on Tuesday, August 25, the Saint Paul Typothetæ passed the following resolutions upon the death of its honorary president, David Ramaley:

WHEREAS, On August 21, 1914, it pleased Almighty God to claim for His own our beloved associate and fellow-member, David Ramaley, one who has rendered the Typothetæ faithful and able service during a long term of years; one whose sympathy, wise counsel and a readiness always to extend a helping hand endeared him to all — he gave generously of his wisdom, influence and energies to upbuild and uplift the printing industry, and we shall always cherish his memory and shall not forget the great assistance he has been to us — Therefore be it

Resolved, That in his death the printing business has lost one who was representative of its highest ideals, a man of sterling worth and integrity; and be it further

Resolved, That we, the members of the St. Paul Typothetæ, with profound sorrow, express our sincere sympathy and condolence to the family on this occasion of their great bereavement; and be it further

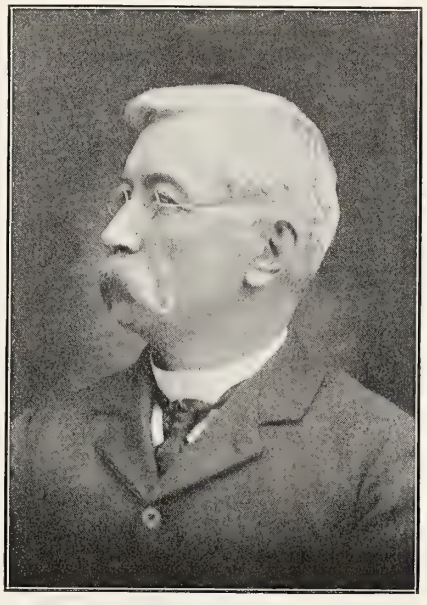
Resolved, That these resolutions be forwarded to the family, and that a copy be spread upon the minutes of this association and copies be furnished to the press.

"Linotype Bulletin."

The August bulletin of the Mergenthaler Linotype Company is one of the most elegant presentations of the printing art that has been issued in recent years. The utility of the *Linotype Bulletin* has always been recognized, but until recent years it confined itself almost exclusively to utility. Whatever the Linotype Company does it does well, and the artistic quality that now distinguishes the *Linotype Bulletin* is an indication of that fact. The leading article, "Type Was Made to Read," we commend to the attention of printers generally, and as this number begins Chapter One of "The Story of Printing Types," told by Horace Townsend, embellished by a beautiful colored reproduction from an original painting by J. Coggeshall Wilson, the monthly issue of this publication will assuredly be preserved as the best literature on printing. L. A. Hornstein is manager of the Publicity Department, and to these evidences of his work we offer our most hearty congratulations.

J. B. Graham's "Handset Reminiscences."

J. B. Graham, 214 East Fifth South street, Salt Lake City, Utah, is planning to issue early in October a volume on "Handset Reminiscences." The International Typographical Union, during the convention at Providence, endorsed the forthcoming book, which is dedicated to the memory of the author's old-time friend and side partner, Edward T. Plank. Mr. Graham is looking forward to obtaining a list of subscribers of at least five hundred names as a guarantee that it will pay expenses. The cordial coöperation of the trade is invited on behalf of Mr. Graham's enterprise.



Jerry B. Graham.

Kavmor Automatic Press Company Reports Encouraging Business.

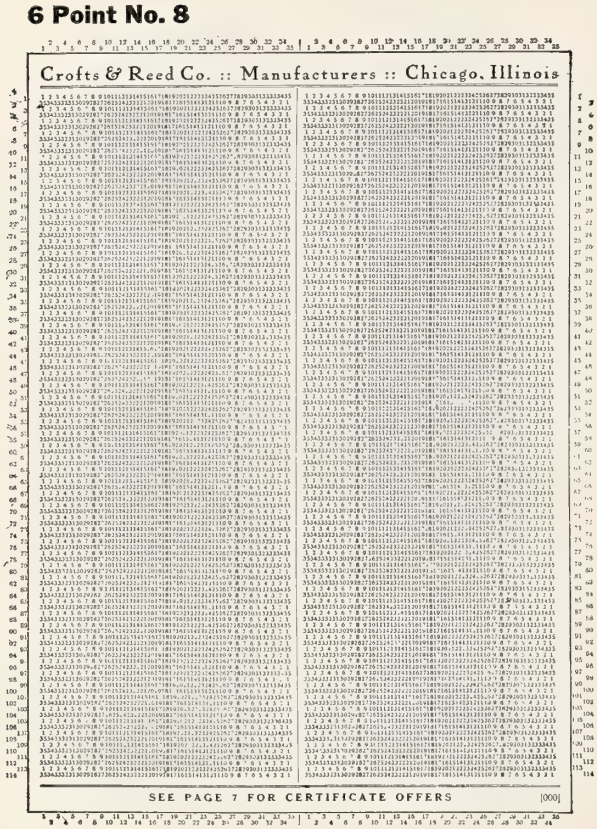
Announcement comes to hand from the Kavmor Automatic Press Company, whose office and show-rooms are now located at 54 East Eleventh street, New York, and factory at Philadelphia, to the effect that business for the automatic press has been very encouraging. Among the company's August shipments were three presses, size 14 by 20, to the Joliet, Illinois, Division of the American Can Company; two presses to each of the following: Western

Envelope Company, St. Louis, Lange-McPherson Paper Box Company, Milwaukee, and the Biddle-Hallowell Press, Philadelphia; and one press each to Spicer Brothers, London, England, and Richard Morley, Toronto, Canada.

Composition Hook — A Device for Reducing Cost and Increasing Profits.

The fundamental principle on which the Universal Printing Appliances Company, of Chicago, is organized is to develop a line of inventions in printing whereby the cost of production will be reduced and the profits thereby increased. This is really stating the purpose of all invention in manufacturing, and is here repeated merely to impel the reader's attention to the presentation of the first of the series of inventions produced by this concern. The personnel of the organization, the source of creation of these ideas and their development, are two practical printers, men who have wide experience as superintendents of printing-plants, and an expert mechanician, tool and die maker. These are Arthur R. Warren, William R. Bromley and A. F. Bals. These men have come together as the Universal Printing Appliances Company, with offices in the Transportation Building, Chicago.

The first of the series to be introduced is a means to mount small or large cuts or borders on a solid metal base



No. 1. Layout Chart.

close up to the type-matter, and in any position. The quads of the type-matter are made the base for the cuts.

In order to leave the necessary spaces for the cuts and to plan the arrangement of the cuts and the type-matter, a layout chart has been devised by the company, electros of which are furnished to the printer to print for himself. These charts are of the largest catalogue size, and their construction with guiding figures makes the work of marking them exact and easily read by the operator at the type-setting-machine or the hand compositor. Two illustrations are shown, one of the chart itself, and the other with a proof of the cuts pasted on and the layout done in part. (Nos. 1 and 2.)

The layout man also indicates the places to be left for the insertion of the hooks to hold the plate when the work comes to the make-up. The matter is set according to the layout and then appears as in illustration No. 3. Type is set in to fill the space in which the hooks are to be placed.



No. 2. Layout Chart with proofs of cuts pasted in place.

The make-up removes this type and inserts the hooks (No. 4), and the matter now appears as in illustration No. 5.

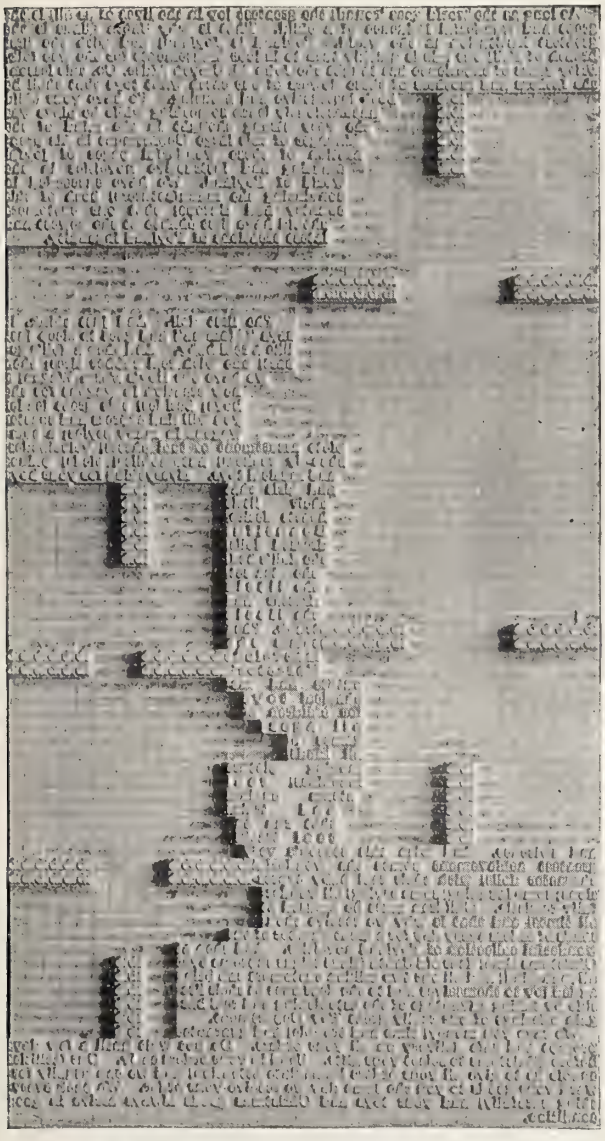
If the cuts, electrotypes, half-tone originals, zinc etchings, or stereotypes, have not already been prepared for the hooks on the machine illustrated in cut No. 6, the make-up turns to the bench on which the machine rests and undercuts a bevel in the plate to fit the hook. He can not go wrong, for a slight excess cut may be compensated by shifting the hook on its brass mount.

Illustration No. 7 shows the work completed, with the plates in place on a solid metal base. The fineness of adjustment possible with the hooks allows a plate one pica square to be firmly attached to a solid metal base.

With respect to borders, ornaments or illustrations in advertisements, and borders around pages, the system is arranged to meet all these requirements. For borders around pages, the border is plated in one piece. The type-matter is set with the quads running out to the full width of the page. The hooks are inserted and the border slipped on where it prints, with the rest of the type-matter on a foundation just as rigid and solid.

The company has ten or twelve new conceptions of importance which it is its intention to announce from month to month. It aims to make a low charge, comparatively,

for these economizers, and the directness of its methods, the experience and ability of its members, and the value of the devices it offers, will make its entry into the manufacturing



No. 3. Composition of matter set according to layout chart, with letters marking place for insertion of hooks.

field both notable and profitable to the trade. Further particulars may be obtained by referring to the colored insert elsewhere in this issue.

The degree of interest that is developing in the trade toward standardizing the thickness of printing-plates would seem to be further stimulated by the opportunity made by this concern to give the printer a standard base of his own manufacture to fit all kinds of cuts from the smallest to the largest. If printers all have standard bases, the matter of standard thickness of plates is not far off.

New School of Printing of the Carnegie Institute of Technology.

On September 17 the Carnegie Institute of Technology, at Pittsburgh, opened its new department of printing. This department is to be operated in a very close alliance with the Committee on Apprentices of the United Typothetæ and Franklin Clubs of America. The committee for some months has been in close consultation with the faculty, and arrangements have been made for the continuation of very intimate coöperation. Dr. Hamilton, the national apprentice director, visited the institute on the second day of the term to meet the students and confer with the faculty. There are to be regular and frequent conferences between the faculty of the institute and the committee as a whole, or Dr. Hamilton as its representative.

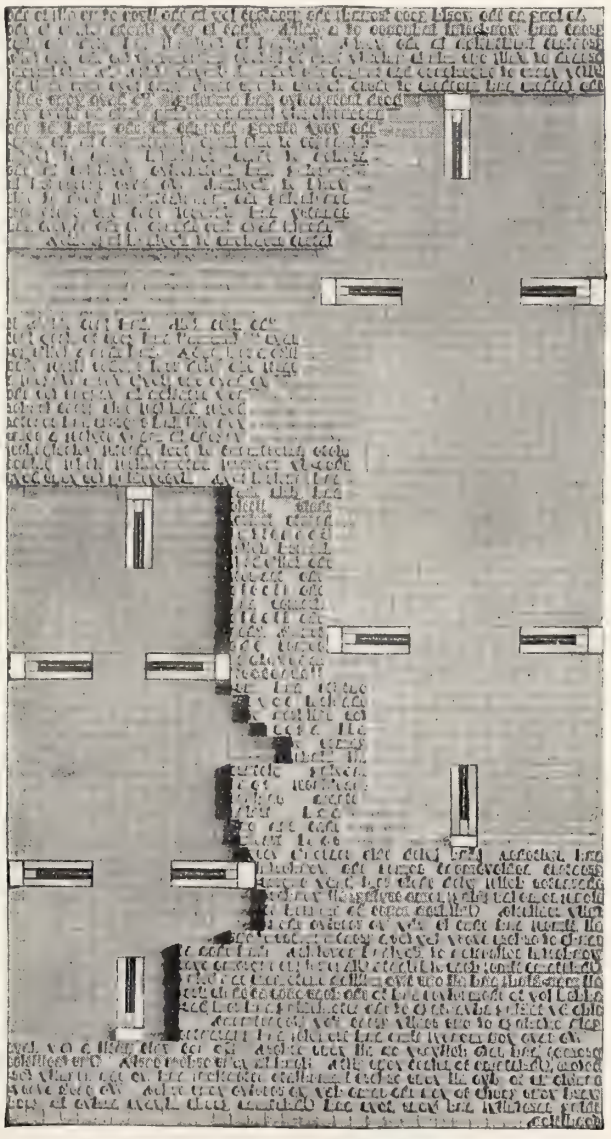
A very important lecture course is being planned which will bring many of the leading members of the trade and



No. 4. Auto-Register Hooks.

its best-known experts before the school. These lectures will not only be valuable for their content, but as a means of making the school thoroughly well known to the industry and giving the students the opportunity to see and meet the leaders of the industry they are to enter.

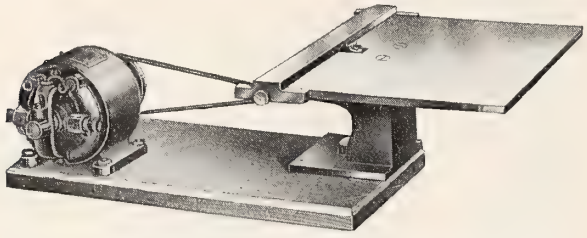
The new school will have a place and a function distinctly its own. It will neither duplicate nor rival any



No. 5. Showing same page as No. 3 with hooks inserted.

existing agency for trade education in printing. Its primary purpose will be to give the technical education necessary to prepare men for executive and managerial positions.

In entering into alliance with this school, the Committee on Apprentices seeks to help all existing educational agencies in the trade and at the same time to complete and round out the outlines of a system of education for printers.



No. 6. This little machine makes a bevel undercut on plates of all kinds into which the hooks engage. It will bevel outside and mortise inside or outside.

The course will give much space to shop practice, covering hand and machine composition, platen and cylinder press work and bindery work. It will include English (a very full and thorough course), design, shop mathematics, chemistry, physics and electricity, machine shop, photography and photoengraving, and the other processes related to printing, and other subjects. All these will be taught as practically as possible and with extensive use of laboratories. Special attention will be given to the business side of the industry, including accounting, estimating, cost-finding, business principles, advertising and salesmanship. During the last half year the students will be called upon in turn to act as department foremen and as superintendents of the plant.

In addition to this regular day course there will be night classes and special classes for the benefit of craftsmen desirous of further training in their work.

The new school promises much for the future of the trade. It offers an opportunity for those who are to be trained for the conduct of the printing business to get a technical training comparable to that which has proved so useful in the conduct of other industries. The eyes of the printers of the whole country ought to be turned to Pittsburgh.

A New Mechanical Overlay.

In March of this year THE INLAND PRINTER referred to the recently patented overlay made by William E. Radtke, of Milwaukee. The "Duro Overlay Process" is the term applied to the new method of preparing mechanical overlays. The overlay itself is made practically of indestructible material. The base is a special paper, firmly coated. When properly prepared and attached to the cylinder or platen of a press it furnishes pressure, delicately blended, to correspond with the varying tones of a half-tone plate. The materials required are a special ink, the overlay board, and powder to apply to the surface of the freshly printed board before manipulation. The procedure for making an overlay by the Duro Overlay Process consists first in pulling an impression, offset and normal, on a sheet of the overlay board with the special ink; a powder is applied to the offset and normal impression and is allowed to dry. As the coating on both sides of the board is soluble in water, the powder is needed to retain the coating for the relief parts; hence when the powder is dry it resists the action of the water in the next operation, which consists of laying the overlay on a glass plate, or equally hard and smooth surface, and rubbing the surface of the overlay with a soft, moistened sponge. When both sides have been treated, the overlay shows a bold relief of the solids on the offset side, as here the ink and powder are weaker and the high lights and middle tones are partly effaced, while on the normal impression the tones of the subject are graded in relief proportionately as in the plate. After this operation the overlay is soaked in a special oil, which makes it pliable as well as hardens it. For particulars regarding shop rights and material, write W. E. Radtke, 121 Oklahoma avenue, Milwaukee, Wisconsin.

Cleveland Business Efficiency Exposition.

Success is attending the work of Cleveland Chapter, American Institute of Banking, in planning the Cleveland Business Efficiency Exposition, to be held November 14 to 21. The number of exhibitors that have already applied for space necessitates the first assigning of locations in the hall at an early date, and September 7 was the day set, firms making application on or before that date being in time for the first assignment.



No. 7. Type-matter completed by make-up. Hooks inserted, plate matter undercut with bevel, caught in hooks. Lock-up makes a rigid hold on a solid metal base.

The committees are now planning contests in speed and accuracy on typewriters, adding and addressing machines, and other apparatus. A comprehensive plan to bring business men to the show from the whole northern half of Ohio

is being worked out. The bankers of this entire territory will coöperate.

This will be an unusually large show, for the reason that the Coliseum, where the exposition will be held, is 10,000 square feet larger than the Coliseum, Chicago, and 20,000 larger than the Sixty-ninth Regiment Armory, New York, where annual business shows are held.

A display of fine advertising, commercial art and printing, and the means and materials by which they are produced, will be shown in the Graphic Arts Department.

Cleveland and northern Ohio comprise a fine commercial district in which to exhibit. In this city iron ore and soft coal, both necessary for the production of steel, are brought together at lower cost than in any other northern city. As a result steel is produced at lower cost, and a large number of manufacturing concerns using steel are located in this territory. Cleveland is the first city in the United States in the diversity of manufactures. It also leads in iron-ore receipts, in lake shipping, in iron, steel and other metal products, in the manufacture of automobile parts and paint and varnish. These manufacturers have attracted many store and office businesses. The field is a splendid one for the manufacturer, producer and seller of business apparatus and methods. As a great many concerns will exhibit at the show, business men who attend will have opportunity to study the means by which modern business is operated with the least waste and with economy and efficiency.

Baltimore in Its Best Suit of Clothes.

The prospering and prosperous-looking *Manufacturers Record* of Baltimore, Maryland, gives us as a souvenir of the Star Spangled Banner celebration a 104-page special edition devoted to Baltimore "as it was, as it is and as it will be." It will jolt many popular notions concerning the Monumental City. The *Manufacturers Record* shows that Baltimore is progressing in every one of the healthful activities of a modern great city. There are numberless fine half-tones showing churches, streets, playgrounds and business structures of the Queen City of the Chesapeake, which are truly surprising to those who have not kept in intimate touch with Baltimore. The price of this section of the *Record* is thirty cents. Those who have ever lived in Baltimore will be well repaid by looking at the text and illustrations of this excellently printed volume, which is from the capable press of the Fleet-McGinley Company.

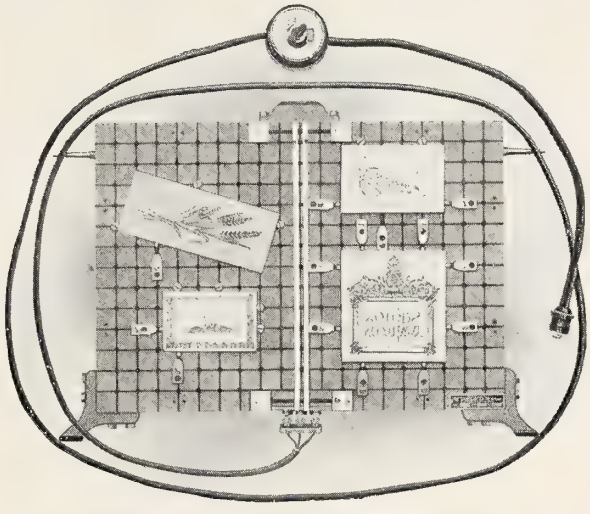
Bourges' Service in Expert Color-Plate Engraving.

Albert R. Bourges, an expert engraver, has established a department of special service for individuals or firms requiring something better, or different, from the usual commercial grade of colorwork. This departure from the beaten track he has fitted up as the Bourges' Service, 1027 Rand-McNally Building, Chicago. Mr. Bourges has invented and perfected a method of incorporating all the required make-ready in the original plate in such a manner that all duplicates from his treated original will also contain the desired make-ready. One of the original claims for Mr. Bourges' method is that it not only regulates the amount of pressure but also regulates the deposit of ink, in that the delicate, isolated or high-light portions are lowered in the plate, and are therefore protected from the excessive impact of the inking-rollers. No amount of make-ready on the tympan controls in any way the deposit of ink on the ordinary half-tone, owing to the small amount of resisting surface in the high-light portions, which allows the rollers to sag around the dot, depositing the ink not only on the surface but down the side as well. The success of his methods are shown by many repeat orders on work in which the perfection of the plate is recognized as a time and money saver.

The cover of this issue of THE INLAND PRINTER was engraved by Mr. Bourges, notations regarding which are given elsewhere in these pages.

The Vanbosser Manufacturing Company of Detroit.

The "Vanbosser" announcement, which appeared on page 610 of the January INLAND PRINTER, has been making favorable progress since that time, and now the company has been forced to increase its manufacturing facilities by adding new machinery and electrical equipment. The offices are now located at 302 Liggett building, and the factory at Fort and Beaubien streets, Detroit. Improvement in design now makes the Vanbosser a mounting-block upon which may be locked as many dies as the face of the block



The Vanbosser—An Electrically Heated Mounting Block for Embossing Dies.

will hold, one-half inch apart, and when these dies have been so locked they can be registered into a type-form or design without removing the form from the press. The reproduction shows an illustration of these unique electrically heated blocks, particulars regarding which may be obtained in the advertisement elsewhere in this issue or by addressing the company.

Harry A. Ahern Advertising Manager of the New York "Evening Post."

The New York *Evening Post* announced, on September 1, the appointment as advertising manager of Harry A. Ahern, who since October, 1912, has been in charge of the real-estate advertising. This appointment is in line with the aggressive policy which, under the business management of Emil M. Scholz, has brought the *Post* success in its winning fight for business.

Mr. Ahern is a native of New York city, and began newspaper work on the New York *Tribune* as a real-estate solicitor. He later joined the New York *American*, where he secured the bulk of the advertising which appeared in the Apartment House Guide which was first published in 1908. Mr. Ahern established the first Apartment House Guide for the *Evening Post*. This year's guide, a forty-two-page supplement, broke all previous records and became the leader among this class of publications issued by either morning or evening newspapers.

Part of recent gains in advertising shown by the New York *Evening Post* have been in real-estate advertising,

of which Mr. Ahern has been in charge since October, 1912. He is of the " never-say-die " type, and, while he is modest in his predictions, his associates say that in spite of an apparent business depression, he will continue the splendid gains made so far this year.

Edward Mueller Honored by Employers.

The Electro-Light Engraving Company, of New York, in presenting the silver loving-cup shown herewith to one of its employees, symbolized in beautiful form its appreciation of faithful and loyal service. Edward Mueller, who was thus honored recently, is in charge of the film department and of all colorwork except that of three and four



Edward Mueller at the Beginning and End of Twenty-Five Years of Faithful Service, and Token of Appreciation.

color process. This connection with the company dates from June, 1889. In addition to the loving-cup, he received a purse of gold. Mr. Mueller is the fourth employee who has rounded out twenty-five years of service with the company, each of the others having been similarly honored.

William J. Wallace with the Carnahan Press.

J. Worth Carnahan, president of the Carnahan Press, 332-334 C street N. W., Washington, D. C., announces that his company has secured the services of the well-known printer, William J. Wallace, late of the firm of McGill & Wallace, in the capacity of general manager. He also announces that hereafter the company's extensive plant will be accessible day and night, and that it is now in a better position than heretofore to render prompt and efficient service to its patrons. William Wallace is assuredly a conquering name.

Is the Study of Advertising Worth While?

On the first page of the bulletin of the advertising course of the Twenty-third Street Y. M. C. A., 215 West Twenty-third street, New York, appears the inquiry which heads this note, and the assertion is made that this booklet will help the young man or the older man already in business to decide. The title of the book, "Advertising — Ten Years of Success," is no less striking than the typographical presentation simulating an impression on a copper plate. The booklet gives a symposium of the Theory and Practice of Advertising for the season of 1914-1915, under the instruction of Frank Leroy Blanchard, editor of the *Editor and Publisher*, New York, and H. W. Doremus, of the Doremus & Morse Agency. A list of the subjects and lectures are decidedly impressive, and the explanatory matter regarding the success of these courses during the past ten years and the suggestions regarding the kind of equipment a young man requires before entering on these studies can not fail to be useful and helpful.

Wyche Greer, of the El Paso "Morning Times," Visits Foreign Advertisers.

During the month of September, Wyche Greer, general manager of the El Paso *Morning Times*, has been visiting the foreign advertisers for the purpose of telling them of El Paso's great prosperity as the result of the establishment of peace in Mexico. The publishers state that the month of August was the largest in volume of business ever experienced by the *Morning Times*, both in advertising and circulation.

Moving Pictures of Paper Manufacturing.

During the month of September, Wilbur W. Langtry, the representative of the District of Columbia Paper Manufacturing Company, started on a trip covering a number of the principal cities of the country showing moving pictures of paper manufacturing and giving an interesting and instructive lecture on the subject. The places at which the lecture was given during the past month were Cleveland, Cincinnati, St. Louis, Minneapolis and St. Paul.

The pictures will be shown and the lecture given during October at the following places: October 1 to 5, Chicago, Illinois, before the Graphic Arts Association. October 6 and 7, Detroit, Michigan, before either the Advertising Men's Club or the printers' organization, or both. October 8, Toledo, Ohio, where arrangements similar to those at Detroit will be made. October 9 and 10, Columbus, Ohio, before the Ben Franklin Club. October 11 and 12, Pittsburgh, Pennsylvania, where it is planned to give the lecture at the headquarters of the Pittsburgh Publicity Association or the Chamber of Commerce Auditorium, or both.

The films and slides to be used have been prepared at considerable expense and, together with Mr. Langtry's lecture, are sure to prove interesting and instructing to those who find it possible to attend at the different points scheduled.

Wood & Nathan Company to Occupy Larger Quarters.

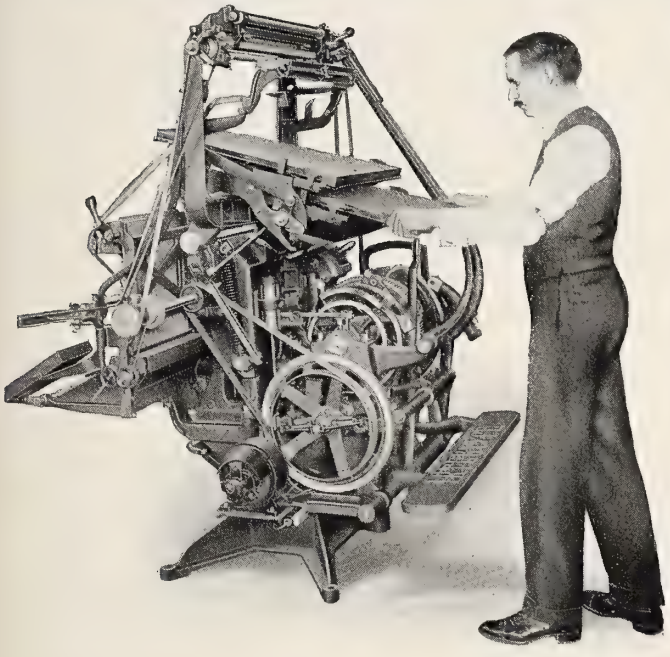
The Wood & Nathan Company, widely known selling agent of printers' machinery, for the past ten years located in the Metropolitan Building, 1 Madison avenue, has found it necessary to secure larger quarters owing to its increasing business, and has leased the entire tenth floor in the building at 30 East Twenty-third street. The company is the sole selling agent for the Standard high-speed automatic job press, and also handles the Automatic metal furnace. The Wood, Nathan & Virkus Co., Inc., is the proprietor of the Virkotype process of embossing without dies.

The new quarters will give over 2,000 square feet of floor-space and, besides the business offices, will give space for demonstrating the Standard, the Virkotype process, and the Automatic metal furnace. The American High Speed Press Company, manufacturer of the Standard, and the Automatic Furnace Company, manufacturer of the Automatic metal furnace, will also have offices in the new quarters.

The wide scope and low operating cost of the Standard are fast bringing this profit-giving press to the front as the efficiency machine of the job-press room. An attachment is now made enabling two separate jobs to be run at one time at high speed, which greatly increases the profits to be derived from the press. Flat or made-up envelopes are also handled at high speed.

The Automatic metal furnace is so constructed that only clean, well-mixed metal goes into the ingots. The molten metal is " puddled," which causes the dirt and dross to rise to the top, the clean metal is then drawn from the bottom of the pot and water-cooled. Over eight hundred of these machines are now in use.

The Virkotype process of embossing without dies enables a printer to imitate steel-plate or die-stamping and offsetwork. The job is printed on an ordinary press in the



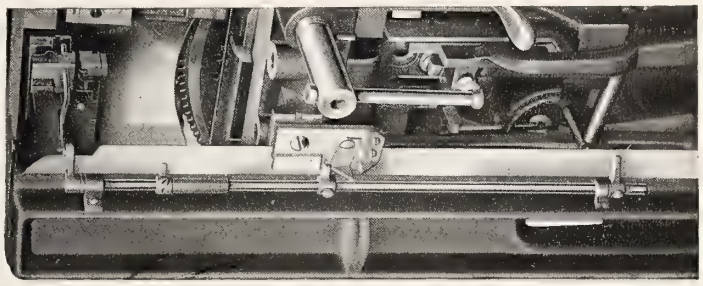
Removing a Magazine from Intertype Model B.

usual way with special ink, and is then dusted with a powder and the sheet run through a specially constructed machine which produces the desired effect.

Any one interested in these machines will have an opportunity to have them demonstrated at the new quarters after October 1.

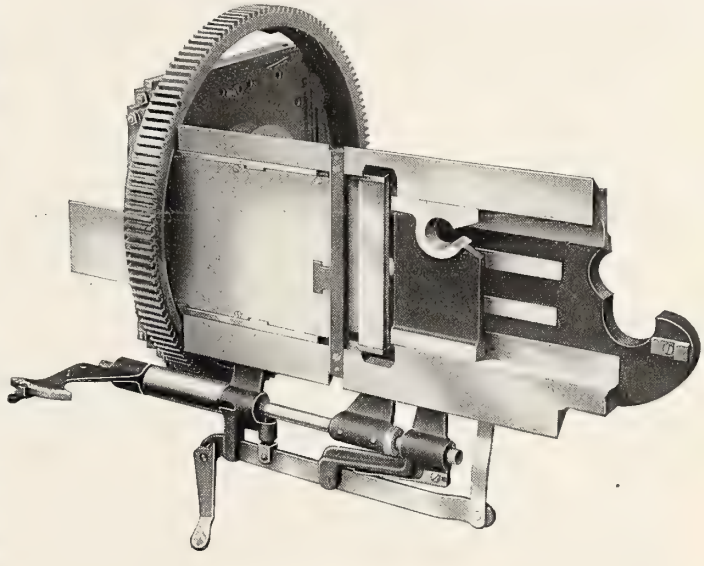
A Multiple-Magazine Intertype.

A multiple-magazine intertype, or a two-magazine intertype, placed on the market last spring by the International Typesetting Machine Company, combines the advantages of the Model A single-magazine intertype with a simple multiple-magazine mechanism, permitting the operator to make a rapid change from one character of type-face to another, being an advantage particularly valuable in newspaper composing-rooms and in job shops. The mechanism is extremely simple, and the assembling mechanism works exactly the same as that of the Model A single-magazine intertype. One set of keyboard reeds only is used and each of the two magazines is provided with a set of escapements, as on the Model A machine. There are no extra parts necessary to connect the reeds and the escapements. There are, therefore, 364 fewer parts in the escapement mechanism on the Model B machine. In the matter of speed the Model B machine is equal to the single-magazine intertype, as tested by W. J. Stubbs, said to be the fastest operator in the world. Both magazines lock automatically when the magazine frame is lowered, and it is only necessary for the operator to slide them down to a convenient position for handling, as will be noted in illustration No. 1. The magazines are also interchangeable. Among several detailed improvements and refinements is a matrix-retain-



Intertype Matrix Retaining Device.

ing device, as shown in illustration No. 2. In this a small rod passes through the first-elevator jaw in such a way that the line of matrices is held in firmly during the up and down movement of the elevator. The rod is withdrawn for a second to allow the matrices to enter from the line-delivery channel and again to allow them to pass out through the intermediate channel; thus the matrices make these transfers without being hindered by spring pawls or any other obstructions. Another improvement is a simple universal ejector, as shown in illustration No. 3. This ejector has solid blades for all measures from 4 to 30 picas, will drive out slugs of any thickness, and can be changed in a second from the operator's chair. A catalogue describ-



Intertype Universal Ejector.

ing the machine in detail can be secured from the International Typesetting Machine Company, Brooklyn, New York.

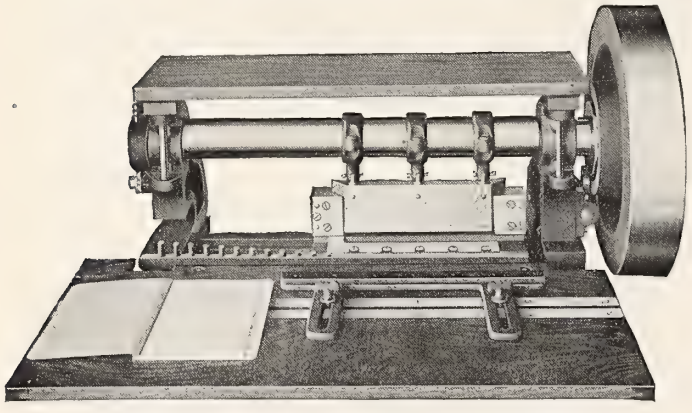
Zeese-Wilkinson Company and the Wilkinson Colortype & Engraving Company, Inc., Combine.

William J. Wilkinson, of the Wilkinson Colortype & Engraving Company, Inc., the organization of which is announced on page 612 of the July number of THE INLAND PRINTER, announces the combination of that corporation

with the Zeese-Wilkinson Company, of which he has been a member for the past ten years. Mr. Zeese and Mr. Wilkinson found it of advantage to combine their interests and form a new copartnership.

New Indexing and Tab-Cutting Attachments for Tatum Punching Machines.

Printers who are called upon to do any kind of indexing or tab-cutting will be interested in the announcement by The Sam'l C. Tatum Company of three new styles of indexing and tab-cutting attachments for use on its punching machines. The company claims that with these attachments it is possible to do any sort of indexing or tab-cutting, and the attachments are easily put on or removed in a few moments' time. With the indexing attachment, as shown in illustration No. 1, adjustable step guides are provided, making it possible to cut indexes of varying sizes, and the depth is regulated by the front gage. Illustration No. 2 shows the tab-cutting attachment, the only difference between Styles "K" and "L" being the size of frame or capacity. Illustration No. 3 shows Style "M" adjustable tab-cutting



Style "K" or "L" Tab-Cutter. Used for Indexing.

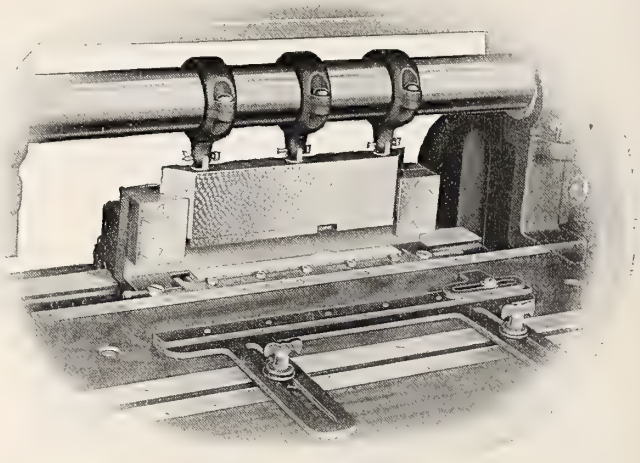
attachment, with which it is possible to cut index tabs of variable widths up to the full capacity of the machine on which the attachment is used. All of these attachments are simple and easily adapted, and for any one who has use for them they should prove a valuable addition to his equipment. To any one familiar with the Tatum punching machines there will be no question regarding these new attachments, as they will be found in every way up to the usual "Tatum" standard, and to those desiring more definite information the company will gladly furnish complete details. The Tatum Company states that these are only a few of the new devices it has under way, and particulars regarding the other new devices will be published shortly.

Cameo Plate Shown to Good Advantage in Series of Booklets.

S. D. Warren & Co., manufacturers of coated and uncoated book papers, Boston, Massachusetts, have recently issued a series of booklets advertising their feature line, Cameo Plate. The new ideas in illustration utilized therein show to excellent advantage on the soft, velvety surface of Cameo Plate, which gives the highest possible effectiveness from both advertising and artistic standpoints. Where chaste booklets or catalogues of the better class are required with soft, artistic color effects, this estimable paper will be found of great value. Samples of this line can be secured by addressing S. D. Warren & Co., 185 Devonshire street, Boston, Massachusetts.

Humana Company Announces Encouraging Business.

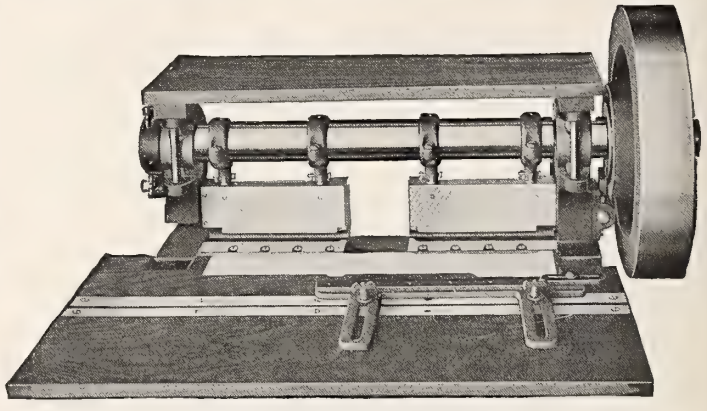
From the Humana Company, Newark, New Jersey, comes the report that almost six hundred Humana automatic feeders for platen presses have been sold and are now in successful operation. These machines are in the possession of printers located in all the large cities from coast to coast. The company also states that it is now selling and shipping on an average of one machine a day.



Style "K" or "L" Tab-Cutting Attachment. Style "K" 9-Inch Frame; Style "L" 18-Inch Frame.

The "Humana" was primarily built to feed paper and envelopes, but time and experience, it is claimed, have proved that the machine is particularly well adapted to the feeding of paper, cardboard, pamphlets, envelope blanks, cartons, as well as the general run of job printing, whether on French folio or ten-ply cardboard. It is adaptable to either the 10 by 15 or 12 by 18 Gordon press, and converts the press into a complete automatic printing-press.

The "Humana" will be part of the equipment of the Model Print Shop at the Electrical Show in Grand Central



Style "M" Adjustable Tab-Cutting Attachment for Cutting Index Tabs of Variable Widths.

Palace, New York, October 3 to 10, inclusive. It will also be on exhibition at the Pan-American Exposition in San Francisco the coming summer.

Logemann Brothers Company in New Plant.

Logemann Brothers Company, of Milwaukee, Wisconsin, manufacturers of baling presses, bundling presses, cabbaging machines, hydraulic presses and pumps, are now in their new plant, Thirty-second and Burleigh streets,

Milwaukee. This plant was especially built for the construction of the company's products. It is a model of its kind, and occupies two and one-half acres. The company proposes to add to its already extensive line of baling machines.

Performance of George E. Lincoln's "Jack Rabbit."

The following belated note was received from E. J. McCarthy, of the Smith-McCarthy Typesetting Company, reciting the performance of Mr. Lincoln's "Jack Rabbit" in conveying Mr. Lincoln, Mr. Adair and Mr. McCarthy to the International Typographical Union Convention in August: "Geo. E. Lincoln, western manager of the Mergenthaler Linotype Company, 'Andy' Adair, superintendent of the *Chicago Daily News*, and Edmond J. McCarthy, secretary-treasurer of the Smith-McCarthy Typesetting Company, Chicago, arrived at the convention at three o'clock on Sunday afternoon, August 9, having made the run from Chicago in Mr. Lincoln's Apperson Six (Jack Rabbit) in a little over four and one-half days. They left Chicago at five o'clock on the morning of August 5. The first day's run totaled 264 miles, making Toledo, Ohio. The best day's run was from Auburn, New York, to Springfield, Massachusetts, a distance of 270 miles. The three gentlemen agree that the finest roads in the country are to be found in Massachusetts. The drive from Albany to Springfield was just as pleasant as if riding upon Chicago's fine boulevards, especially the stretch of road which takes you over the Berkshire Hills.

"They returned via New York, where they spent three days visiting Coney Island and Atlantic City, passing on to Philadelphia and Pittsburgh. They also visited Gettysburg, and went over this historic battle-ground of the Civil War.

"The machine carried on the radiator cap a perfect miniature of a Model 5 linotype machine, cut out of solid metal by Walter F. Severin, a young man nineteen years of age, now employed in the mechanical department of the Chicago agency of the Mergenthaler Linotype Company. He is a graduate of one of the Chicago grammar schools, and spent three and one-half years at the Lane Technical High School. His machine-shop experience was gained under Christopher Friese. The work turned out by young Severin speaks well for the instructors at Lane Technical School, and it is hoped that the young apprentices in the printing department of this institution will be as proficient in their duties as young Severin is in his."

Wynkoop Hallenbeck Crawford Company to Occupy New Building in November.

The Wynkoop Hallenbeck Crawford Company, general printers, binders, lithographers and electrotypers, 497-505 Pearl street, New York, will move into the new $2,000,000 fireproof Hallenbeck-Hungerford building, 76 to 88 Lafayette street, 42 to 46 Franklin street and 87 to 95 White street, New York city, about November 1.

The building occupies an area of approximately 20,000 square feet and is sixteen stories high, including a penthouse of 8,100 square feet, making a notable addition to the improvements in the new Civic Center district. Every device known to engineering skill and a strict compliance with the exacting regulations of the various city departments has been adopted to insure an absolutely fireproof building which will carry a minimum insurance rate. In addition to an automatic fire alarm, a 100 per cent automatic wet sprinkler system has been installed to prevent damage on the floors below.

The first three stories are granite, the body is gray-buff brick, and the upper stories are of terra cotta, blending with the brickwork in color and texture.

The building has been designed with particular reference to accommodating the requirements of heavy manufacturing, also having at the same time the finish and equipment of a high-class, modern office building.

The massiveness of construction reduces vibration and sound to the minimum. The carrying capacity is 400 pounds of live load to the square foot on the lower floors, 300 pounds on the upper, graduating to 250 pounds at the top. The bays are 26 by 20 feet, permitting a convenient arrangement of machinery of almost every type without interference of posts.

There is a permanent, natural light on four sides of the building. The high ceilings and corner locations, together with numerous large windows on all sides, insure abundance of natural light and ventilation.

The building is equipped with two passenger elevators with a capacity of 3,000 pounds each and a speed of 400 feet a minute, fitted with French target signal system. There are four freight elevators, two on the Franklin street side and two on the White street side, having a capacity of 5,000 pounds and 8,000 pounds, respectively, with a speed of 250 feet a minute, having signal systems similar to those on the passenger elevators, and they will serve as combination freight and passenger to accommodate the employees as well as freight. Elevator, heat, light and power service is available at all hours — both day and night.

A special chute with distinct and separate slides to send sacks of mail and bundles of merchandise from any floor to the street without waiting for elevators is an important modern addition.

The elevator service is at both ends of the building, saving time and possible congestion in shipment or the receipt of merchandise from various portions of various floors.

The building has its own light, heat and power plant, which distributes to all parts of the building, and, in addition, electrical conduits have been installed, eliminating expense hitherto incurred by manufacturers requiring heavy capacity in obtaining power and light circuits. It is proposed to furnish electric current for light and power for any purpose — both night and day — at rates current for similar service in the city of New York.

Rest-rooms have been provided for women employees.

The plumbing is the best and most sanitary obtainable.

The basement, first and second floors will be occupied by the U. T. Hungerford Brass & Copper Company; the three floors immediately above the second will be occupied by Wynkoop Hallenbeck Crawford Company, and the upper floors are available for prospective tenants.

REALLY IMPORTANT.

A political meeting was on in a certain Iowa town and Thomas R. Marshall, Vice-President of the United States, was to speak. The hall was packed and the air was stifling. For some reason, it was impossible to open the windows, and one had to be broken.

It was feared that the noise would startle the audience and perhaps throw them into a panic. The mayor of the town stepped forward to give warning. The audience, however, had not assembled to listen to the mayor, and overwhelmed him with cries of "Marshall! Marshall!"

Silence was not restored till the infuriated official yelled at the top of his voice:

"I'm not going to make a speech! I have something to say!" — *New York Evening Post.*

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.— To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.
ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

CAST YOUR OWN TYPE

THE THOMPSON TYPECASTER IS THE BEST AND CHEAPEST TYPECASTER ON THE MARKET

THOMPSON TYPE MACHINE CO.

624-632 S. Sherman St., Chicago 1729 Tribune Bldg., New York

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of the Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

PRINTERS' SUPPLY HOUSE IN LONDON, OF HIGH STANDING, SEEKS TO REPLACE AGENCIES FOR GERMAN PRINTING MACHINERY BY SIMILAR CONNECTIONS IN THE STATES; SPECIALLY INTERESTED IN TWO-REVOLUTIONS, HEAVY PLATENS, WIRE STITCHERS, BLOCKING PRESSES, ETC.; FINEST REFERENCES. BOX KK, BRITISH PRINTER OFFICE, LEICESTER, ENGLAND.

WE WANT TO HEAR from parties anxious to buy outright a modern-going printing business (incorporated); a daylight shop in a new building in the heart of New York city; established eight years; did $28,000 last year, will do $35,000 this year; machinery practically new — 2 cylinders, 5 jobbers, 44-in. cutter, stitcher, etc.; no failure, but anxious to go into other business. L 717.

FOR SALE — If you are a good job printer, and can invest $4,000, we have a position for you; our printing company is incorporated for $25,000, and we have the above amount of stock left; we made over $4,000 net profit last year, and expect to do better; wages to the right man, $20 per week to start with. K 711.

FOR SALE — Perfectly equipped job-printing office; located in live town; healthiest place in Colorado, in heart of Rocky Mountains; quitting business on account of age — seventy years old; write for particulars and price to Box 141, Idaho Springs, Colo.

ADVERTISING NOVELTIES — A live British firm of good status and active salesmanship wishes to learn of good supply house; samples and particulars. PAGE & THOMAS, Ltd., Head Office, 131 Finsbury Pavement, London, England.

FOR SALE — Job-printing department of newspaper in good manufacturing town; has only cylinder presses in town; now doing excellent business; will be sold cheap, as owner wishes to devote all of time to newspaper. L 695.

A FIRST-CLASS JOB-PRINTING OFFICE for sale; price $7,500 if taken at once; good reasons for selling; doing a fine business. Write to B. R. BOCK, Kendallville, Ind.

LINOTYPE OPERATOR with $500 or more can secure interest in trade plant in Chicago doing profitable business; health cause of selling. L 723.

EMBOSSING COMPOUND.

EMBOSSING COMPOUND RECIPE, very simple to make, guaranteed to wear like steel; only 2 ingredients; price $5. P. L. WERTHEIM, 11 Fern ave., Dayton, Ohio.

ENGRAVING METHODS.

ANYBODY CAN MAKE GOOD CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, $1; circular and specimens for stamps. THOS. M. DAY, Box 1, Windfall, Ind.

FOR EXCHANGE.

IN EXCHANGE FOR PRINTING — Will build new motor-boat hull to order in exchange for printing; album of designs and particulars on request. YACHT MODEL EMPORIUM, Syracuse, N. Y.

FOR SALE.

BOOKBINDERS' MACHINERY — Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on nameplate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

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SHERIDAN CONTINUOUS-FEED EMBOSSER, built 33 by 46, enlarged to emboss 36 by 50, passes 37 by 50½ sheet; Sheridan cuts made from this machine; running regularly; 6 years old; outgrown.

COLT'S EXTRA HEAVY CUTTING, CREASING AND EMBOSSING PRESS, built 23 by 35, enlarged to emboss 26½ by 36; extra heavy fly-wheels, nickel-steel shafts and pinions, steel gears; used 6 months after enlarging; outgrown.

BROWN & CARVER 44-in. PAPER-CUTTER, hand clamp, split gauge, grooved table; used 3 years; outgrown.

HOLLINGSWORTH LABEL VARNISHING MACHINE, 62 by 42, in full operation on regular work; outgrown.

Replaced by larger machines; prices attractive, terms if desired. MARYLAND COLOR PRINTING CO., Baltimore, Md.

REBUILT — Guaranteed satisfactory to purchaser, Huber 4-roller, 46 by 60 bed, $1,100; Campbell job and book, 41 by 60 bed, $700; 37 by 52 bed, $650; 34 by 50 bed, $550; Campbell "Economic," 45 by 60 bed, $800; Hoe pony drum, 17 by 21 bed, $475; f.o.b. New York. C. FRANK BOUGHTON, successor to Van Allens & Boughton, 17-23 Rose st., New York.

LINOTYPE — One model No. 2, in first-class condition, with motor and liberal equipment of magazines and matrices; will sell separately 2 upper magazines, 5 fonts two-letter and 3 fonts one-letter matrices; also 2 matrix cabinets, liner and supplies cabinet, and complete assortment liners and ejector blades. WALKER, EVANS & COGSWELL CO., Charleston, S. C.

FOR SALE — 1 No. 9 linotype machine; 12 No. 1 linotype machines; all with full complement of mats and spacebands; run by individual motors and in first-class condition; 1 straight-line Hoe perfecting press; 1 right-angle Hoe perfecting press; complete stereotyping outfit, type, racks, etc. THE PICAYUNE (in liquidation), 330 Camp st., New Orleans, La.

COLT'S ARMORY CUTTER AND CREASER, 20 by 30, equal to new, a bargain; send for illustrated list of rebuilt printing, bookbinding and paper-box machinery. RICHARD PRESTON, 167 Oliver st., Boston.

FOR SALE — White paging machine, steam power, No. 577, with one 6-disc White head, Style 12, No. 1384; never been used; price, $185, cash. THE ARTCRAFT LITHOGRAPHING CO., Detroit, Mich.

LINO-TYPEWRITER — The typewriter "built like a linotype"; price reasonable; easy terms; agents wanted. BUCKNER LINO-TYPEWRITER COMPANY (est. 1908) Berkeley, Cal.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE—12 by 17 Hoe rotary for bag printing, 4-roller, speed 4,000, hand feed, $450. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago.

LINOTYPE — Model No. 4, complete with magazines, matrices, liners, and blades. WINSTON PRINTING CO., Winston-Salem, N. C.

LINOTYPE — Model 8, with three fonts of matrices; in use only one year. LANCASTER INTELLIGENCER, Lancaster, Pa.

FOR SALE —All-size Scott rotary press, with necessary attachments. GREELEY PRINTERY, St. Louis, Mo.

HELP WANTED.

Bindery.

BINDERY FOREMAN — Thoroughly competent edition bindery foreman, with ample practical experience in the production of high-grade cloth and leather full-bound work; one with proper executive ability to handle work and help efficiently and able to estimate; good permanent position for thoroughly practical, reliable man; give full particulars. L 708.

Engravers.

WANTED — Two first-class color operators, two finishers; give complete details in first letter. L 716.

Managers and Superintendents.

MANAGER WANTED —A competent man to manage printers' board of trade in a large western city; good salary to start with, and chance for increase for a first-class energetic man; furnish references and state experience; applicants need not answer unless they are thoroughly familiar with estimating on all classes of printed matter. Address O. L. SMITH, JR., 1743 California st., Denver, Colo.

Pressroom.

WANTED — Harris pressmen experienced on S 1 two-color Automatics; steady work; highest wages. M. M. ROTHSCHILD, INC., 712 Federal st., Chicago.

Salesmen.

WANTED — SALESMEN, thoroughly versed in fine printing, to introduce the innovation of the century into print-shops; liberal commissions. Address EMBOSO SALES COMPANY, Riggs bldg., Washington, D. C.

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INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $5.

SITUATIONS WANTED.

Bindery.

BINDERY FOREMAN, first-class man, competent in all branches, familiar with machinery, good mechanic, good executive, steady, sober, reliable, wants position. L 564.

BINDERY FOREMAN with 15 years' experience wants situation; is a first-class all-around forwarder and finisher. L 726.

Composing-room.

ELEVEN YEARS EXPERIENCE, book, job, catalogue, tariff and stone work; good knowledge of linotype; capable of foremanizing plant; job or newspaper work; no tobacco nor booze; union; want regular situation. L 596.

LINOTYPE OPERATOR, 3,000 hour, care for machine, compositor, sober, reliable, $18 week; steady position wanted in or near New York; state particulars. WM. BLAUVELT, 12 Charles st., New York.

LINOTYPE OPERATOR, 5 years' experience, book, law, newspaper; sober, reliable, union; desires situation. L 720.

Engravers.

COLOR OPERATOR AND ETCHER, with all-around experience, wants charge of engraving department with good printing concern, West or middle West; capable of first-class work, with best record and habits. L 727.

COPPERPLATE and steel-die engraver requires job; good all-around man. L 724.

Managers and Superintendents.

SOME GOOD, RELIABLE PRINTER needs a man like me to secure business and to help him with the detail work of handling his plant; I have an all-around job-printing, publishing and advertising experience, 9 years in charge; can meet customers and help them put the "punch" into their printed matter; Philadelphia connection preferred. L 725.

MANAGER, ESTIMATOR, SALESMAN —An all-around bookbinder, has been foreman or manager of bindery for 20 years; familiar with loose-leaf binders, experienced estimator on job and commercial printing; sober, steady, reliable, and successful executive; references exchanged. K 721.

POSITION WANTED — Superintendent or assistant; all-around, practical printer, 20 years' Chicago experience in all departments, past 4 years with large folding box and label plant; can start October 12 — not before. Address JAMES B. BAUM, 247 W. Marquette road, Chicago.

Pressroom.

EXPERIENCED CYLINDER PRESSMAN, employed in high-grade catalogue house, city of 600,000, seeks permanent position in smaller town; dislikes city life; any place of 50,000 or less considered; 36, married, union, uses neither liquor nor tobacco; reasonable wages. L 614.

PRESSMAN — Cylinder and platen, thoroughly experienced on high-grade half-tone, vignette and color work, capable of taking charge of medium-sized plant; strictly temperate. K 722, Inland Printer, Tribune bldg., New York, N. Y.

EXPERIENCED POWER PRESSMAN and plate printer wishes to hear from a reliable concern who can offer a steady position; references furnished. L 506.

Proofroom.

PROOFREADER, experienced in book, job, catalogue and railroad work. MRS. M. HERRON, 415 Russell ave., Covington, Ky.

PROOFREADER, experienced on book and job reading, especially state and law publication work, seeks permanent situation; good habits. L 637.

WANTED TO PURCHASE.

WANTED — Secondhand paper-cutter; describe fully, name price and mail illustration; must be bargain to interest us. WICHITA FALLS MOTOR CO., Wichita Falls, Tex.

HYDRAULIC POWER WAX-MOLDING PRESS, platen 30 by 36 in.; must be in good condition; state full particulars and price. L 719.

WILL BUY FOR CASH one new style, 12½ by 18½ Thompson double-drive embosser, if in good order. L 718.

WANTED — 1 copy Volume 5, Penrose's Annual. E 625.

BUSINESS DIRECTORY.

Advertising Blotters.

POATES' Geographical Series of blotters — covering every State in the United States, Insular Possessions, Mexico, Cuba, Porto Rico, West Indies, important cities and foreign countries (9¼ by 4), Panama Canal in three sizes — all maps in three colors, water in blue, mountains in relief, and all railroads named, in thousand lots ready for imprinting; our own and original new idea, educational as well as interesting; write for quantity prices; send for sample to-day; same series in post-cards; printers wanted to take up our agency in their cities. L. L. POATES PUBLISHING COMPANY, 20 N. Williams st., New York. 3-15

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-15

Bookbinders' Sewing Machines.

SMYTH, JOSEPH E., CO., 638 Federal st., Chicago, Ill. Manufacturers bookbinders' sewing machines. 4-15

Brass-type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

Calendar-pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert ave., Cincinnati, Ohio, makes ninety-seven sizes and styles of calendar-pads for 1915; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices. 3-15

Carbon Black.

CABOT, GODFREY L. See advertisement.

Casemaking and Embossing.

SHEPARD, THE H. O., COMPANY, 632 Sherman st., Chicago. Write for estimates. 1-15

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders. 3-15

Copper and Zinc Prepared for Half-tone and Zinc Etching.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-14.

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st. 11-14

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue. 1-15

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Embossing Dies.

STEARNS, HOWARD CO., 732 Federal st., Chicago. Embossing dies for catalogue covers and labels; book stamps; hot-plate embossing. Write for our samples. 11-14

BRASS EMBOSSING DIES, all kinds. OSCAR FISCHER & CO., 638 Federal st., Chicago. 10-14

Hot-die Embossing.

HOT EMBOSSING for catalogues, booklets, covers, show-cards, advertising specialties. OSCAR FISCHER & CO., 638 Federal st., Chicago. 10-14

GOLDING MFG. CO., Franklin, Mass. Our hot embosser facilitates embossing on any job press. 9-15

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Job Printing Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

GOLDING MFG. CO., Franklin, Mass. 9-15

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty. 3-15

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Paper Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario. 4-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

GOLDING MFG. CO., Franklin, Mass. 9-15

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue. 1-15

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-14

Photoengravers' Screens.

LEVY, MAX, Wayne avs. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-15

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland ave., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-15

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago office, 7 S. Dearborn st. 11-14

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; Fisher bldg., Chicago; factory, Long Island City, New York. 10-14

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; First av. and Ross st., Pittsburgh; 706 Baltimore av., Kansas City; 40 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis.; 919-921 4th st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa. 3-15

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:
Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio. 10-14

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-15

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders. 3-15

Printers' Supplies.

BARNHART BROTHERS & SPINDLER, Scientific Printing-office Equipment. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Printing Machinery.

BARNHART BROTHERS & SPINDLER — Babcock drum and two-revolution presses, paper-cutters, Miller saw-trimmers, rebuilt machinery. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

Printing Material.

BARNHART BROTHERS & SPINDLER, Chicago. Babcock drums, two-revolution and fast news presses. 7-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Punching Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Rebuilt Printing-presses.

C. FRANK BOUGHTON, 17-23 Rose st., New York, successor to Van Allens & Boughton. Rebuilt presses of all makes; guaranteed as represented when erected on your floor. 10-14

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

GOLDING MFG. CO., Franklin, Mass. All makes.

Roller Racks and Overlay Tables.

JOHNSON AUTOMATIC ROLLER RACK CO., LTD., Battle Creek, Mich. "THE JOHNSON WAY" keeps rollers good, every day. 12-14

Roughing Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

Steel Rules and Case-racks for Printers.

MECCA MACHINERY CO., 85-87 Adams st., Brooklyn, N. Y., manufacturers of specialties and machinery for printers; repairing, designing, rebuilding. 6-15

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT, $19 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type — and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard. "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33d st., New York. 6-14

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 2 Duane st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 602 Delaware st.; Minneapolis, 419 4th st., S.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 92 Front st.; Spokane, 340 Sprague av.; Vancouver, 1086 Homer av. 8-15

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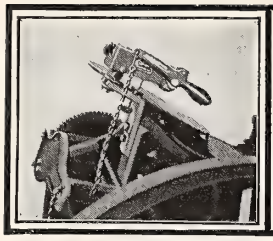
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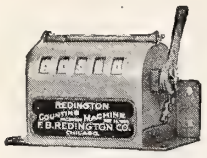


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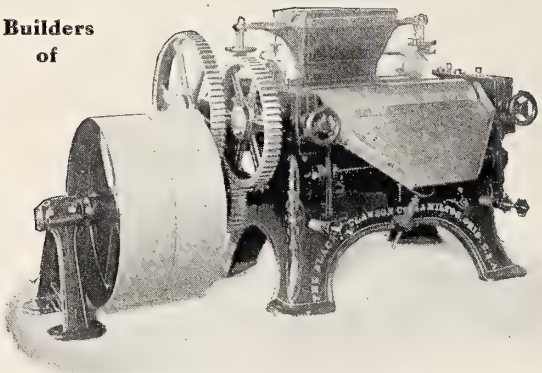
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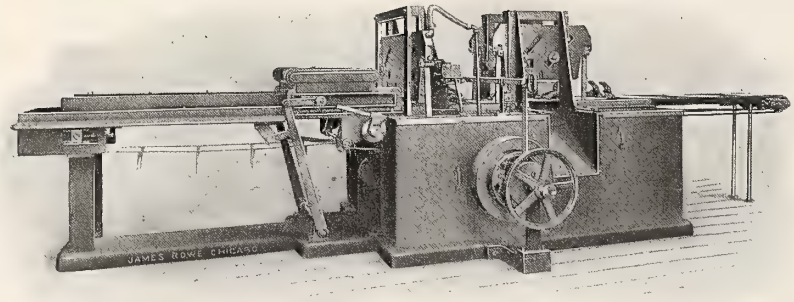
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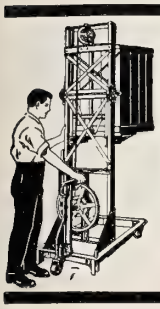
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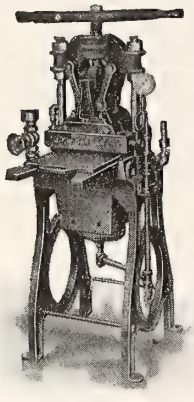


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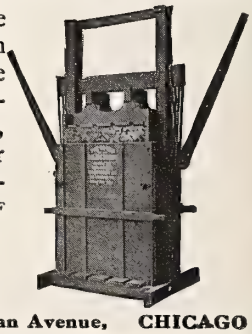
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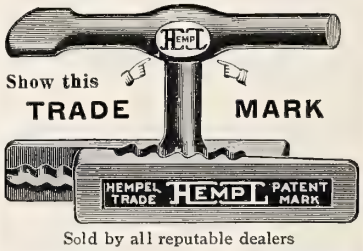
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THIRD PATENT SUIT

Linotype vs. Intertype

We desire to announce that we have instituted a third action in the United States District Court of the Eastern District of New York against the International Typesetting Machine Company (manufacturers of the Intertype) for infringement of the following United States Letters Patent:

W. S. Coe - -	No. 619,393	H. A. Agricola, Jr. -	No. 789,646
Isaiah Hall -	No. 665,212	J. R. Rogers - -	No. 792,851
Isaiah Hall - -	No. 665,326	P. T. Dodge -	No. 797,412
J. R. Rogers -	No. 740,470	T. S. Homans - -	No. 825,054
J. M. Cooney and		D. S. Kennedy -	No. 888,176
H. L. Totten - -	No. 759,501	J. R. Rogers - -	No. 945,608
P. T. Dodge -	No. 761,289	D. S. Kennedy -	No. 1,104,512

We have recently announced a first and second action, now pending, in the United States District Court of the Southern District of New York, brought by us against the International Typesetting Machine Company, for infringement of the following United States Letters Patent:

No. 614,229	No. 661,386	No. 757,648	No. 826,593
No. 614,230	No. 718,781	No. 758,103	No. 830,436
No. 13,489 (Reissue)	No. 719,436	No. 759,501	No. 837,226
No. 586,337	No. 734,746	No. 787,821	No. 848,338
No. 619,441	No. 739,591	No. 797,412	No. 888,402
No. 630,112	No. 739,996	No. 797,436	No. 925,843
No. 643,289	No. 746,415	No. 824,659	No. 955,681

MERGENTHALER LINOTYPE CO.

TRIBUNE BUILDING, NEW YORK, N. Y.

ENTIRELY NEW

WORK AND TURN
OR
"FLOP SHEET"
PAPER-FOLDING MACHINE

PATENTED

(ALL INFRINGEMENTS WILL BE PROSECUTED)

FOR BOOK,
CATALOG, AND PERIODICAL WORK

BROWN FOLDING MACHINE CO.
ERIE, PENNSYLVANIA

CHICAGO: 343 S. Dearborn Street
NEW YORK CITY: 38 Park Row
ATLANTA, GA.: J. H. Schroeter & Bro.
DALLAS, TEX.: 1102 Commerce Street
TORONTO, CAN.: 114 Adelaide, W.

HUMANA

10x15 (THE GUARANTEED AUTOMATIC FEED FOR PLATEN PRESSES) **12x18**

The "HUMANA" is the ONLY automatic machine, or press, that will feed PAPER and CARDBOARD (all weights and surfaces), ENVELOPES (made up and blanks), TAGS, BLOTTERS, PAMPHLETS, FLAT BAGS, BOX CARTONS, INDEX CARDS, etc., etc.

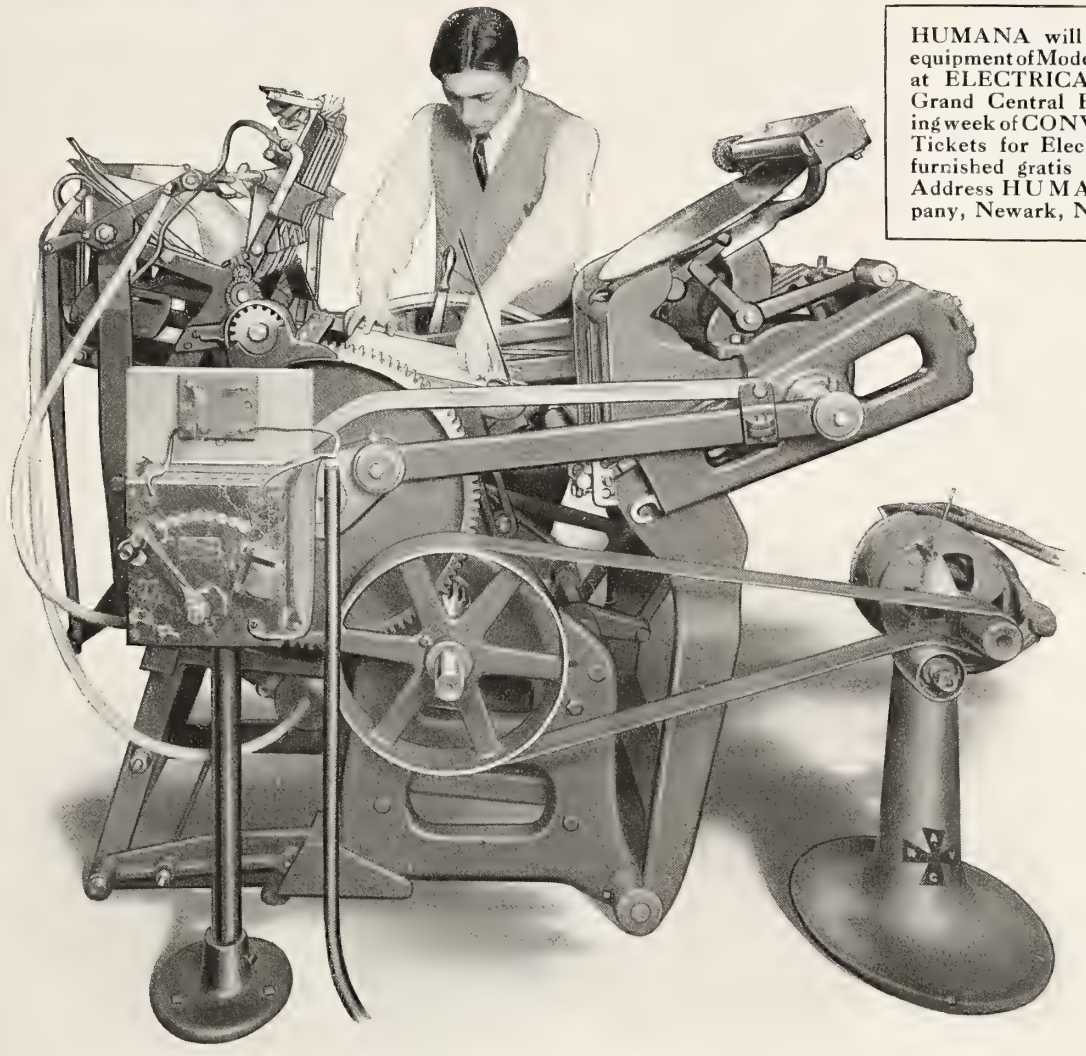
We absolutely GUARANTEE a HAIR-LINE REGISTER and a MINIMUM SPOILAGE on all jobs.

TWO "HUMANAS" can easily be operated by ONE BOY, and will produce MORE WORK, and at LESS COST, than any OTHER automatic flat-bed press ever invented.

The "HUMANA" is GUARANTEED as to its parts and workmanship, and is extremely SIMPLE to adjust and operate.

HUMANA will be part of equipment of Model Print-shop at ELECTRICAL SHOW, Grand Central Palace, during week of CONVENTION. Tickets for Electrical Show furnished gratis on request. Address HUMANA Company, Newark, N. J.

Sold with a TRIAL and GUARANTEE!



CASH or DEFERRED PAYMENTS!

A platen press HUMANIZED (showing make-ready)

There is ABSOLUTELY no other automatic attachment, or automatic flat-bed press, that can feed 50 PER CENT of the range of work THAT THE "HUMANA" WILL FEED TO A HAIR-LINE REGISTER.

We have over THREE HUNDRED AND FIFTY testimonials. Send for them; also circulars and samples of work.

More than 550 HUMANAS sold and in actual operation. Two sizes, 10 x 15 and 12 x 18.

Manufactured and GUARANTEED by **HUMANA COMPANY**

Office and Salesroom: Clinton and Beaver Streets Newark, N. J.

NEW YORK CHICAGO PHILADELPHIA ST. LOUIS BUFFALO BOSTON ATLANTA CINCINNATI

Brown's Linen Ledger Paper



A Big Black Blot!

It can't disturb the bookkeeper whose books are made of Brown's Linen Ledger Paper—not one whit.

Under the erasing knife the heaviest blot disappears in a fine powder—and the erasure can be written over without the pen-point sticking and spattering—without the ink running and blurring.

The fine writing qualities of Brown's Linen Ledger extend through the sheet. This is one of the reasons why record books and ledgers made of Brown's Linen Ledger Paper will give full satisfaction to your customers—why it pays to recommend Brown's.

Books made of Brown's cost so little more than books made of ordinary ledger paper, that no one will hesitate paying the extra cost once they know the superior writing, erasing and lasting qualities of Brown's Linen Ledger Paper.

Brown's Linen Ledger Paper is made with and without our flexible Invisible Hinge.

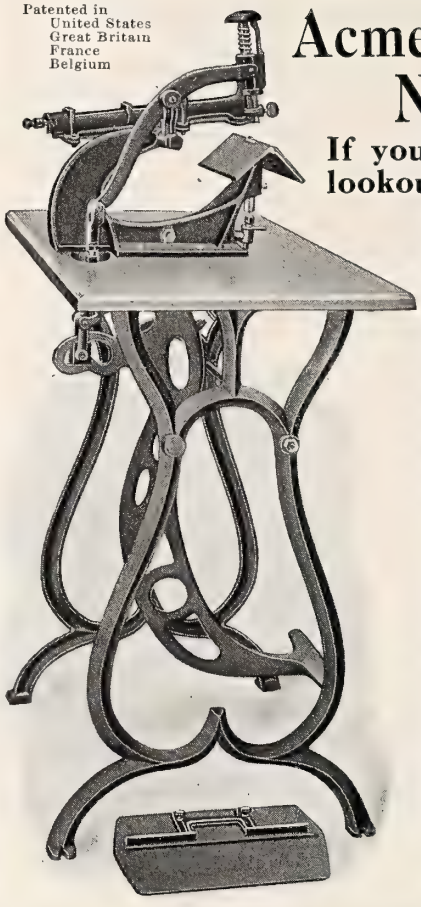
We are also makers of All Linen and Bond Papers of the Better Grades.

L. L. Brown Paper Co.

Established 1850 Adams, Mass., U. S. A.

FACSIMILE OF WATER-MARK
L.L.BROWN LINEN PAPER CO. LEDGER

Patented in
United States
Great Britain
France
Belgium



Acme Binder No. 6

If you are on the lookout for a new Binder—suppose you investigate its reputation among users.

The **Acme** is known for its high-class work and is a **favorite** with employees in the bindery. Its smooth, perfectly running operation appeals to the careful buyer who is on the market for satisfactory stapling machines.

For sale by printers' supply houses throughout the United States.

The Acme Staple Machine Co., Ltd.
112 North Ninth Street,
Camden, N. J.

Progress Typewriter Supply Co., Ltd., London, England, European Agent

QUALITY

Service—Price

A Combination Impossible to Beat

"Satin Finish" Copper and Zinc

ENGRAVER'S SATIN FINISH COPPER & ZINC
TRADE MARK REGISTERED U.S.A. & GREAT BRITAIN GERMANY & FRANCE

All Engraver's Supplies

We guarantee our Copper and Zinc to be free of any foreign substances due to the fact that they are both scientifically tested in our factory.

The American Steel & Copper Plate Co.
101 to 111 Fairmount Ave., Jersey City, N. J.

BRANCHES AND WAREHOUSES

610 Federal St. Chicago, Ill.
110 Nassau St. New York City
3 Pemberton Row London, E.C., Eng.

FOR EVERY PRINTER EVERYWHERE

THE great majority of job presses in use are Chandler & Price Gordons—as every printer knows.

The C. & P. New Series Gordon is the recognized standard jobber. In adaptability, capacity, durability—in every phase of the production of maximum good work per hour a maximum of productive hours—it is the press by which other presses are measured.

We don't build C. & P. Presses. We *do* sell C. & P. Presses. Manifestly it is to our interest to sell the press which will, in our judgment, give the *most satisfaction per dollar expended.* That will also be the press which our customers demand. Our long experience leads us to believe that the C. & P. New Series Press is the press *for every printer everywhere.* Our confidence in it is such that we have just bought

OVER 20 CARLOADS

404 CHANDLER & PRICE PRESSES

This, the manufacturers tell us, is the largest single order for job presses ever placed.

Chandler & Price Paper Cutters have the same worth and give the same full value as C. & P. Presses. Being convinced, beyond doubt, of this fact, and certain that we can recommend them without reservation, backed up by the C. & P. guarantee on every machine, we have bought

104 CHANDLER & PRICE CUTTERS

This also, we understand, is a purchase which establishes a new record for quantity.

We will gladly send full descriptions of C. & P. Printers' Machinery, and answer any questions concerning it. It is our opinion that any printer who purchases equipment of this nature without making himself familiar with C. & P. Presses and Cutters does not serve his own best interests.

AMERICAN TYPE FOUNDERS CO.

Everything for the Printer, Bookbinder, Lithographer and Bookmaker

A TEST WILL TELL THE TALE

You who have read our advertisements and have not taken advantage of our proposition, should not allow another day to pass without testing and investigating our claims of "just what the printer wants" in our high quality coated paper,

"FAULTLESS"

It is a perfect paper for catalogue, booklet, and other high-class printing for both printer and lithographer. The printing surface stands for the very highest grade of finish, no picking or curling, no tendency to offset, uniform in color, weight and quality.

We offer to send a liberal sample that you may make the test.

We manufacture many other high-class coated papers and are in position to make quick shipments.

Complete stock in regular sizes and weights.

We want the opportunity to submit samples and to figure with you.

Watervliet Paper Company

WATERVLIET, MICHIGAN



It's In the Make

Ample machine facilities is a good talking point for business, but the character of product depends upon the knowing how to "do things."

Perfect Made Plates Save Money in the Pressroom

We use extra heavy shell plates, which means long and perfect service.
Too little attention is paid to the *shell* feature of the average electrotype.

When once you try our *extra heavy shell*, you will use no other.

OUR LEAD MOULDING PROCESS is a dependable method of obtaining perfect reproduction and quick service.

Our process of Lead Moulding and of depositing the shell on the mould without the aid of graphite, and other methods used on wax-moulded plates, enables us to guarantee exact duplication without loss of detail. Perfect reproductions and perfect register are obtained, because lead takes an exact mould and is not affected by varying temperature, and after moulding undergoes no other operation until it is placed in the solution.

Users who appreciate high-class work praise the efficiency of our Lead-Moulded Plates. If you have a high-class job in mind, let us submit samples of work both by plate and printed results.

Our Entire Plant Is Fully Equipped

with new and modern machinery, and in the hands of expert workmen.

Phone Franklin 2264. Automatic 53753
We will call for your business.

American Electrotype Company

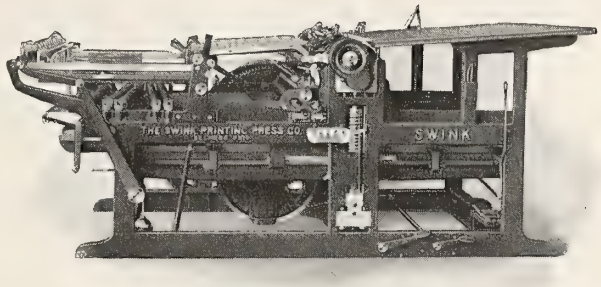
24-30 South Clinton Street, Chicago

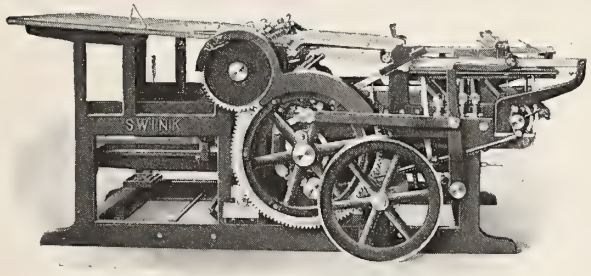
UP-TO-DATE PRINTERS

Are interested in any machine that will advance present printing conditions.

The Swink Press

was designed with this purpose in view. It is the fastest, simplest, most rigid, durable, accurate and





compact two-revolution cylinder press now built. Every claim we make for it is substantiated by its actual operation.

Let us send you our catalogue. It will tell you fully wherein the superiority of the SWINK exists.

THE SWINK PRINTING PRESS COMPANY

FACTORY AND GENERAL OFFICES: DELPHOS, OHIO

What Would Be Thought of a General



who *waited until morning* for the *newspaper account of the battle* in which his corps was engaged?

Yet that is the attitude of the manufacturer who *depends upon his cost system* for knowledge of his shop's efficiency. With a

NATIONAL MACHINE RECORDER

installed, *full news* of the engagement is *telegraphed* to him from *every point* of action—he has constantly before him a *bird's-eye view* of the *entire field*—he sees the battle as it progresses, and can rush reinforcements to the point where they are needed. He is IN CONTROL.

WRITE FOR PARTICULARS.

TELEPHONE CALUMET 3894

ILLINOIS MACHINE RECORDER CO., 1701-1703 S. Clark St., Chicago, Ill.

The Advertising Manager Grows Enthusiastic



"I'm Perfectly Satisfied, Thanks

"YES—all my printing goes to one shop—when I find the right kind of printer, I stick.

"'Why?' Listen.

"The man who landed MY business, knew HIS business. He put an end to my paper-buying troubles by putting me wise to the paper that just suits me in price, quality and service—Hammermill Bond.

"He never has to say, 'Let me estimate on some work and see how much I can save you.' Not when he's saving me 20 to 50% on the paper, on every office form from order blanks to follow-up and price-lists, with Hammermill Bond. Not when its quality has just made the very finest lot of circulars that ever went over my desk.

"Sure, he makes a good thing out of it. When a printer can show a customer quality and how to save money at the same time—he making his profit on the job just the same—it's mighty easy to close an order, isn't it?

"And when you get a customer to put his different forms on gray, buff, salmon, golden rod and eight other attractive shades of Hammermill Bond—to match them he has to use the same paper, hasn't he? And who'd he reorder it from but you?

"Better send for their 'Signal System' booklet on the use of colored forms, and free book of samples of the best paper ever made for the price." Write to

Hammermill Paper Co.
ERIE, PA.
Makers of

HAMMERMILL BOND

"The Utility Business Paper"

For the Small Printing Shop

We will put upon the market, in October, another machine (No. 3) for operating the EMBOSO PROCESS.

It will be licensed under all our patents and will produce just as good printing in relief effects, embossed or engraved, as our large machines. It is designed to meet the requirements of small shops everywhere.

Its use will double, treble, and sometimes quadruple the net profit on a job of printing.

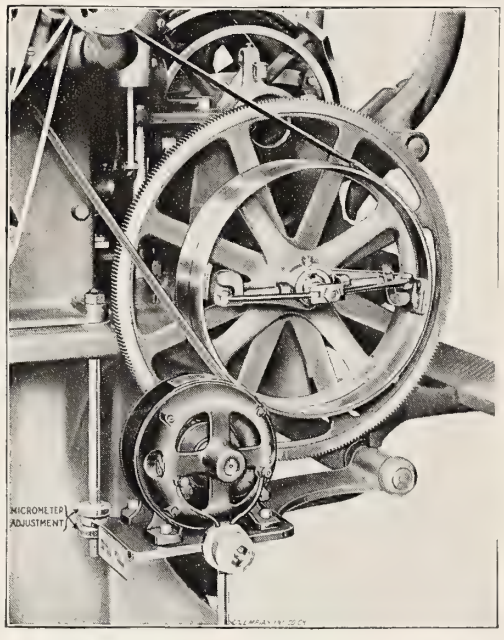
Ask us about it.

Emboso Sales Company
Riggs Building, Washington, D. C.

Sole owners of basic patents covering the process and product of relief printing without dies or plates.

You've a Millstone Around Your Neck

With your shaft and belt drive, you are wasting current making "all the wheels go round" just to use your linotype or intertype.



OUR INDIVIDUAL MOTOR DRIVE WILL REDUCE YOUR POWER BILLS

Write for Circular 3500

THE HOLTZER-CABOT ELECTRIC COMPANY
CHICAGO, ILL., and BOSTON, MASS.

VANBOSSER

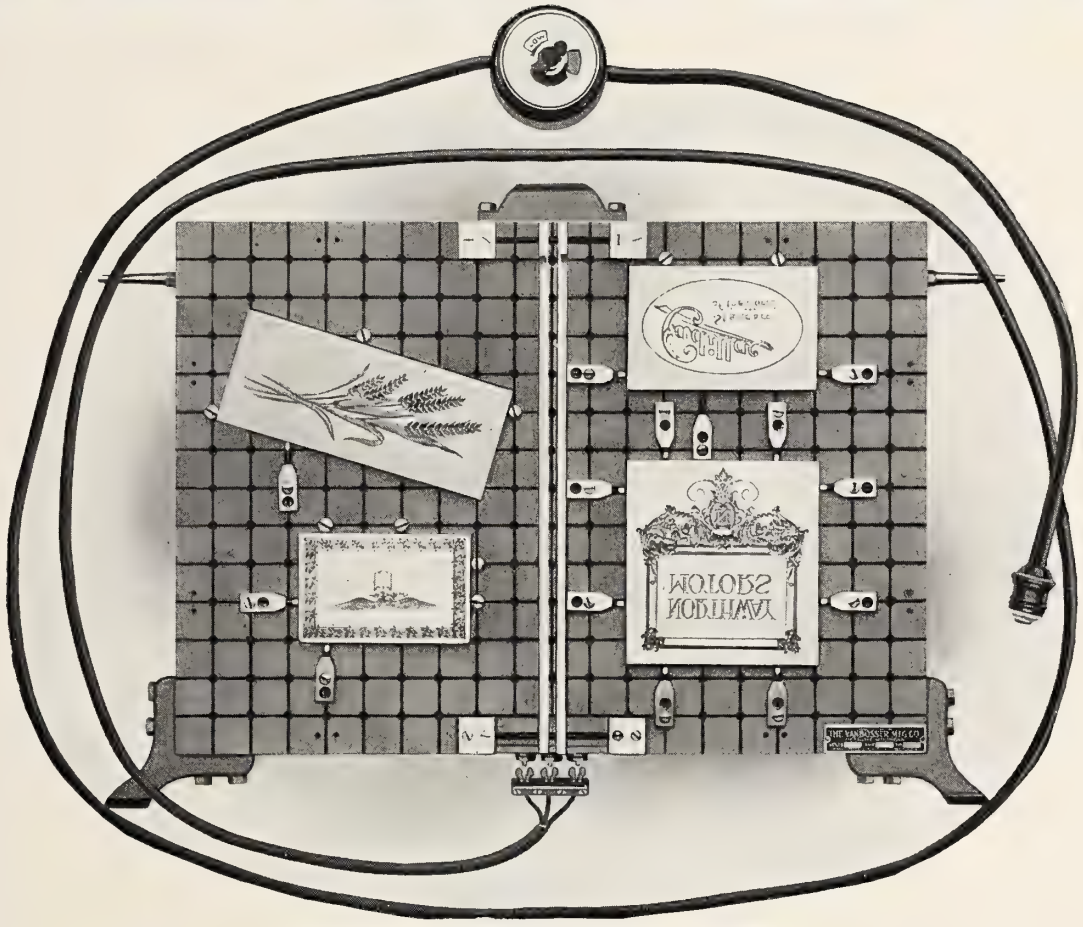
ELECTRICALLY HEATED MOUNTING BLOCK FOR EMBOSSING DIES

Locked Up On Any Platen Press — Just the Same as an Ordinary Chase

MANUFACTURED UNDER

United States Patent, October 6, 1914 Canadian Patent, February 10, 1914
French Patent, March 24, 1914 English Patent, January 5, 1914
Other U. S. and Foreign Patents Pending

Any Infringement of these Patents will be Vigorously Prosecuted



SHOWING FLEXIBLE LOCK-UP SYSTEM

The Vanbosser is the first and only successful electrically heated mounting block upon which a large number of embossing dies can be locked and independently registered into type form or design. In mounting dies on the Vanbosser the clamping device automatically locks itself, and in connection with register screws performs the same function as does any of the patent blocks.

If you can't lock up as many dies as face of block will hold — one-half inch apart — a heater device for embossing is not a success. The Vanbosser does this and more — it scores and embosses with the same impression.

Forms can be easily and accurately registered without removing chase from press.

Attach cord to any lamp socket and in fifteen minutes 450 degrees of heat, controllable down to 200 degrees, is projected right into the die, without superheating the press.

Only ordinary type-form pressure is required to emboss "The Vanbosser Way."

SEND FOR BOOKLET 191

THE VANBOSSER MANUFACTURING CO.

DETROIT, MICHIGAN

You Get the Order

We Will Help You Do the Work

IN order to control the printing in your own locality, wouldn't you appreciate an opportunity to command the facilities of one of the largest and most perfect printing-plants in the United States?

A letter addressed to The Henry O. Shepard Company, for attention of Mr. Arthur B. Rice, who is in charge of the Specialty Department of this Company, will secure complete information, explaining what this service comprehends.

Our plant can be made the means of creating new business for *your* plant this month.

THE HENRY O. SHEPARD COMPANY

632 SOUTH SHERMAN STREET
CHICAGO

SPECIALIZING HOT EMBOSSING—COLOR WORK—AND OUT-OF-THE-ORDINARY JOBS

KIMBLEIZE

FOR YOUR PROFIT'S SAKE

Here's a Printer Who Did

Mankato, Minn.,
August 4, 1914.

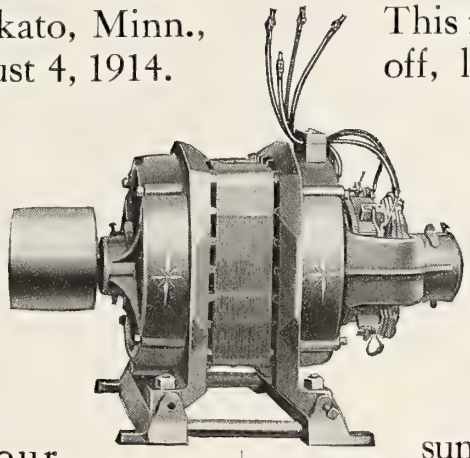
Kimble Motor Co.,
Chicago.

Dear Sirs:—

Please send us a set of brushes for Kimble Motors (giving size).

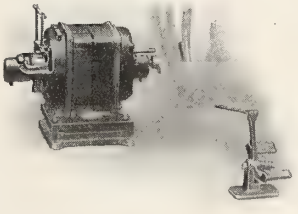
We have three of your motors and they are just the thing for a printing-office; never had any trouble with them as yet, and had them for three years, using them every day, and certainly can recommend them as the best for any printer to install.

Respectfully,
Meisner Printing Co.
Per W. M. Meisner, Mgr.



Designed Especially for You Printers

There are hundreds of printers as well pleased as Meisner. They simply have to be. We have designed our motors to give printers better service at less cost—and they do it.



Exactly the Speed to Suit the Job

The big outstanding feature of Kimble Motors is their wide range of speeds and their fine speed gradations. Your pressman can select exactly the speed best suited to any given job. This means less use of the throw-off, less spoilage and a much greater number of impressions per hour.

Current Consumption Proportioned to Speed

The Kimble Motor reduces current consumption in almost direct proportion to every reduction in press speed. Average press speed is about 60% of maximum. On this basis Kimble Motors save between 25% and 30% of your electric current bill over any other alternating current motor.

Pay their Cost in a Year

By current saving alone Kimble Motors save 5% monthly on their cost. When the increased efficiency of presses and decreased spoilage are also considered it will be found that they pay easily 10% monthly dividends on their cost.

Kimbleize, Therefore, for Your Profit's Sake

There is a Kimble Motor of a size to run any press in your shop from the smallest Gordons to the biggest cylinders. Run every one of your presses with an individual Kimble Motor. You will be amazed at the savings. Write to-day for the Red Motor Catalog which tells the complete facts.

KIMBLE MOTORS

Kimble Electric Co.

The Alternating-Current Motor Specialists

635 North Western Ave., Chicago, Ill.

KIMBLE MOTORS

You Are Invited to Exhibit in the Graphic Arts Department

CLEVELAND BUSINESS EFFICIENCY EXPOSITION

November 14th to 21st, 1914

Displayed in ample space at the Cleveland Business Efficiency Exposition will be a fine showing of printed salesmanship and the craftsmanship and materials used to obtain it—the work of commercial artists, advertising producers, engravers, lithographers, printers, and makers of papers, inks, and other materials.

This exhibit will be seen by a large number of business executives of Cleveland and the surrounding fifty cities of northern Ohio, a splendid field for the sale of advertising and art service and printed matter, because the leading industry is manufacturing, and the manufacturers in these days of keen business effort are adopting the best modern forms of salesmanship.

We believe it will be to your advantage to exhibit in the graphic arts department.

Northern Ohio Can Use More Good Sales Matter

The northern half of Ohio has a population of 3,600,000, and its chief city is Cleveland, population 700,000. Cleveland is the leading city of the United States in the diversity of its manufactures, in lake shipping, steel production and the manufacture of automobile parts, and paints and varnishes, and second in women's outer wear and in knit goods. Cleveland manufactures increased 50 per cent in ten years. Cleveland banks hold one-third of Ohio's savings deposits. Allied with the manufacturing interests are wholesale and retail stores, jobbing houses, contracting and office businesses and all manner of trades, industries and professions. These facts indicate the size, soundness and rapid growth of the business interests. The Cleveland Advertising Club has been a strong force in urging the use of good advertising and art upon business men. The exhibits at the exposition will direct business executives to the skilled craftsmen and high-grade materials.

Exposition Managed by Banking Fraternity

THE CLEVELAND CHAPTER, AMERICAN INSTITUTE OF BANKING, which is holding the exposition, has a membership of more than 400 men actively engaged in bank work. They and the bankers of other northern Ohio cities will work together in bringing business executives to the exposition. These executives will be prospects for good advertising, art and printing.

Mail the attached coupon and let us tell you of the excellent arrangements that are being made for the graphic arts display.

CLEVELAND CHAPTER
AMERICAN INSTITUTE OF BANKING

423 Rose Building
CLEVELAND, OHIO

CUT THIS OUT AND MAIL IT

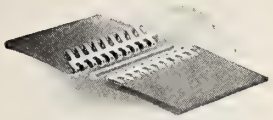
Cleveland Chapter, American Institute of Banking,
423 Rose Building, Cleveland:

You may send me details, floor plan and terms in regard to the Cleveland Business Efficiency Exposition.

Name .....

Address .....

Business .....



A SMOOTH FASTENER
for TAPE BELTS
not the only, but the better way.

Alligator Steel Belt Lacing

No tool required but a hammer.
A hinge joint in any size of belting, suited alike to machine equipment and shop use.

May we send you a free sample?

FLEXIBLE STEEL LACING CO.
522 S. Clinton St., CHICAGO

RADIANT ENAMEL

EXCEPTIONAL STRENGTH
EXCEPTIONAL FOLDING QUALITIES
EXCEPTIONAL PRINTING QUALITIES

A Perfect White with a SUPERFINE FINISH

Ream Lots - - -	7½c per lb.
Case Lots - - - -	7¼c per lb.
Ton Lots - - - -	7c per lb.

Prices on mill shipments on application. All standard sizes and weights carried in stock in Chicago.

Parker, Thomas & Tucker Paper Co.
514 - 522 Sherman Street, CHICAGO

Catalog Cover Contest *for* Typographers

Conducted by THE AMERICAN PRINTER

Opens October 1, 1914 — Closes January 1, 1915

The Copy

Books about printing, including the famous De Vinne works. Catalog. Our publications embrace books on typography, press-work, business, cost-finding, estimating, advertising, and other subjects. We also fill orders for the productions of other publishers. Cash with orders. Oswald Publishing Company, 25 City Hall Place, New York.

The Rules

The contest is open to all who may desire to compete. The copy must be set in type and only one style of type-face should be used. (This allows the use of capitals, small capitals and lower-case of both roman and italic.) Ornamentation of any kind is permissible. Six proofs to be submitted, printed in black and orange on any kind of paper, the size of which must be four and a quarter (4¼) by six (6) inches. Contestants can enter as many times as they desire. All entries must be made by January 1, 1915, and they should be sent addressed to Catalog Cover Contest Editor, THE AMERICAN PRINTER, 25 City Hall Place, New York.

The Awards

The following prizes will be awarded to those entries which in the opinion of the judges are the best typographical arrangements of effective and attractive catalog covers.

First place: Twenty dollars in gold.
Second place: Ten dollars in gold.
Third place: Five dollars in gold.
Fourth place: Three dollars, subscription.
Fifth place: Three dollars, subscription.
Sixth place: Three dollars, subscription.
Seventh place: Three dollars, subscription.
Eighth place: Three dollars, subscription.
Ninth place: Three dollars, subscription.
Tenth place: Three dollars, subscription.
Eleventh place: Three dollars, subscription.
Twelfth place: Three dollars, subscription.
Thirteenth place: Three dollars, subscription.

Each of the ten three-dollar awards will be a year's subscription to THE AMERICAN PRINTER.

A sample of ink in a SAVINK can FREE

IT used to be merely a question of buying good ink. Now the thing to do is to buy good ink in the most economical way.

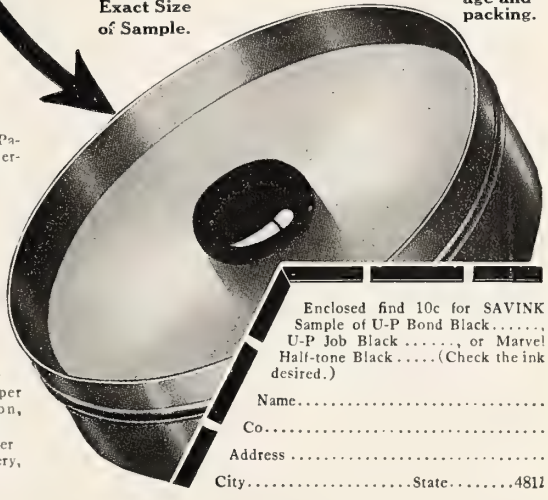
Ullman-Philpott
Inks THAT PRINT

are dependable. They are mixed to meet the demands of the pressman. They are packed in the most economical package—the SAVINK CAN. Note the convenience and cleanliness of the SAVINK CAN—the can that gives you just the amount of ink you want. If the SAVINK Way is better, you want to know it. Find out at our expense. Read the column at the right and learn how.

The Ullman-Philpott Co.
(Established 1881.)
4811 Lexington Ave.,
Cleveland, Ohio.

Enclose 10c. only to cover cost of postage and packing.

Exact Size of Sample.



Branch Distributors:

The Tri-State Paper Co., Cumberland, Md.

R. D. Wilson & Sons, Clarksburg, W. Va.

Wright, Barrett & Stilwell, St. Paul, Minn.

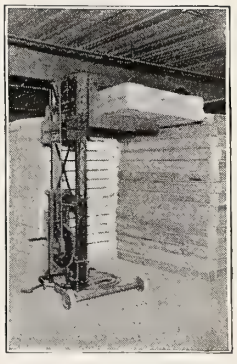
C. I. Johnson Mfg. Co., St. Paul, Minn.

Wahpeton Paper Co., Wahpeton, N. D.

Mercantile Paper Co., Montgomery, Ala.

Enclosed find 10c for SAVINK Sample of U-P Bond Black....., U-P Job Black ....., or Marvel Half-tone Black .....(Check the ink desired.)

Name.....
Co.....
Address .....
City.....State.....4811



Revolvator

REG. U. S. PAT. OFF.

¶ For the rapid—safe—cheap handling of paper, either in cases, rolls, bales or bundles.

¶ The Revolvator will pile and unpile paper cheaper, better, quicker than any other method.

Send for Bulletin I-30, "The Revolvator in the Paper Trade."

N. Y. Revolving Portable Elevator Co.
351 Garfield Ave., JERSEY CITY, N. J

Dealers You Ought to Know

This Directory is in the interest of Printers' Supply Houses, Paper-Dealers, Engravers, Electrotypers, Lithographers, Linotype and Monotype Composition, Motor Power and Secondhand Machinery, etc., and represents Near-by Dealers not usually advertisers.

Your Near-by Dealers Can Serve You Quickly.

Subscribers will find this Directory a great convenience in placing orders with near-by dealers. Should any article be desired not herein advertised, The Inland Printer will be pleased to furnish special information or advise manufacturers of such requirements.

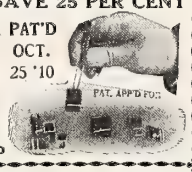
ILLINOIS

GLOBE TYPE FOUNDRY

Don't Buy Solid Quads
ECONOMY QUADS
SAVE 25 PER CENT

In Weight
In Time
In Labor
In Trouble

PAT'D OCT. 25 '10



Always INSIST on your Dealer supplying ECONOMY QUADS
SAMPLE FREE
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Designers, Electrotypers
Engravers, Stereotypers
100-116 N. Fifth Avenue Chicago
C. S. Partridge, President
Phones: Main 197, 198, 199. Auto. 31-757, 31-758

American Printers' Roller Company
314-318 W. GRAND AVE., CHICAGO
Phones: Automatic 36-215 Superior 4100

American Quality Rollers
Make-Ready Paste
Flexible Glues

Illinois Electrotype Co.
Electrotypers Nickeltypers
Designers Engravers
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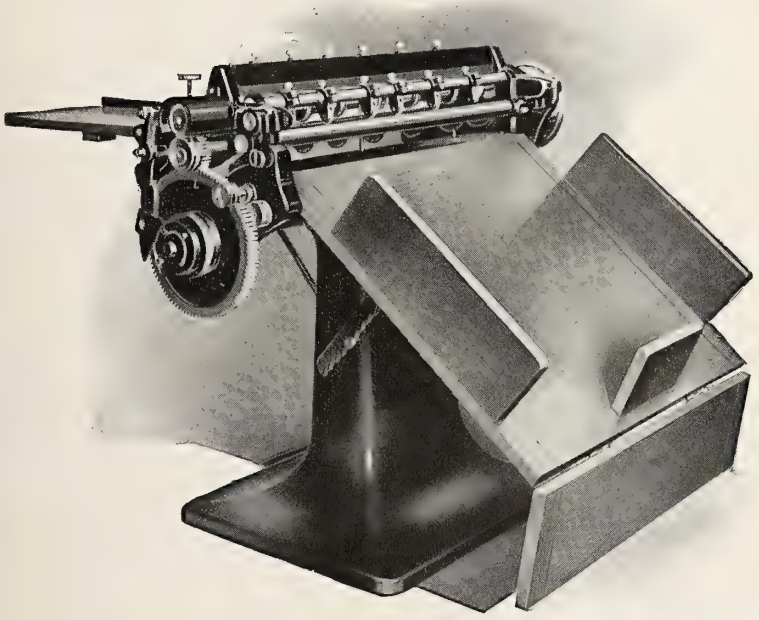
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The only Mechanical Embossing Process in existence is broadly protected by United States Patent No. 1,084,742, and the only practical operative Machine ever made by anybody for handling embossed work without dies is our "Automatic Thermo-Embossing Machine," basically covered by United States Serial Application No. 813,142 and United States Serial Application No. 813,143, all of which patent rights are owned by this corporation.

No process ever developed, other than that of this Company, is in any degree capable of producing an embossed effect without dies. The makers of another process, misnamed to induce the idea among the trade that it will actually emboss, know that it is wholly incapable of embossing, and only by employing a process which strictly infringes on our above named Patent, could would-be competitors even produce samples to interest the trade. All printers can satisfy themselves of the absolute truth of these declarations by examining such old United States Patents as those to Crump, No. 644,281 and No. 644,282, which all distinctly specify that they provide a "PROCESS FOR VARNISHING PRINTS," not embossing, for the ample reason that fifteen years ago when these inventions were made, the mechanical art of embossing had not been discovered. This art was discovered and its inventions all developed by this corporation's corps of chemists and engineers, all of whose patents we now control, and we are therefore the only firm who can and will legally protect its Licensees in the use of the Art of Mechanically Embossing without Dies. Several companies have successively tried out this old Crump Print Varnishing Process, and have all gone out of business or abandoned it, among them being the American Lithograph Company, who rejected it thirteen years ago.

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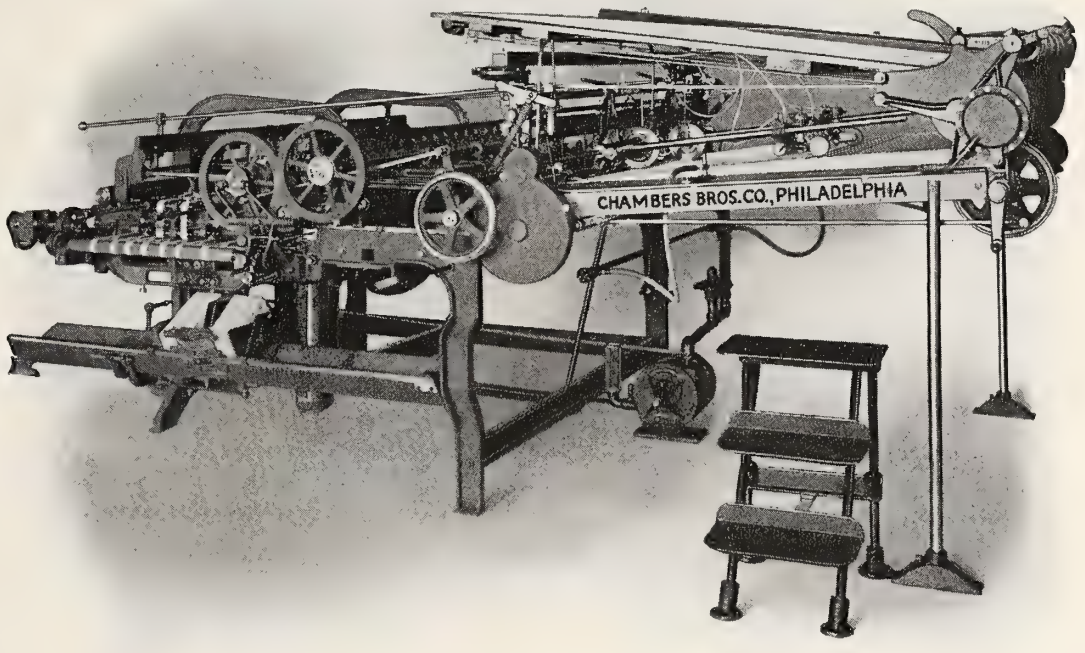
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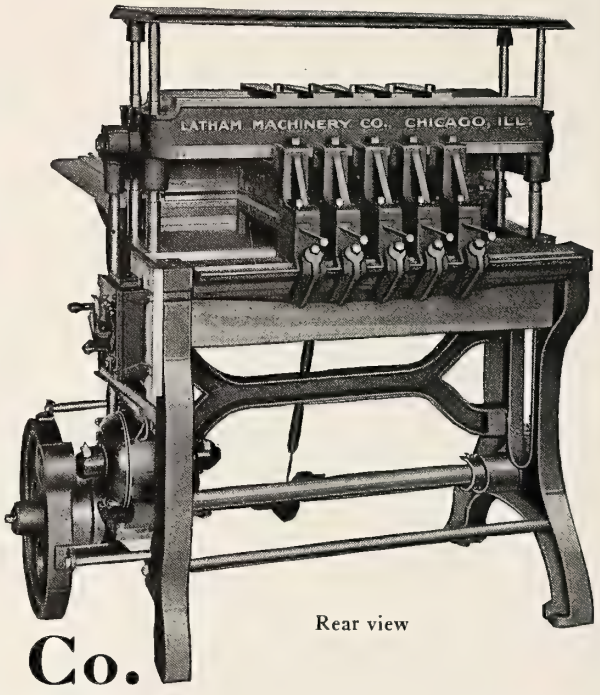
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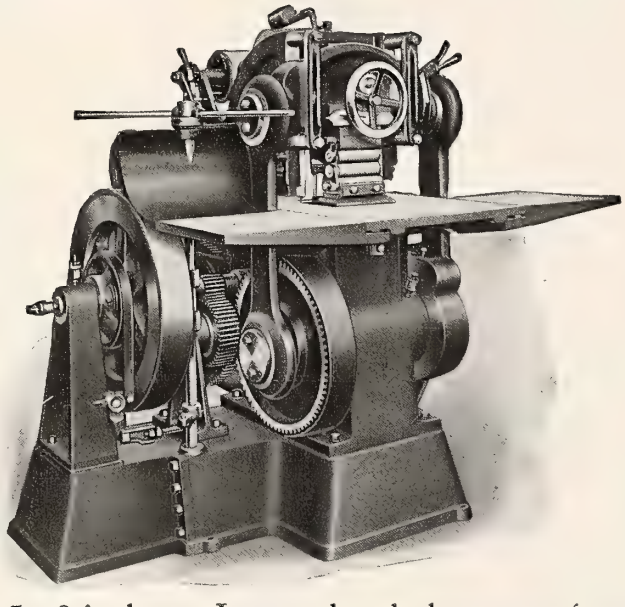
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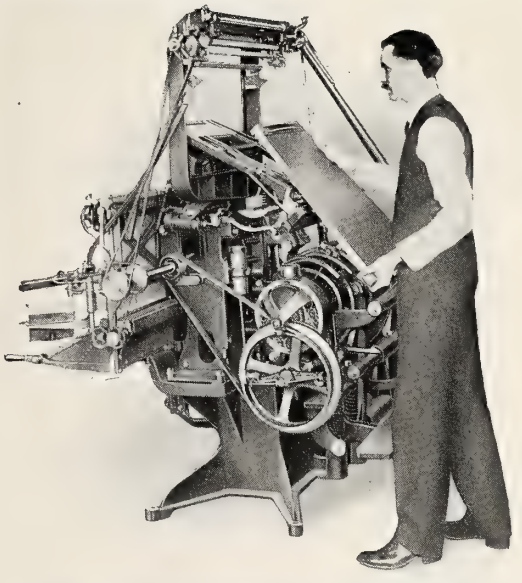
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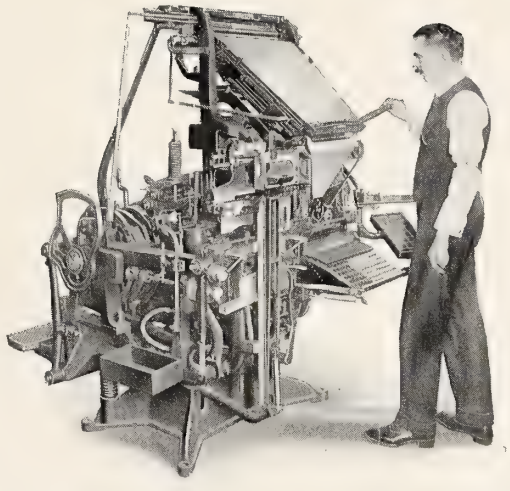
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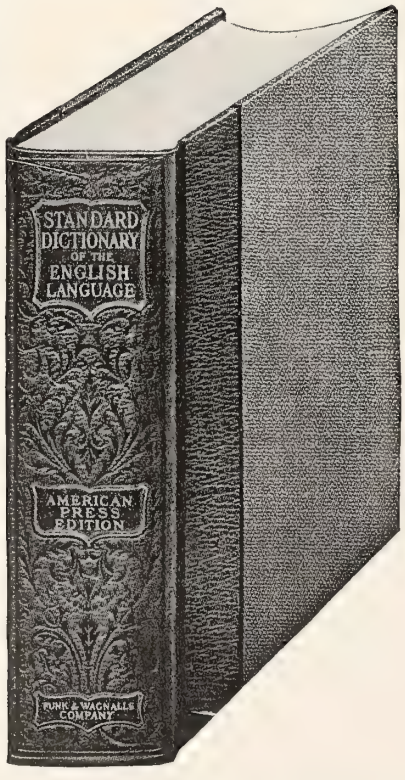
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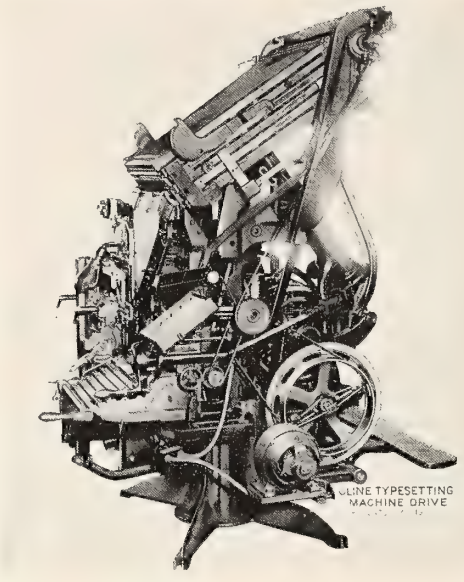
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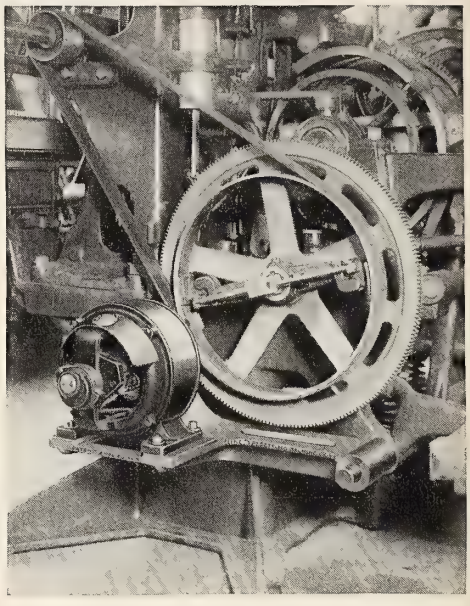
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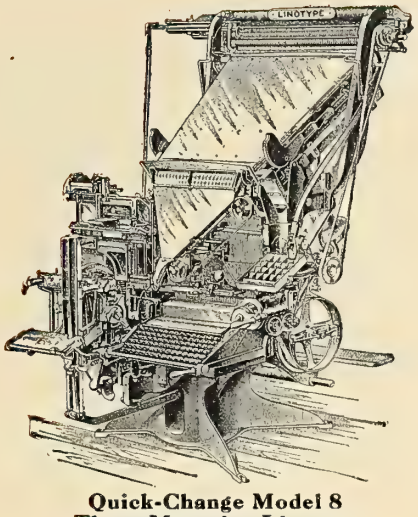
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S. C. TOOF & COMPANY
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HAVANA — National Paper & Type Co.
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PORTO ALEGRE (Brazil) — Edwards, Cooper & Co.
SANTIAGO (Chile) — Enrique Davis
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SOUTHERN EUROPE, AFRICA, AND THE FAR EAST: Linotype and Machinery, Limited, London, England

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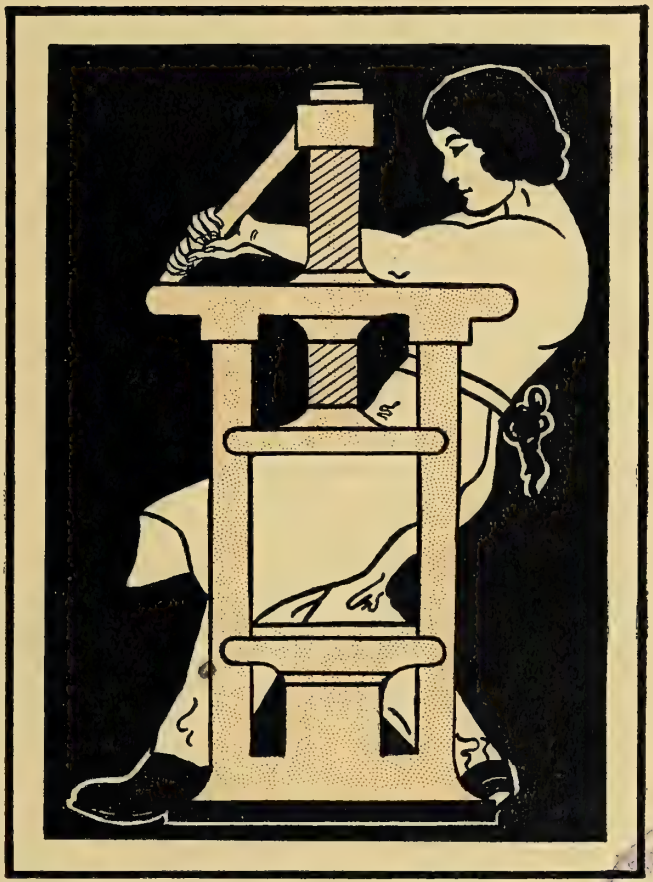
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The Inland Printer



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NOVEMBER, 1914

VOL. 54 NO. 2

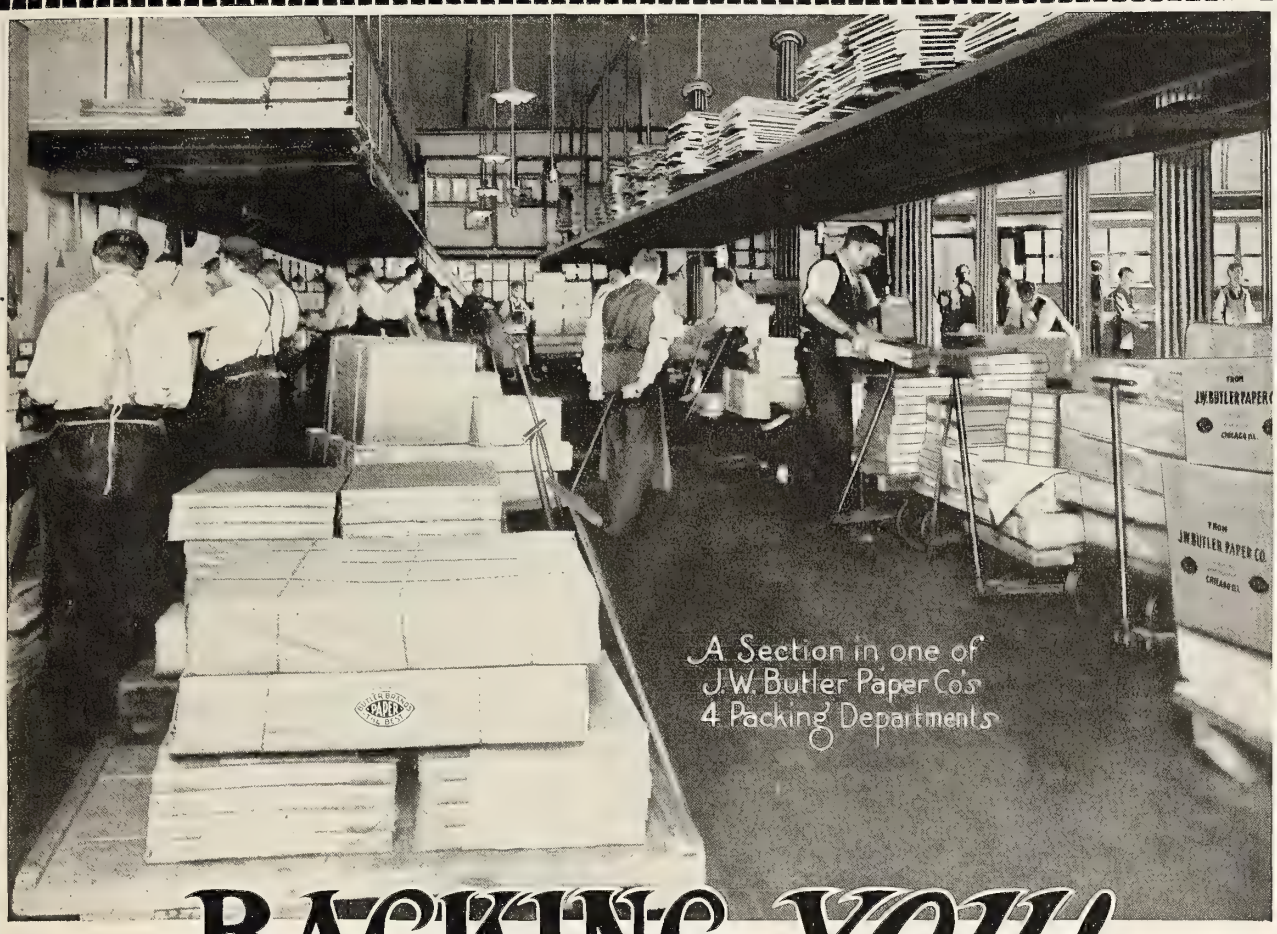
H.E. Ostmark

The Ink Manufacturers of this country
Are already confronted with
A serious curtailment of supplies,
And the future may bring
A complete stoppage of many
Necessary materials and ingredients.
Under these circumstances
Our main efforts are directed
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But we shall always be glad,
If it should be within our power,
To meet all emergencies,
Whether or not you have been purchasing
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Chicago
Philadelphia
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Sierra Paper Co. . . . . Los Angeles, Cal.
Central Michigan Paper Co., Grand Rapids, Mich.
Mutual Paper Co. . . . . Seattle, Wash.
Commercial Paper Co. . . . . New York City
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ESTABLISHED 1844

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
First Avenue and Ross Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
1306-1308 Patterson Avenue

MILWAUKEE
133-135 Michigan Street

MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

COLUMBUS
307 Mt. Vernon Avenue

LASTING SATISFACTION

is guaranteed the purchaser of Hamilton Steel Bindery Tables. Here is a Bindery Table that will not rough up after you use it for awhile; will virtually go through fire and water and be just as good when it comes out as when you bought it. With these Bindery Tables you can put your glue pot on the top without any fear of burning a hole through it. If there is glue stuck to the surface from padding, all that is necessary is to scrape and scrub the top, and it will be just as smooth and good as ever. These Bindery Tables are rigid and will stay that way, and are impervious to all the materials used about them.

The tops of these Bindery Tables are made of the finest furniture steel with a patent stretcher leveled finish. The steel is ⅛ of an inch in thickness. The legs of the table are made of heavy hot rolled angles and channels, as are also the cross pieces and braces.

The Table is finished in a pleasing olive green enamel.

Sizes and prices are as follows:—

No. 785—36 x 72 inches, shipping weight 300 lbs., $22.50
No. 786—36 x 96 inches, shipping weight 375 lbs., 27.50
No. 787—36 x 114 inches, shipping weight 475 lbs., 32.50

Standard Height of Tables, 32 Inches. Other Heights Will Be Furnished Upon Order

All Tables are shipped knocked down to insure the lowest possible freight rate.

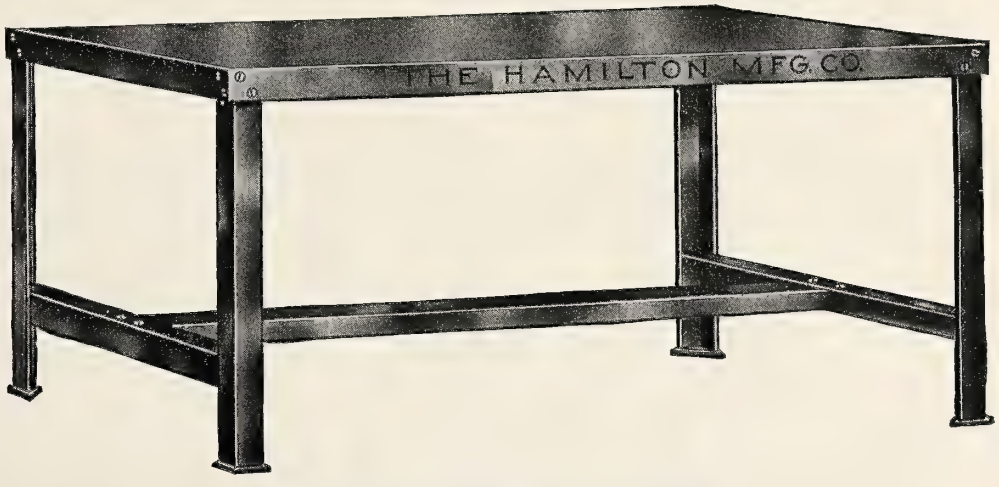


Illustration of No. 785 Table, 36 x 72 inches.

Order one of these tables to-day and try it out in your bindery. We predict you will not be satisfied until your bindery is completely equipped with them.

THE HAMILTON MANUFACTURING CO.

Main Offices and Factories, TWO RIVERS, WIS. Eastern Office and Warehouse, RAHWAY, N. J.

HAMILTON GOODS ARE CARRIED IN STOCK AND SOLD BY ALL PROMINENT TYPEFOUNDERS AND DEALERS EVERYWHERE

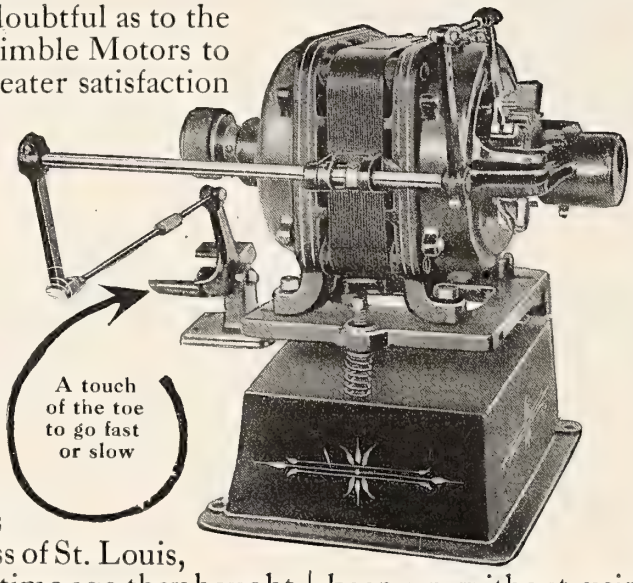
A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer

Ask the Wahl Printing & Binding Co.

They KIMBLEIZED Their Plant and Are Well Pleased that They Did

A Complete Equipment The Wahl Printing & Binding Co., Niagara Falls, N. Y., have installed nine Kimble Alternating-Current Motors, ranging from a ⅓ h.-p. motor to run a 10x15 press to a 1½ h.-p. motor to run a cylinder press.

Write to Mr. Wahl If you are doubtful as to the ability of Kimble Motors to give you greater satisfaction and to save you money, write to Mr. Wahl. Ask him. Or if you are ever at Niagara Falls for a honeymoon or any other reason, drop in and Mr. Wahl will be glad to show you through his plant and let you see the Kimble Motors on the job.



Perfect Drive for the Job Press Then here's the Art Press of St. Louis, Mo. Some time ago they bought a ¼ h.-p. friction drive Kimble Alternating Motor. Now they write to our St. Louis representatives as follows:

"It is absolutely perfect as a job-press drive and remarkably economical of power. The motor has given us absolutely no trouble and is as near 'fool proof' as a machine can be built."

From Olyphant, Pa., comes another letter, written by Jones Bros., proprietors of the Olyphant Gazette. They say:

"We have two of your motors on job presses and are highly pleased with them."

Wide Range of Speeds with Fine Gradations Very Important And so the letters come in from Kimble users, all pleased, all saving money in operating costs. One of the chief reasons that make Kimble Alternating-Current Printing Press Motors so efficient is the wide range of speeds and the fine speed gradations.

You know that there is no use setting a definite speed at which to run your presses. To print cards and envelopes at 1,000 impressions per hour would be absurdly slow. On the other hand, to print ribbons at 2,500 I. P. H. is even more absurd, because it is far too fast.

The Right Speed for Every Job The right speed is the speed which best suits the conditions of each particular job. The quality of work desired, the sheet, grade of paper, human element of speed—all must be considered. When the speed is right there is just sufficient time for the pressman to put in the new sheet and remove the last one. The pressman can then keep up without using the "throw-off" and the production will be greater and the spoilage less than at a higher or lower speed.

Increase Press Efficiency Kimble Alternating Current Motors give exactly the speed for any job. In this way they increase the efficiency of each press at least 20% over ordinary alternating-current motor drive and about 35% over line-shaft drive.

Lower Operating Cost In addition they are the only alternating-current motors that reduce current consumption in proportion to speed reduction. In current saving alone they pay 5% monthly on their cost. Everything considered, they pay 10% monthly dividends on their costs and pay for themselves inside a year. After that the savings are all "velvet" for you.

You should *Kimbleize* your shop for your profits' sake. Write for our Red Motor Catalog.

KIMBLE MOTORS

Kimble Electric Co.

The Printing Press Motor Specialists

635 North Western Ave., Chicago, Ill.

KIMBLE MOTORS

A Course In Salesmanship *for the* Printer's Salesman

Offered Without Cost or Obligation

The printer has many problems, such as those of cost finding, shop practice, and equipment, in which we can be of little or no help to him. But in the great problem of marketing his product on the best basis, which, of course, involves a good, living profit, we hope and believe we can render some assistance that will be really valuable.

We have prepared a Course in Salesmanship which will appear in twelve monthly parts. The following three paragraphs taken from the opening pages of Part One will give you some idea of the scope of the Course:

> "These lessons are not written for the young man about to enter the selling field, but rather for those who have had more or less practical experience on the road or in the city.
>
> "We shall aim to demonstrate what may be called the scientific or fundamental principles of salesmanship, as against those haphazard, home-made methods that may be so successful for some and so useless for others.
>
> "They have said that salesmen are born, and not made. There is almost no foundation of truth in this idea. Men have made a success of selling who never received special training, but it was because they possessed sufficient ambition, grit and determination to have succeeded in almost any line of endeavor. Had such men enjoyed the advantages of a training along the scientific side of salesmanship, they could have gone farther along, or accomplished what they did with less effort and with greater surety."

These lessons will be supplemented with bulletins discussing in an informal way certain phases of Direct Advertising, Business Letter Writing, and similar subjects, all designed to help the printing salesman talk over these important questions with his customers and prospects.

We believe that this is the most important step ever taken by any manufacturing house selling to the printing trade, and we predict that it will mark a new era in the work of co-operation between printer and manufacturer.

We want every printing salesman to enroll his name for this Course. It carries no obligation whatever. Send us your name and address at once, as the first edition is limited. Other editions will be printed, of course, but it may mean some delay to you. It is merely necessary to give your name, your concern, and the address you wish us to use in mailing the material.

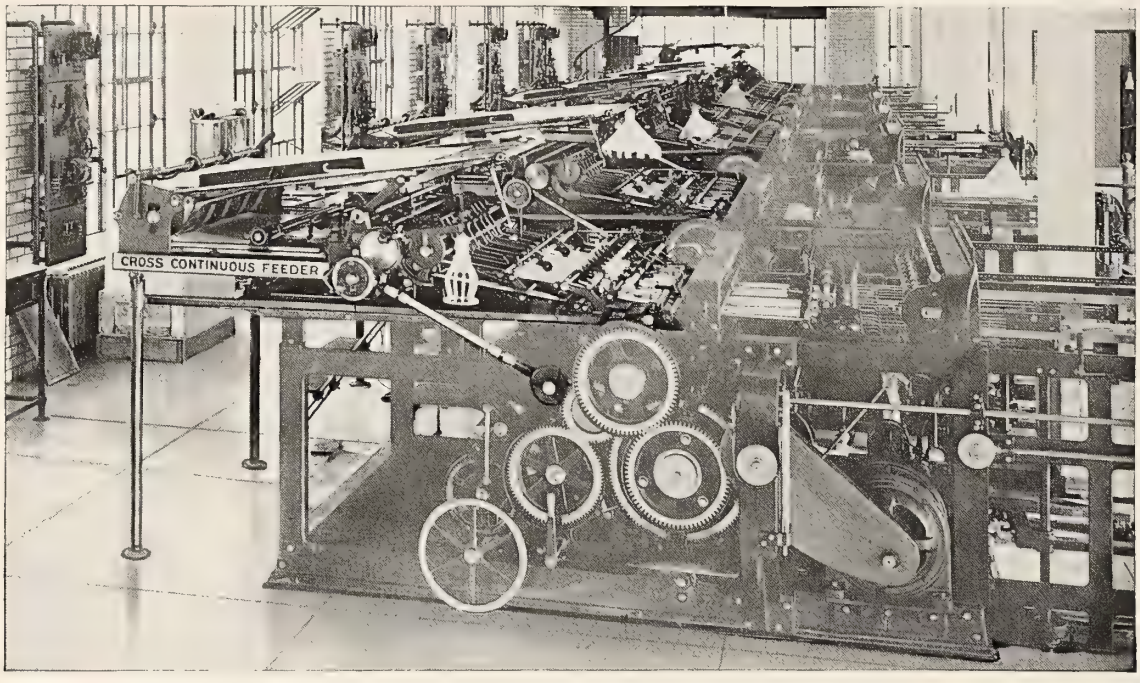
Hampshire Paper Company

We are the only Papermakers in the World making Bond Paper Exclusively

SOUTH HADLEY FALLS, MASSACHUSETTS

A CROSS CONTINUOUS FEEDER

PAYS FOR ITSELF IN 15 MONTHS IF KEPT BUSY 80% OF THE TIME!



BATTERY OF CROSS FEEDERS ATTACHED TO SHEET FEED ROTARY PRESSES

No man can be assured of the maximum quality or quantity of profit in his press room, until he has investigated the records of efficiency and economy established by Cross Continuous Feeders in every important city throughout the world.

These records, covering output, operating and maintenance, are not public, but will be produced by us for you to examine in as many cases as you wish.

PHONE OR WRITE OUR NEAREST OFFICE

DEXTER FOLDER COMPANY

NEW YORK

FOLDERS, CROSS CONTINUOUS FEEDERS, RE-LOADING FEEDERS, INSERTING, COVERING AND WIRE STITCHING MACHINES AND CUTTERS

BOSTON DALLAS PHILADELPHIA TORONTO DETROIT ATLANTA CHICAGO SAN FRANCISCO

Southern India Tint

Egg Shell Book

Use Something Different for Holiday Printing

You have been using white coated papers all the year—now for Holiday announcements, merchandise circulars and booklets, illustrated by line drawings, use this antique finish, India Tint Book.

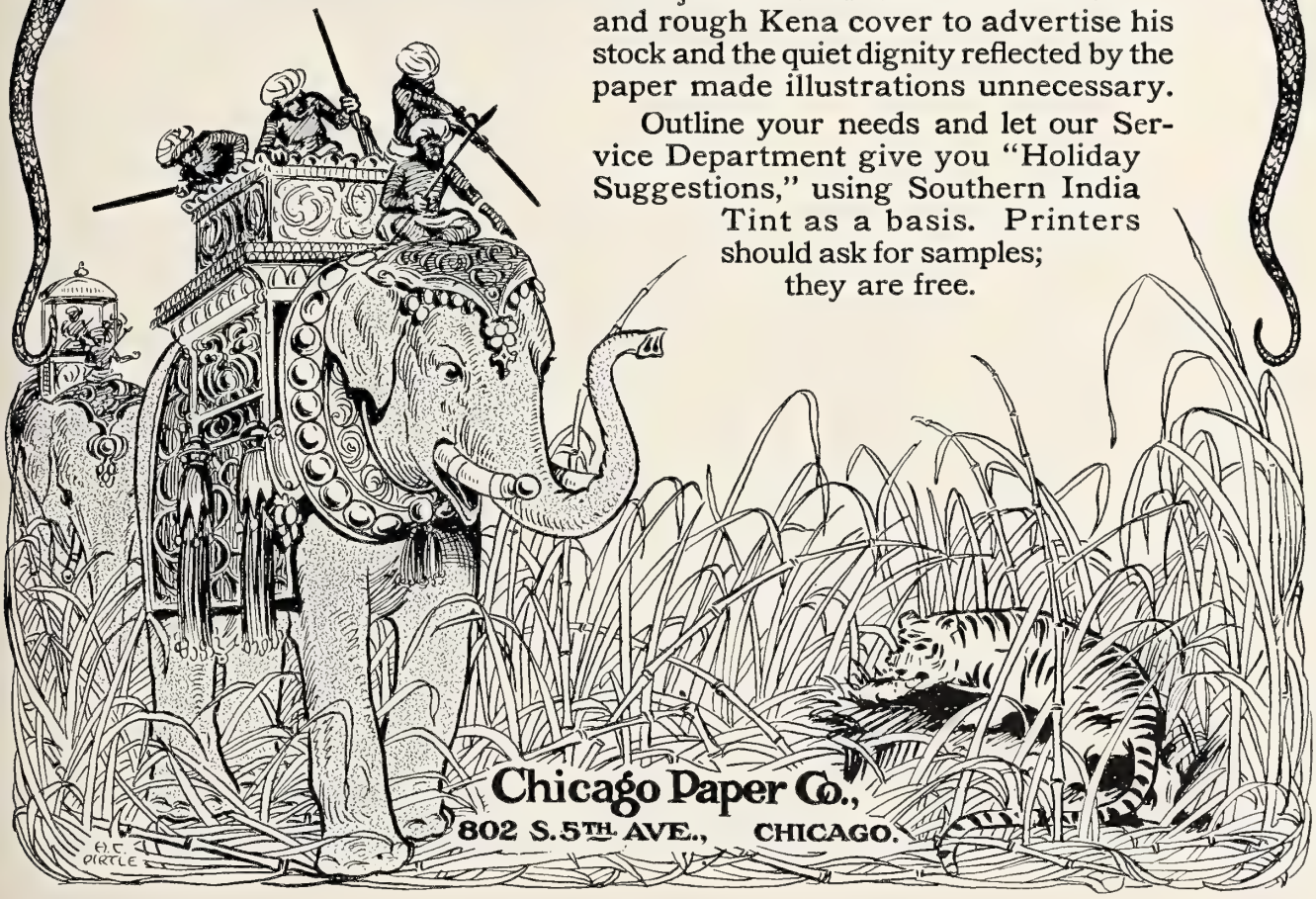
Southern India Tint is restful for the eyes and the warm tint partakes of the atmosphere of the land of the Hindoos. Your customers will be glad to have you recommend a paper they have not used before.

Beautiful Combinations Appropriate for Any Business

can be secured by using Southern India Tint for the body stock and Cadet cover, tan or chocolate, or rough Kena brown or India Tint; with the text, illustrations and cover-designs printed in browns or greens.

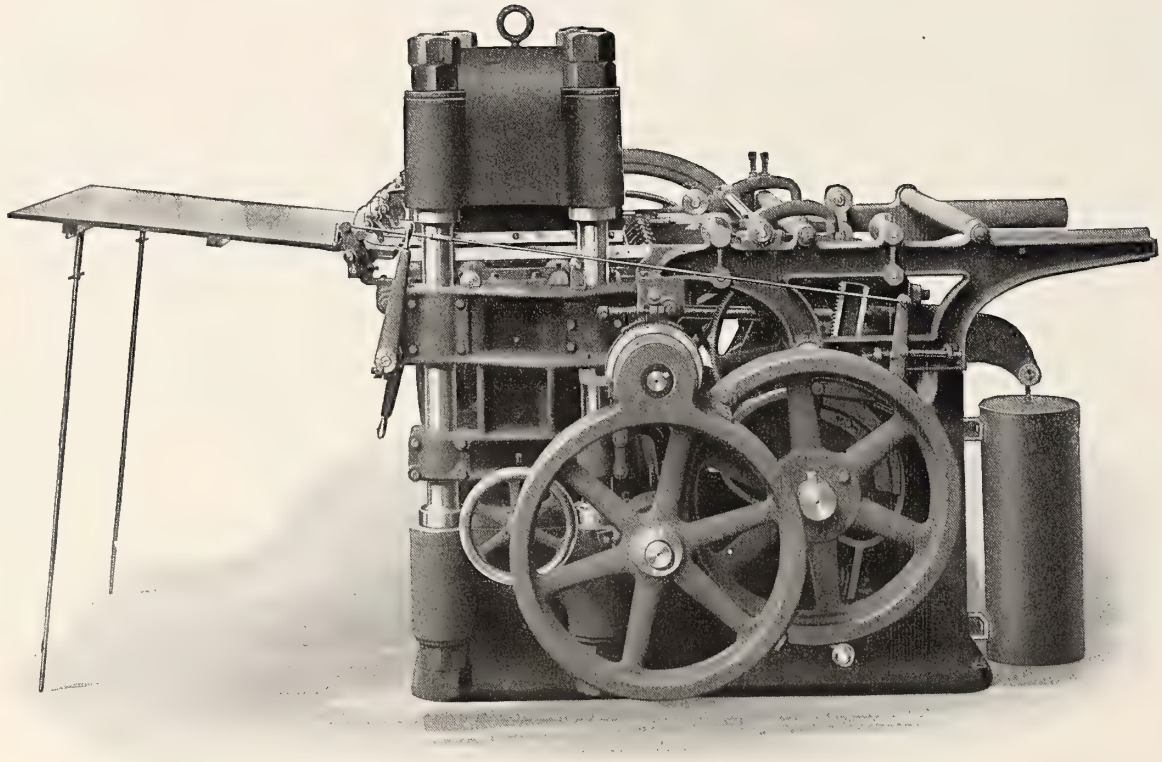
A jeweler used Southern India Tint and rough Kena cover to advertise his stock and the quiet dignity reflected by the paper made illustrations unnecessary.

Outline your needs and let our Service Department give you "Holiday Suggestions," using Southern India Tint as a basis. Printers should ask for samples; they are free.



Chicago Paper Co.,
802 S. 5TH AVE., CHICAGO.

The Seybold
Four-Rod Embossing Machine
With Mechanical Feeding Device



Seybold Patents

Built in Four Sizes: 22 x 28, 26 x 33, 28 x 38 and 32 x 42 inches

Specially equipped for highest-class embossing on large sheets of labels and postal cards, calendars, catalogue and book covers, paper novelties, paper boxes, etc.

The design is simple and the mechanism powerful.

Guaranteed to give ABSOLUTELY PERFECT REGISTER at a high rate of speed.

It is in a class by itself, and when seen in action is its own strongest argument.

LET US SEND FULL PARTICULARS

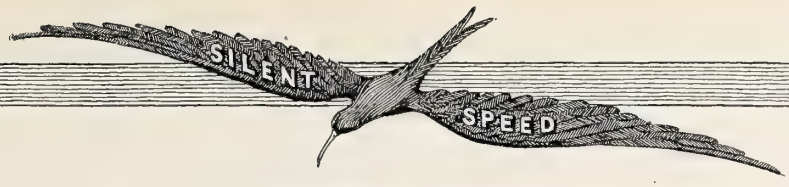
THE SEYBOLD MACHINE COMPANY

Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper-Mills, Paper-Houses, Paper-Box Makers, etc.

Embracing — Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

Home Office and Factory, DAYTON, OHIO, U. S. A.

BRANCHES: New York, 151 W. 26th Street; Chicago, 112-114 W. Harrison Street, New Rand-McNally Bldg.
AGENCIES: J. H. Schroeter & Bro., Atlanta, Ga.; J. L. Morrison Co., Toronto, Ont.; Toronto Type Foundry Co., Ltd., Winnipeg, Man.; Keystone Type Foundry of California, 638 Mission St., San Francisco, Cal.
The Barnhart Type Foundry Co., 1102 Commerce St., Dallas, Tex.



TO HELP YOU TO

Choose Intelligently

¶The Autopress is built in six sizes and styles all designed to produce the great bulk of commercial printing at very low costs, yet maintaining a high standard as to quality of output.

¶We build six models to meet the varying needs of our customers and below we endeavor to give the information you need to choose the model best meriting your further investigation.

WE build the fast Autopresses with Automatic feeder for printers who have many long runs.

However, we provide all these presses with semi-automatic feed for use on short runs or on blotting paper or very rough cover stock, in order that the Autopress may be of universal utility and not be idle between long runs.

The largest size of sheet taken by each model of the Autopress is as follows:

Model A,	11 x 17, Price	$1750
Model B,	12 x 17, "	2150
Model C,	13 x 19, "	2500
Model CC,	14 x 20, "	2750

Without going into confusing detail, the Model A is the original Autopress with many minor improvements and refinements suggested by the long use of that sturdy little model by hundreds of printers. It has a reliable automatic feeder which is to-day running successfully in hundreds of printing offices.

The Models B, C and CC have our new, improved automatic feeder, our new, crosswise ink distribution, with Unit Ink control, spiral gears on the bed and cylinder and many lesser refinements over the Model A.

The Model B has an improved and more positive sheet control from the time sheet leaves grippers till it is deposited in jogger. On the Models C and CC the sheets are carried to the jogger by a special form of delivery which grips the sheet positively before it is released by the press grippers.

Then we build the "Baby Cylinder" for those printers who have almost altogether short runs and who are not therefore warranted in paying the higher price of a press having an automatic feeder.

The sizes and prices of "The Baby" are:

10 x 15 sheet, . . .	$975
11 x 17 sheet, . . .	$1250

Write us for more complete information regarding the Model you deem best suited to your needs, or tell us fully the character of your work and we will advise with you as to the best selection to make.

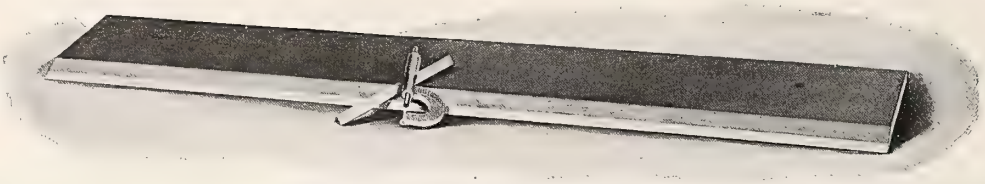
THE AUTOPRESS COMPANY

95 Madison Avenue, New York City

BRANCH OFFICES:

CHICAGO, 431 South Dearborn Street
BOSTON, 176 Federal Street
ST. LOUIS, 313 Fullerton Building
PHILADELPHIA, 1011 Chestnut Street
SAN FRANCISCO, Phelan Building

ESTABLISHED 1830



"COES" MICRO-GROUND

TRADE-MARK REG. U. S. PAT. OFFICE.

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

LORING COES & CO., Inc.
DEPARTMENT COES WRENCH CO.
WORCESTER, MASSACHUSETTS.

NEW YORK OFFICE—W. E. ROBBINS, 29 Murray Street
Phone, 6866 Barclay

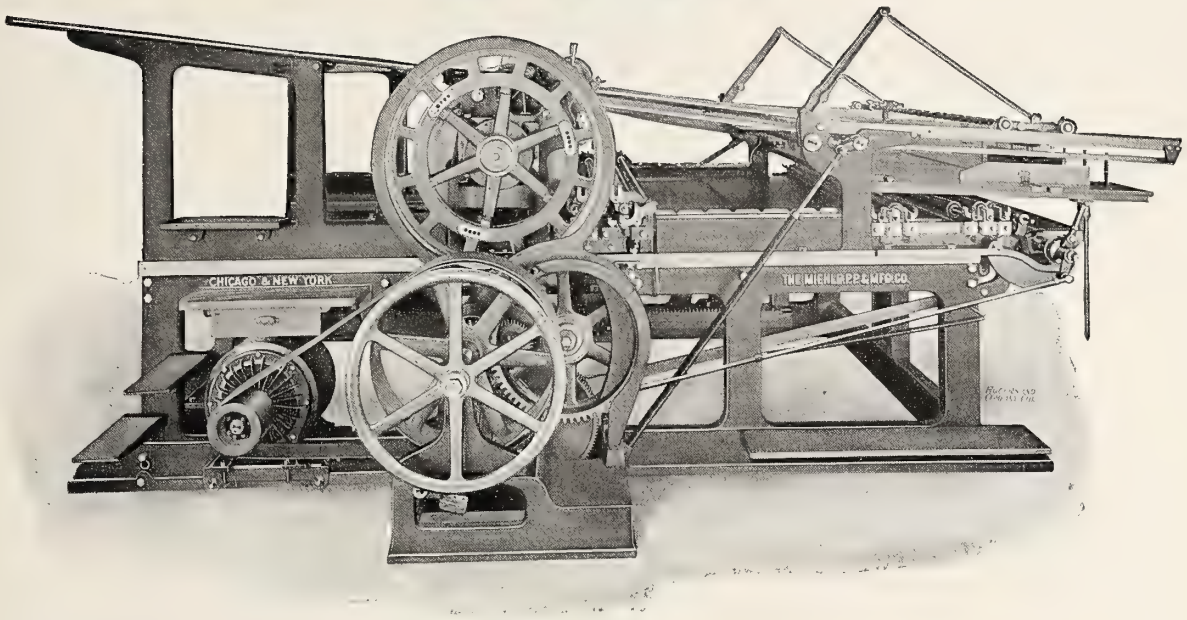
TORONTO TYPE FOUNDRY COMPANY, Toronto, Montreal, Winnipeg, Calgary and Regina
Sole Agents for Canada

COES RECORDS

First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, *any kind*	since 1830

COES is Always Best!

The Miehle



More than 9,000 Miehle Presses are in operation, distributed over every civilized country in the world, and every year repeat orders for Miehles are placed by more than 300 customers who have previously purchased them.

These facts show substantial recognition of the sterling qualities of "The Miehle" by experienced printers everywhere and are worthy of careful consideration by prospective buyers.

Miehle Printing Press & Manufacturing Company

Manufacturers of "The Miehle" and "The Hodgman" Two-Revolution Presses

Factories: Chicago, Illinois, and Taunton, Massachusetts
Principal Office: Fourteenth and Robey Streets, Chicago

SALES OFFICES IN THE UNITED STATES

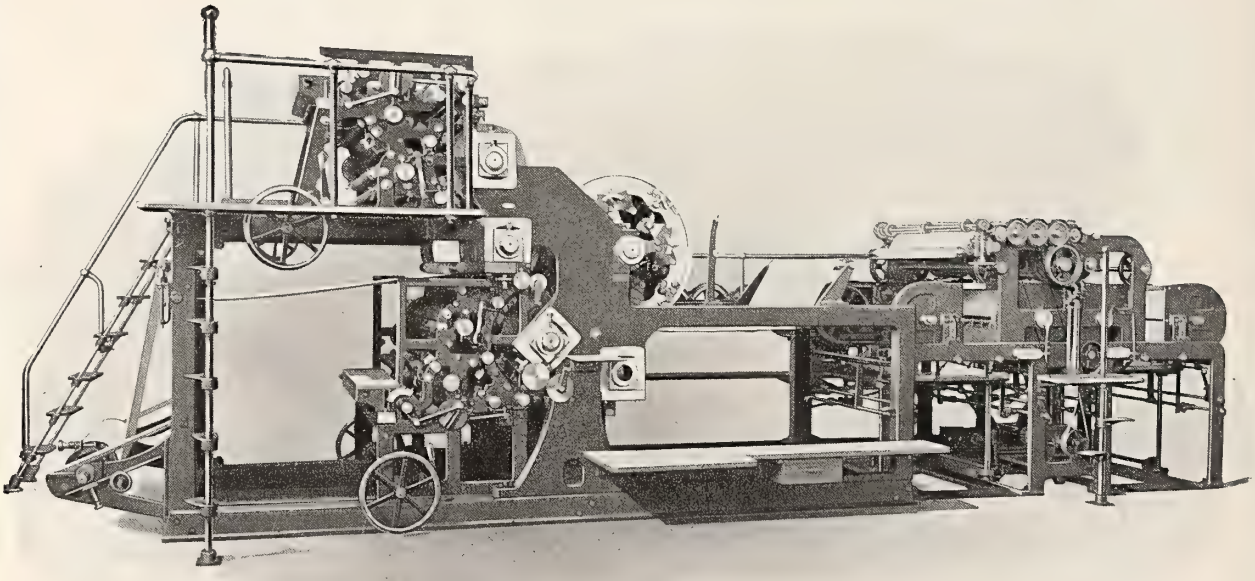
Chicago . . . . 1218 Monadnock Block	Portland, Oregon . . 506 Manchester Building
New York, N. Y. . . . . 38 Park Row	San Francisco, California . 401 Williams Building
Dallas, Texas . . . . 411 Juanita Building	Atlanta, Georgia . Dodson Printers Supply Company
Boston, Massachusetts . . 176 Federal Street	Philadelphia, Pa. . Commonwealth Trust Building

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Co., Ltd., Toronto, Canada

COTTRELL ROTARY PRESSES

for

Mail Order Catalogues
Fashion Bulletins
Magazine Sections
Illustrated Supplements
Fine Periodicals, Etc.



Above illustration shows one of the many styles of Cottrell Rotary Presses, all adapted to the production of high-grade printing at low cost.

Presses built to print in one or two colors on each side of the web, and delivering in flat sheets or folded into signatures as desired.

If you have long runs of fine printing, send for samples of work done on Cottrell rotaries—and let's get together for a heart-to-heart talk. May be we can add heavily to your profits—have done that for others.

C. B. COTTRELL & SONS CO.

WORKS, WESTERLY, R. I.

25 MADISON SQUARE, NORTH
NEW YORK

343 SOUTH DEARBORN STREET
CHICAGO



Peerless Black

Makes the Finest Half-tone, Letterpress and Litho Inks

Especially valuable for making easy flowing inks that run smoothly down the fountain onto the rollers, producing a perfectly clear black impression.

Peerless Black makes the best half-tone ink for use on presses running at high speed.

THE PEERLESS CARBON BLACK CO.
PITTSBURGH, U.S.A.

BINNEY & SMITH CO. – Sole Selling Agents
81-83 FULTON STREET. NEW YORK CITY.

BRANCH OFFICES IN EUROPE
63 FARRINGDON STREET, LONDON, E.C.
KAUFMANNSHAUS 179 HAMBURG.
90 RUE AMELOT, PARIS

HUMANA

10x15 (THE GUARANTEED AUTOMATIC FEED FOR PLATEN PRESSES) **12x18**

The "HUMANA" is the ONLY automatic machine, or press, that will feed PAPER and CARDBOARD (all weights and surfaces), ENVELOPES (made up and blanks), TAGS, BLOTTERS, PAMPHLETS, FLAT BAGS, BOX CARTONS, INDEX CARDS, etc., etc.

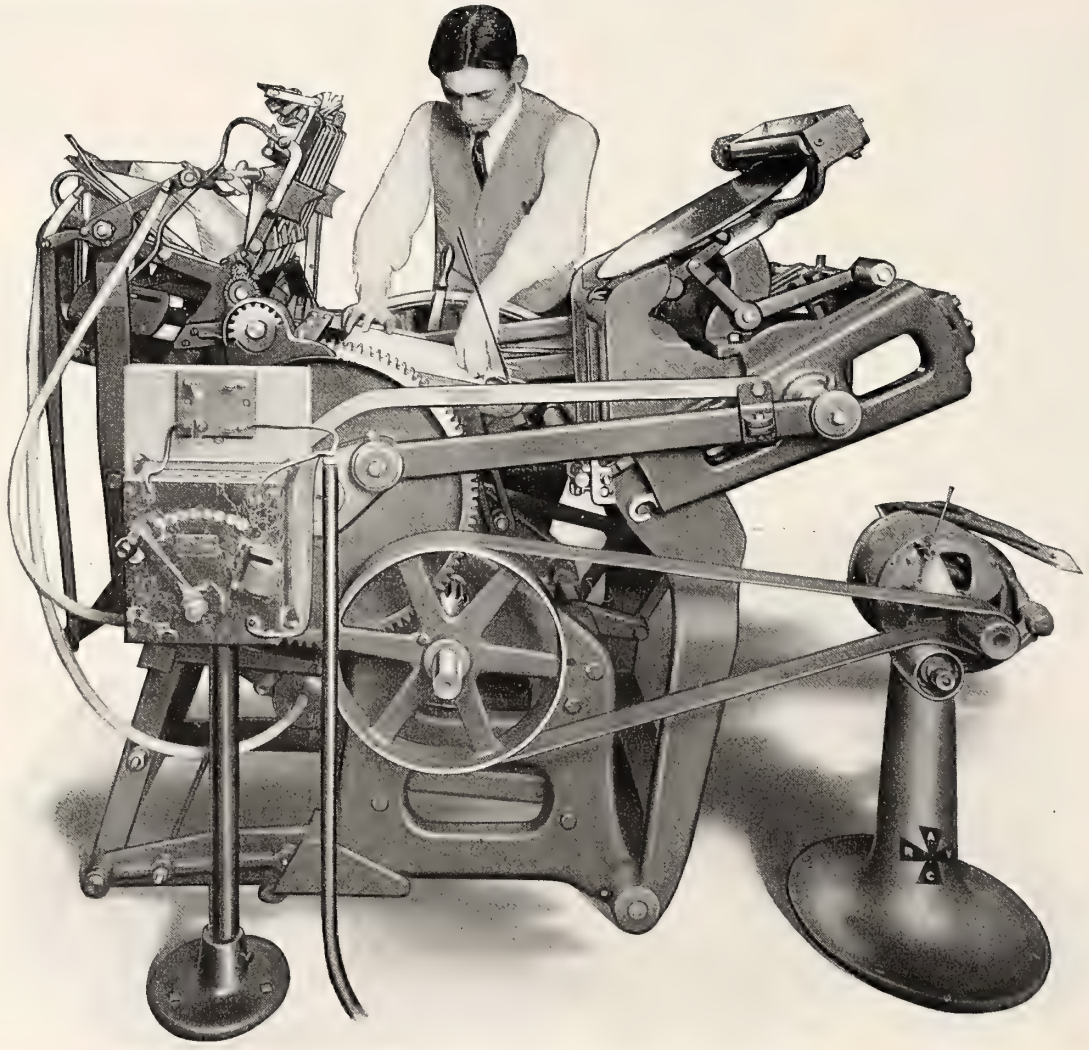
We absolutely GUARANTEE a HAIR-LINE REGISTER and a MINIMUM SPOILAGE on all jobs.

TWO "HUMANAS" can easily be operated by ONE BOY, and will produce MORE WORK, and at LESS COST, than any OTHER automatic flat-bed press ever invented.

The "HUMANA" is GUARANTEED as to its parts and workmanship, and is extremely SIMPLE to adjust and operate.

Sold with a TRIAL and GUARANTEE!

CASH or DEFERRED PAYMENTS!



A platen press HUMANIZED (showing make-ready)

There is ABSOLUTELY no other automatic attachment, or automatic flat-bed press, that can feed 50 PER CENT of the range of work THAT THE "HUMANA" WILL FEED TO A HAIR-LINE REGISTER.

We have over THREE HUNDRED AND FIFTY testimonials. Send for them; also circulars and samples of work.

More than 550 HUMANAS sold and in actual operation. Two sizes, 10 x 15 and 12 x 18.

Manufactured and GUARANTEED by **HUMANA COMPANY**

Office and Salesroom: Clinton and Beaver Streets Newark, N. J.

NEW YORK CHICAGO PHILADELPHIA ST. LOUIS BUFFALO BOSTON ATLANTA CINCINNATI

ENTIRELY NEW

WORK AND TURN
OR
"FLOP SHEET"
PAPER-FOLDING MACHINE

PATENTED

(ALL INFRINGEMENTS WILL BE PROSECUTED)

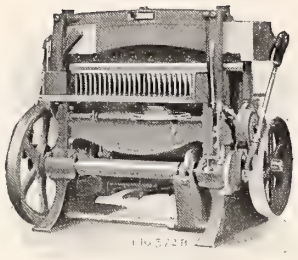
FOR BOOK,
CATALOG, AND PERIODICAL WORK

BROWN FOLDING MACHINE CO.

ERIE, PENNSYLVANIA

CHICAGO: 343 S. Dearborn Street — NEW YORK CITY: 38 Park Row
ATLANTA, GA.: J. H. Schroeter & Bro. — DALLAS, TEX.: 1102 Commerce Street
TORONTO, CAN.: 114 Adelaide, W.

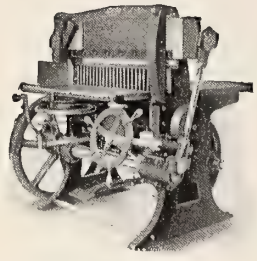
OSWEGO



Oswego Auto

"Whether it be a collar button or a locomotive, a battleship or a tin whistle (*or a paper-cutting machine*), an invention never leaps out of the Jovian head of the inventor a perfect mechanical Minerva. Its fruition is the process of years of patient work and large expenditure."

—*The Outlook, Nov. 22, 1913*



Oswego Semi-Auto

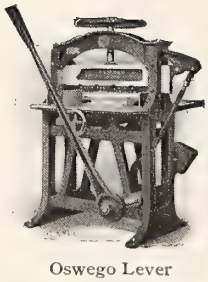
The Bell Telephone, exhibited first in 1877, is still being perfected.
Howe's Sewing Machine ten years after the first patent was granted was unmarketable.
The Mergenthaler Linotype took years to perfect.
It took ten years to produce the four-color press for magazine covers.

Over Forty Years of Hard, Persistent Effort Have Been Taken to Develop the New Oswego Auto Rapid-Production Cutting Machines and to Determine in Actual Service Their Valuable Labor-Saving and Cost-Saving Points.

The results are now your advantage if you write

OSWEGO MACHINE WORKS

NIEL GRAY, JR., Proprietor.

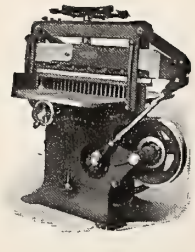


Oswego Lever

OSWEGO, N. Y., U. S. A.

Cutting Machines Exclusively

Ninety Sizes and Styles, 16-Inch to 84-Inch
For Paper, Board, Cloth, Foil, Leather, Celluloid, Etc.



Oswego Power

LET NOT ANOTHER DAY

go by without posting yourself thoroughly about the most versatile Web Press ever built for printers having long runs of presswork. This machine will not only print any job you may have on hand, but any other work that you may obtain in future.

The SCOTT ALL-SIZE ROTARY PRESS

is the ideal machine for you to install, BECAUSE it cuts off and prints any length of sheet, and any width of sheet is printed up to the width of the press between bearers, according to the size of press, up to fifty, sixty or seventy inches.

Our Latest Improved Machine

prints one or two colors on each side of the sheet. It is especially adapted for mail order catalogues and work of a similar description.

The Quantity and the Quality of Work

this machine will do will surprise you. It has proven a money-maker wherever installed and it would prove a money-maker for you.

Send for further information

WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

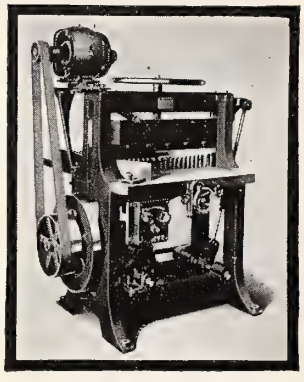
Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

NEW YORK, 1 Madison Avenue CHICAGO Monadnock Block

Chandler & Price

Three Styles—all C. & P. Quality—from the large size New Series Power Cutter to the smallest Bench Cutter you get C. & P. quality—the result of years of experience in the building of printing equipment. Accuracy, strength, ease of operation, rapidity and safety are the big qualities built into these C. & P. Cutters.

Power

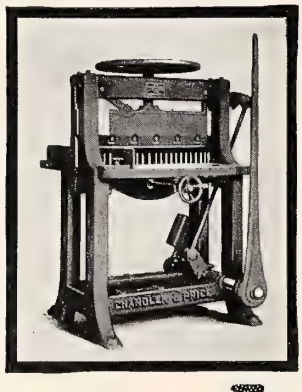


The C. & P. Hand Clamp Power Cutter is a thoroughly practical and reliable power cutter at moderate price. Note the following important features:

A deep throat and ample table; encased power mechanism; worm and gear drive; a unique knife-control, with simple but positive action, provided with an unfailing safety catch. In addition to the many standard advantages of C. & P. Cutters, the Power Cutter has two new attachments: a motor bracket which saves the motor by getting it off the floor and out of the dirt, and putting it where it can be easily given necessary attention without inconvenience; a traveling band-gauge, consisting of a continuous steel band which gives greater accuracy and convenience.

The C. & P. Power Cutters are made in three sizes: 30″, 32″ and 34″, and are shipped set up ready for use.

Lever



A Lever Cutter designed for strong, easy and accurate operation. Strong because of its heavy side frames, top and bottom braces and extra heavy bed; easy to operate because of maximum leverage from an extra long lever, hung low on the machine, and perfect counter-balance between the knife bar and back weight; accurate because of the perfect fitting of parts and the sturdy clamping device.

The C. & P. Lever Cutters are made in four sizes: 23″, 26″, 30″ and 32″. The 30″ and 32″ sizes can be easily converted into power cutters at any time by simply adding power fixtures. This feature appeals especially to the printer who wishes to start with a lever cutter and later convert it into a power machine. They are frequently used as auxiliary cutters in large plants.

Bench



This is the new **C. & P. Bench Cutter.** It is a C. & P. product through and through, sturdy and strong and having every feature of the lever machine. It will take all sizes of paper used in the smaller shops; cuts a sheet 19″ wide and 24″ back of the knife.

Unusual ease of operation is given by the long handle, which gives greater leverage, and the knife bar, operated by a unique link motion which gives the greatest power at the beginning of the stroke when the knife hits the top of the paper. A full capacity cut can be made with ease and without undue strain on the machine.

This cutter is equipped with a quick-moving back-gauge screw not usually found on small cutters. Broad surface on clamp fingers prevent creasing of stock and eliminates waste. The knife movement is such that danger of dropping is eliminated. Ease of operation, accurate cutting, quick action and safety are combined in the C. & P. Bench Cutter.

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For sale by dealers in all important cities.

Toronto Type Foundry Co., Ltd. Canadian Agents Exclusive of British Columbia.

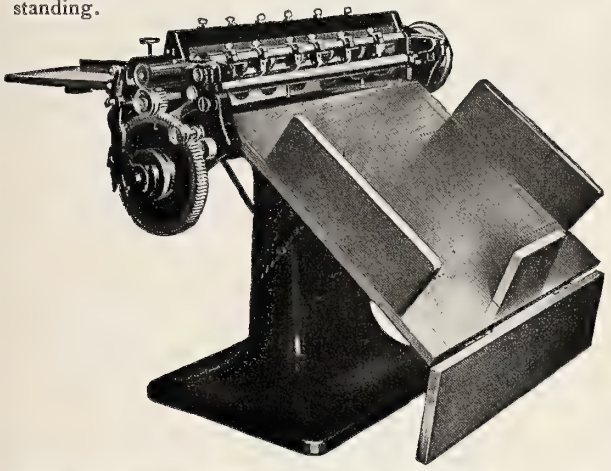
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The More You Know About

what our perforator will do, and the more you inquire of your neighbor who *has one*, the sooner you will become an *owner* of the famous

UNIVERSAL-PEERLESS ROTARY PERFORATOR

It has a successful and unapproached record of many years' standing.

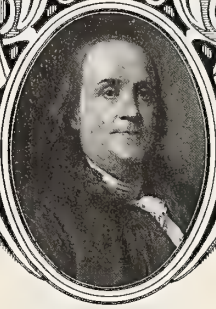


Hyphen-cut Perforation, Knife-cut Perforation, Slitting Heads, Loose-leaf Creasing Heads. Gang Scoring Heads for Booklet Covers. Straight Line of Perforation Guaranteed. Perfect Register. Three Sizes, 30 in., 36 in. and 42 in. wide.

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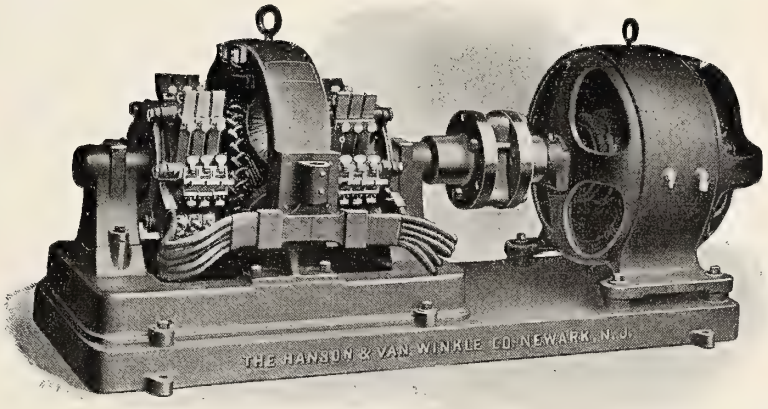
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"Phil, how do you turn out so much more work than you used to?" asked Mr. Roberts, the foreman.

"Don't blame it on me," said Phil. "It's these

Westinghouse Wicker-Type Electric Linotype Pots

"Since we've had them in I don't lose any time, that's all. I think the boss calls it ***efficiency.*** I don't have back squirts, spongy or cold slugs, because the heat is always just right. I don't have to monkey with the heater—the thermostat takes care of that. I don't have to skim the metal, and it stays uniform even if I let the pot run almost empty. I haven't had to call the machinist once.

"There's another thing, Mr. Roberts," Phil added. "Do you notice how much healthier we fellows are looking? The whole composing-room used to be full of fumes, but now we can keep the windows open. We feel a hundred per cent more like working nowadays, and and it is no wonder we are turning out so much work."

Mr. Roberts repeated all this to the boss, who said he knew it—that's why he put in the Westinghouse electric pots. It will pay you to know about them.

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Dennison QUALITY

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Whether the tags are a large or small item in your shop, you should remember that it costs just as much to print and sell a cheap tag as it does a good one and the profit is much smaller on the cheap tag.

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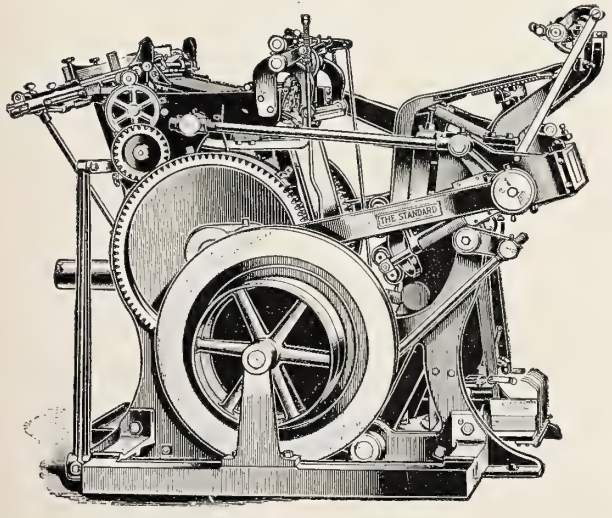
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Thus, in fifteen months, this $250 investment would be represented by a $1,750 machine, free and clear, in your plant, and you would have earned a large cash balance besides.

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Wood & Nathan Company

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which depends upon stamped records of time-of-day is a back number. It is at least 40 years behind the times.

The time-of-day a man starts a job must be subtracted from the time-of-day he stops before the records have any value for cost accounting or for pay-rolls, and then many mistakes are made in subtraction.

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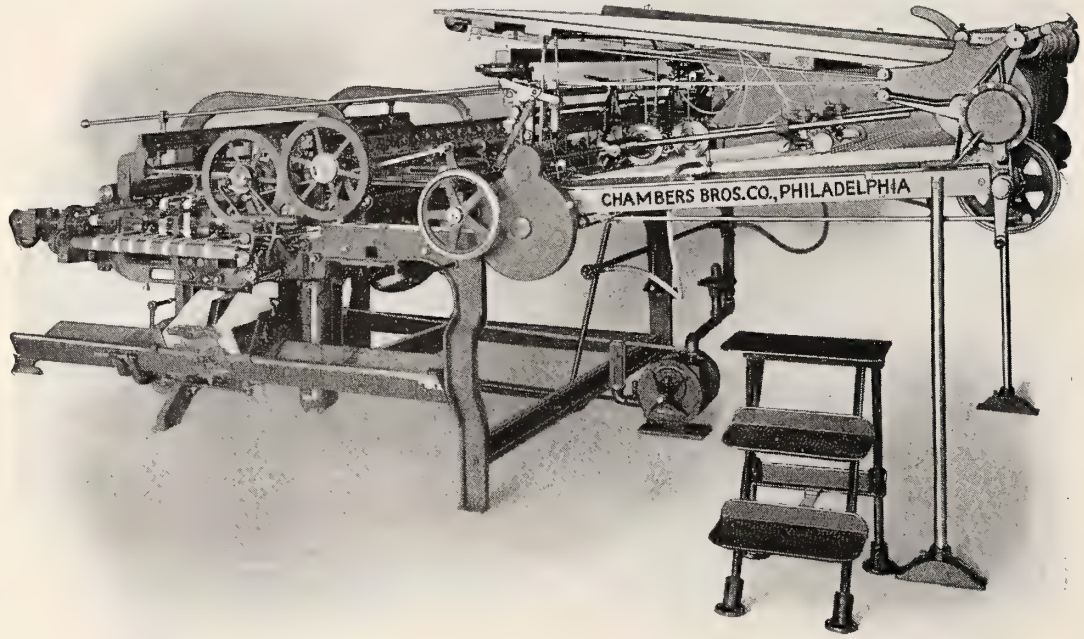
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Our booklet, "Accurate Cost Records," tells how the Calculagraph is used in hundreds of printing-plants. The booklet is free—ask for it.

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Double 16 Folder with King Continuous Feeder

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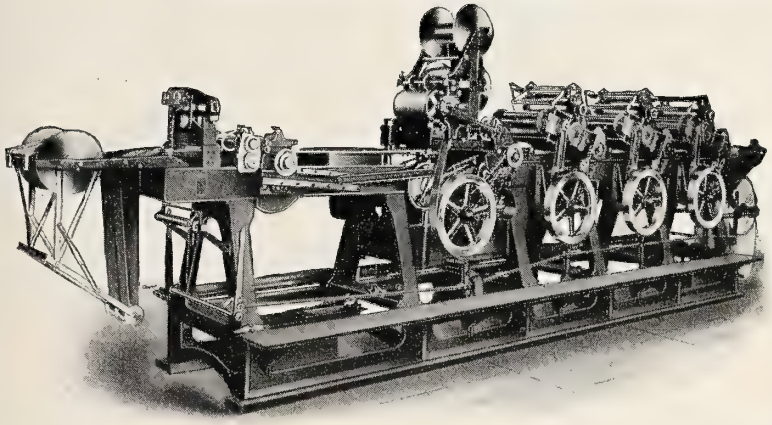
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FASTEST FLAT-BED PRESS ON THE MARKET



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¶ The New Era is a roll-fed, high-speed, flat-bed and platen press, *built* in *sections*. Assembled *as desired* to print *one* or *more* colors on *one* or *both* sides of the paper, cloth or cardboard; also slit, punch, perforate, cut, score, reinforce and eyelet tags, fold, etc., all in one passage through the press. Suitable for long or short runs. Just the machine for fine colorwork and specialties. Ask for literature and send us *to-day* samples of your multicolor or difficult operation work and let us show you how *economically* they can be produced on the New Era *Multi-Process* Press.

Built by **The Regina Company**

Manufacturers of High-Grade Specialties

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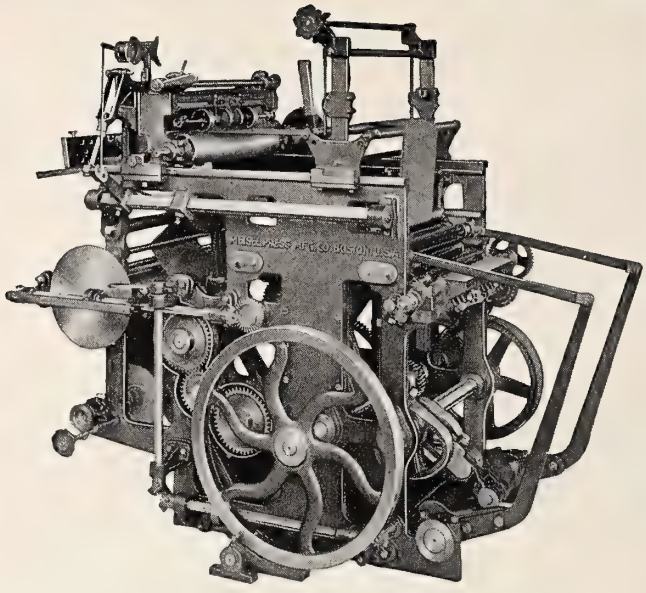
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Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.



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Write us principal requirements and output desired and we will send descriptive data for suitable machines and quote prices.

Escríbanos los requerimientos y cantidad de producción que Vd desea, y mandaremos noticia describiendo las máquinas correctos y precios de ellos.

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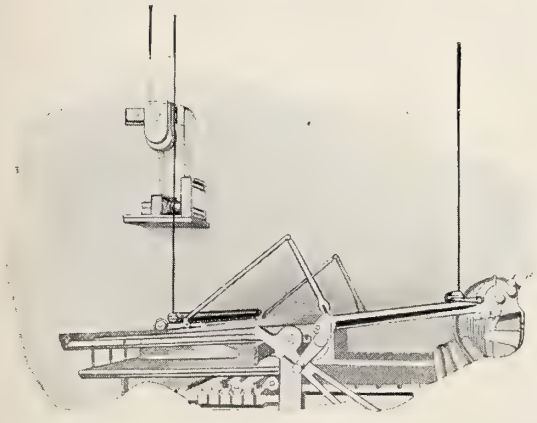
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creeps insidiously into paper stock and then trouble begins.

The pressman swears, the foreman frets, the boss complains, but the job is delayed and spoilage runs high, all because the press is not equipped with

THE CHAPMAN
Electric Neutralizer

The only certain protection against electricity in paper stock.

We also offer the
U. P. M. VACUUM BRONZER
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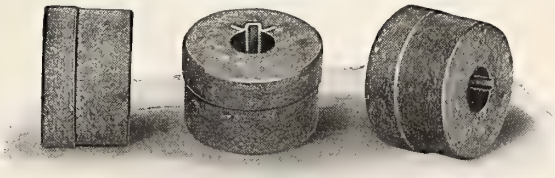
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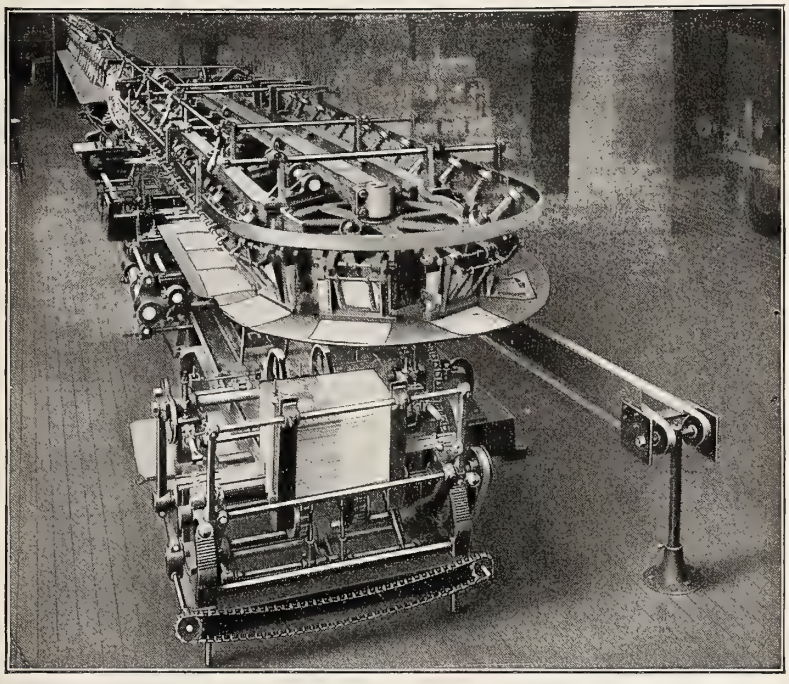
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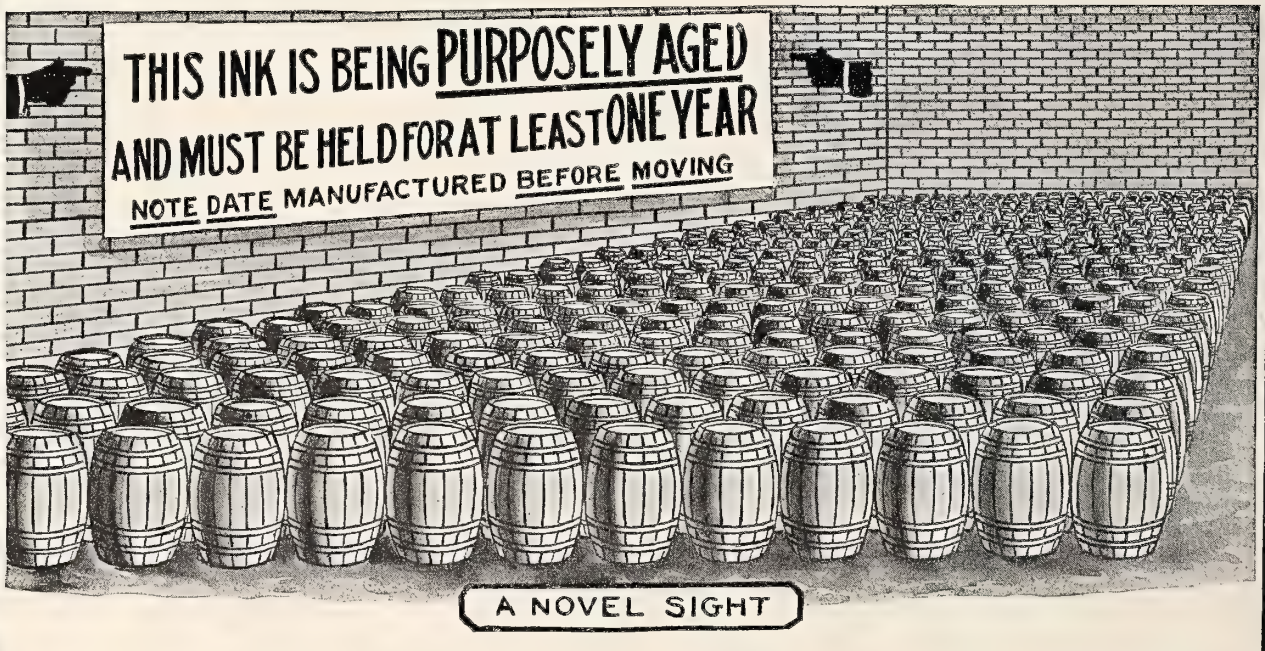
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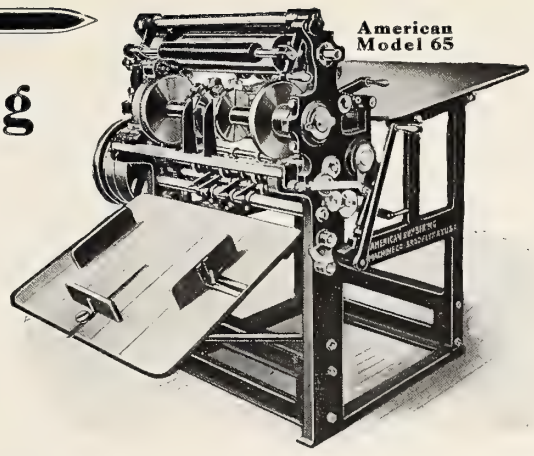
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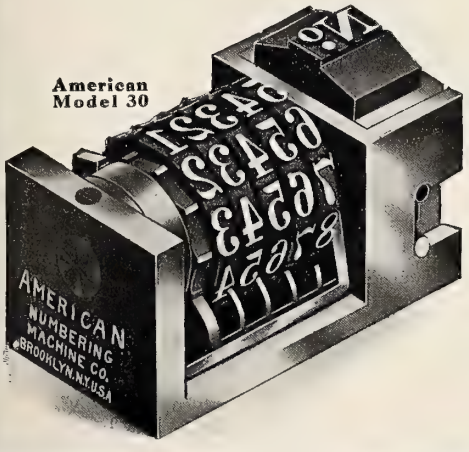
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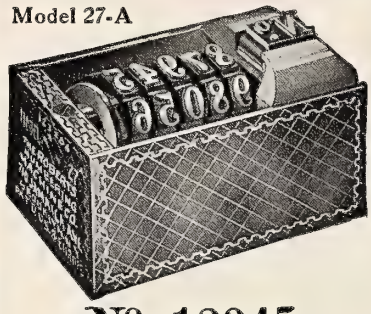
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Successor to THE BATES MACHINE CO.

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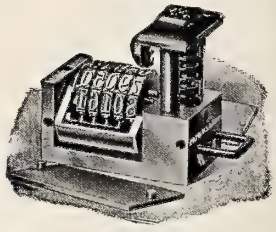
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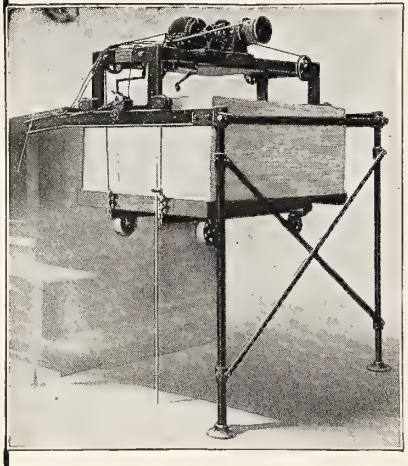


View showing parts detached for cleaning

—a 10% per day increase

in cylinder press output is only one of the many reasons why these firms are operating the

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Send for a copy and get our plan for installing a Lift to be paid for out of its own earnings

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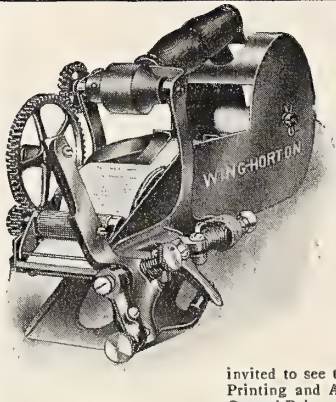
Printers can not fail to appreciate the immense saving obtained in every direction, as well as the infinitely greater satisfaction given to customers, when supplying labels made with

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We make these Non-curling Gummed Papers in every conceivable variety of quality of paper and gumming, and have agents distributing them in every large city in the country. *Write for Samples.*

Samuel Jones & Co.

WAVERLY PARK, N. J. Established in England 1811



Wing-Horton Mailers Give Satisfaction

The Curtis Publishing Co., Philadelphia, Pa., have used Horton and Wing-Horton Mailers ever since they were first put upon the market, some 18 years. Under date of Oct. 2, 1913, they ordered 12 additional No. 2 latest model mailers. Pretty good evidence of satisfactory performance.

If interested, write for descriptive literature, and prices; also you are invited to see the machines on exhibition, at National Printing and Allied Trades Exposition, New Grand Central Palace, New York City, April 18-25.

CHAUNCEY WING, Mfr. **Greenfield, Mass.**

Dinse, Page & Company

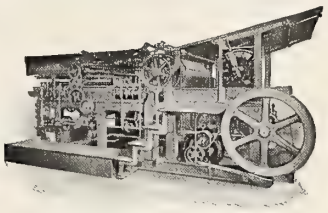
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Robbins & Myers Printing Press and Linotype Motors

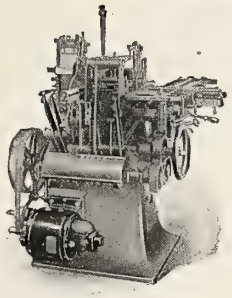
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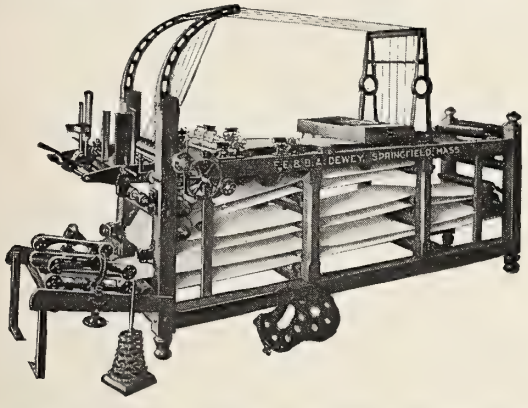


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THE ROBBINS & MYERS CO.
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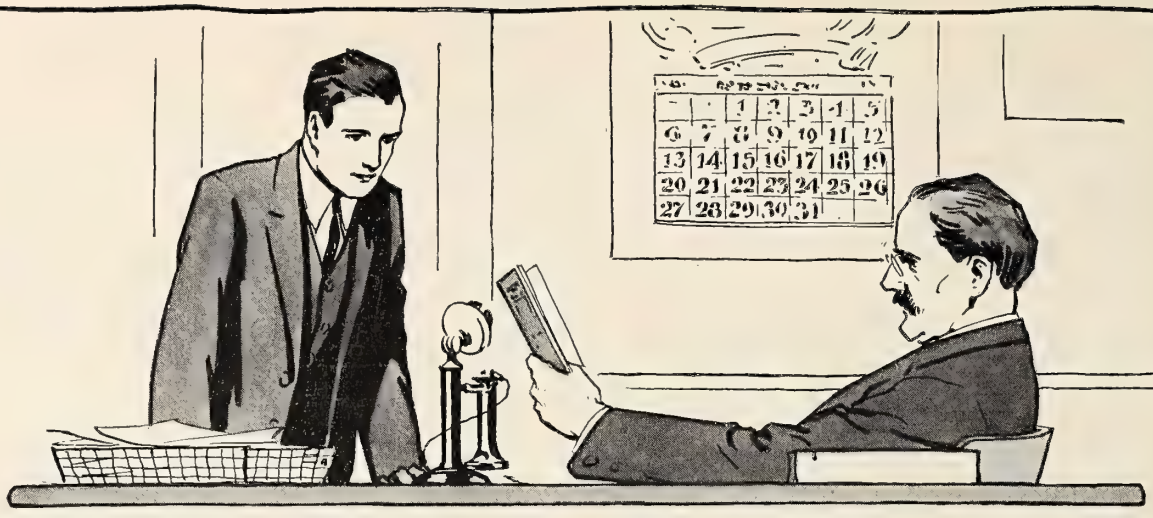
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produce "certainty results," lower pressroom costs, help the uncommercial "effects" high-class trade demands. Long experience and rigid standardization have made them quality standards for all high-class booklet and commercial work.

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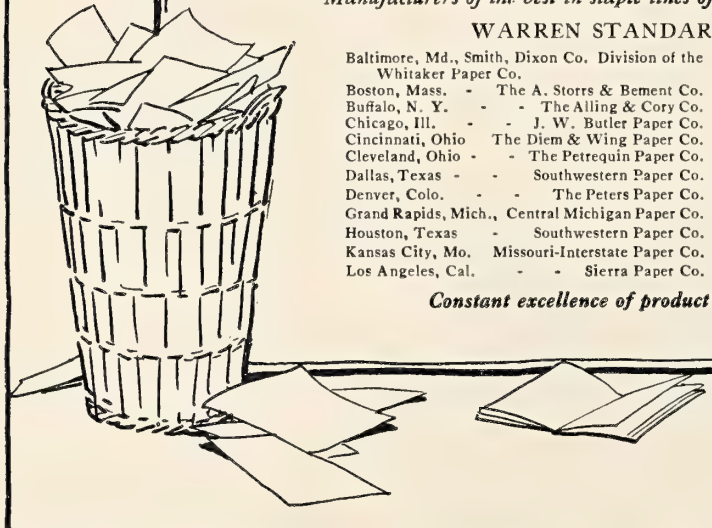
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HONOR

I have no need
of honors if
I maintain
mine own



JLF

Designed and lettered by
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and I. T. U. Course in Printing.

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Vol. 54 NOVEMBER, 1914 No. 2

The Annals of the Little Shop Around the Corner

By CONRAD D. BOLLINGER

IT was a dirty little shop, to begin with. Years ago the building had been painted a dirty yellow, and this was now half concealed by dirt and grime. Above the door was a sign—"Bumpus' Quick Print."

Bumpus was a printer of the old school. There was not a single type in the house that had been cast in the past twenty or twenty-five years. The ornament cases were full of little flowers and dingbats and logotype "and's," "the's," and "of's," and bits of artistically mutilated brass rule, remnants of a by-gone day, "when the typographic art was in its glory," as Bumpus frequently remarked to his friends.

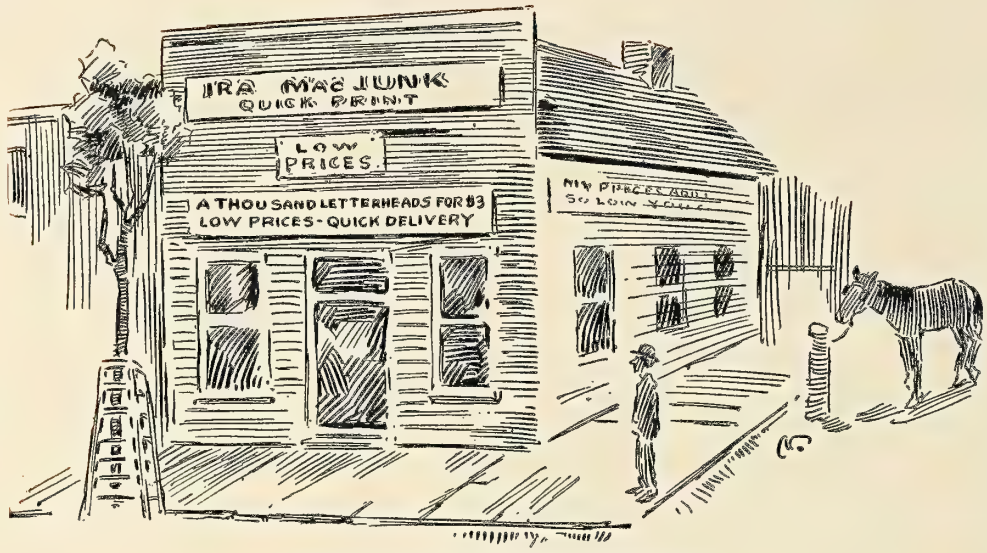
Bumpus was getting rather old himself by this time, and had a printer, Ira MacJunk, to attend to the mechanical end of the little business. A pressman and "little Mose" completed the pay-roll.

It was a dead little shop. Days on end would pass by without a job coming in. Bumpus was getting too old to hustle for work, and very little came his way. Bumpus managed, by charging as



Bumpus was a printer of the old school.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.



The shop had the aspect of a cheap dry-goods store.

much as his more prosperous competitors, to make a living out of the shop for the four of them, but it was a very meager living. There were times when he had to ask the customer to advance the money for the stock on a thousand letter-heads.

So one day, when Ira MacJunk offered to buy the old man out for four hundred dollars, a hundred down and twenty-five a month, the old man gladly sold.

"Now, see here, Mose," said MacJunk on the Monday morning when he took charge of the little shop, "this shop is a-goin' to wake up right now. I'm going out to get business, I am. Low prices and quick profits, that's my way. I ain't going to charge Ben Franklin Club prices, no siree, I ain't. This thing of buying a man's time for forty cents an hour and selling it for a dollar-twenty is all tommyrot. I'm going to save my customers money and make money myself. See if I don't."

It did become a lively little shop, too. MacJunk had the front of the place repainted in flaming red and white, covering every available square foot with such legends as "A thousand letter-heads for $3," "Low prices, quick delivery," "My prices are so low you can't get under them." The front of that shop had the general aspect of a fire-sale in a cheap dry-goods store.

Inside, the little presses were kept turning over most of the time. MacJunk was busy as a bee, and then some. "Just to think, I was ten dollars lower than any one else on that city job. How those fool printers do figure," he mused to himself. He found it was no trouble at all to get work at his prices. He figured composition at practically nothing.

"You see, I set up the jobs myself, and my pay comes out of the profit." He charged presswork at fifty cents an hour, and then said his money was made in the pressroom.

At the end of the second week, MacJunk was working long hours overtime. At the end of the third he had to put on an extra to help out. At the end of the fourth the bills began to come in. There was a pocketful of them.

MacJunk had done five hundred dollars' worth of business, mostly small jobs, and his profit amounted to a hundred and ten dollars, after paying wages, stock, etc. At least it looked like a hundred and ten dollars; but by the time you sliced off the rent, the payment on the plant, and the bill for the new type he had been forced to buy rather than lose some work for a particular customer, and the telephone bill, and the bill for light and power, and the sign-painter's little honorarium for redecorating the exterior of the MacJunk Quick Print, there was not enough left to pay MacJunk apprentice wages for his time. "Oh, well," he said, "overhead expense won't run so high next month, and business may even be a little better."

Business was better. He had to send out some of his presswork — at a dollar a thousand impressions, just to keep from losing some of his important customers. He worked night, day, and meal times. He hung out a sign "All night and day printer" and did his best to live up to it.

A deputation from the employing printers' organization came around to see him. "G'wan," said MacJunk, "can't you see I'm busy? Why, I've got the only busy shop in the city." This was true. The deputation turned sadly away.



He worked night, day, and meal times.

In the meantime MacJunk was noticing that some of his collections on the previous month's work were rather slow — it seemed so hard to catch some people at the opportune time. MacJunk's creditors, however, were untiring in their demands; his grocery-



"Can't you see I'm busy?"

man became insulting; his landlord was threatening. "Gee, if I just had time to keep after my debtors the way my creditors keep after me, I'd be all right," reflected MacJunk. That was just it — he didn't have time for anything any more, except work, and he didn't have time for some of that. His creditors, seeing this great rush of business, were unable to understand why he couldn't come across.

One day he was forced to ask the Brown Mercantile Company, his largest customer, whose account ran close to a hundred dollars, if they couldn't arrange to settle the account in the middle of the month, as he needed the money badly. They settled, but quit doing business with him, saying that it was contrary to their policy to be worried with settling accounts in the middle of the month.

At the end of the second month, MacJunk found that the only item of expense that was less than it had been the previous month was the painter's bill. Rent and payment on the plant were the same, of course; most of the other bills were higher, because more business means more expense. And then, too, he had to meet his deferred payments on his personal bills, groceries, house rent, etc. He figured that he came out even, inasmuch as he was able to settle everything. He had been forced to charge a little more for his work than he had the previous month, his "profits" had been larger, and he still had four dollars and eighty cents to live on for the coming thirty days.

The next day a big job came in, that promised a handsome profit. The stock would cost twenty dollars, and his line of credit was limited to just that at the paper house. He could take the job, get the stock on credit, and buy all the other stock he needed for the rest of the month with cash — his four dollars and eighty cents — or he could let the job go. He let it go.

About this time, too, he began to do a little figuring as to where he stood in the profit and loss column. After hard work for nine weeks, he had just four dollars and eighty cents to show for it. Furthermore, he had irreparably injured his credit. In desperation he looked up old man Bumpus.

"Say," he said, "you can have all I've paid on the plant, if you'll just take charge of her again and give me my old job back at twenty-two per."

Outgrowths of Letterpress

By GEORGE SHERMAN

No. 1.—Process Stamping and Embossing

A SERIES of articles under the general title, "Specialty Printing" appeared consecutively for ten months in THE INLAND PRINTER in 1905. These papers covered an investigation of new processes, methods and specially constructed machinery brought out up to that time in the development of ten great specialized industries — all outgrowths of letterpress printing.*

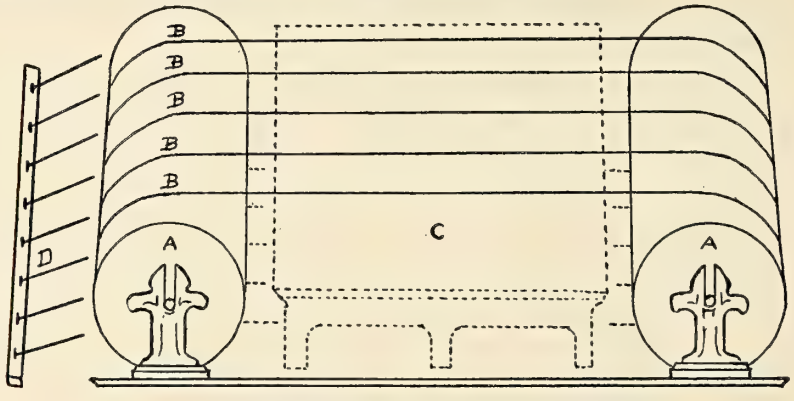
In the interim the field of specialty printing has been greatly broadened, new industries have been created and fresh fortunes have evolved from the manufacture of staple commodities which first were produced, or attempted, after a mediocre fashion in the letterpress shop of a decade ago.

Again, the details of manufacture pertaining to ten of these new industries will be treated in a series of articles, of which this is the first. The information embodied, in all instances, will be derived from a first-hand source, and in most cases will present facts secured during actual practice in these specialized branches of the trade. Special interest and

* EDITOR'S NOTE.— The series of articles which appeared under the general title, "Specialty Printing," beginning with the September, 1905, issue of THE INLAND PRINTER, covered Imitation Typewritten Letters, Printing on Wood, Printing on Metals, Printing Fabrics, Poster Printing, The Manufacture of Wall Paper, Decalcomanias, Music, Rubber Stamps, and the Coupon and Ticket Specialty.

pecuniary benefits will inhere, owing to the fact that many secret formulæ and processes will be incorporated in the series.

Succeeding articles will embrace "New Process Perforated and Transfer Embroidery Patterns," "The Manufacture of Cloth Sample Books and Swatch Lines," "The Paint Sample Industry," "Mechanical Stenciling for the Textile Trade," "The Sheet Celluloid Specialties," "New Specialties in the Photomechanical Field," "The Modern Box and Carton Industry," "Cameo and High Relief Embossing," and "Finishing for Printers as a Specialized Industry."



Sketch of Electric Heater and Sheet Carrier

NOTE.— A. Revolving drums. B. Metal sheet-carrying cords. C. Electric or gas heater. D. Stationary fly.

Usually the most profitable branches of the trade are those which depend upon secret formulæ or processes to maintain a monopoly or to thwart competition.

Process stamping and embossing as a specialized industry probably had its origin in a Chicago commercial-printing plant. The first shop to engage in the business as an exclusive specialty was started about six years ago, and not until within the past year have the formulæ and methods for producing inexpensive imitations of stamped office headings, invitations and monogrammed stationery become known to a widening circle of commercial printers.

On account of the exceptional brilliancy and the sharp relief producible from ordinary typographic impressions, this form of monogrammed stationery has become quite a fad with the patrons of Chicago's large department stores. Of course the very cheapness of the product may be a contributing factor.

The process consists of taking impressions from type or engravings on a letterpress and dusting over with a powder after the well-known method employed in producing gold-bronzed effects. The sheets are

then placed on a screen carrier, printed side down, by which means they are passed slowly over an electric heater which causes a fusion of the powder, resulting in a sharp, smooth, raised coating over the entire printed surface. Without examining the back of a sheet thus printed it is difficult to distinguish this work, when carefully done, from genuine engraved brass stamping. The effect may be secured in a multitude of colors and gold.

Those who are engaged in the business have derived considerable profit from the sale of the powder to the printing trade at $5 a pound.

In this, as in the case of almost every secret formula, the simplicity of the preparation is scarcely tolerable.

I am reminded of that wonderfully efficacious reducer, "Inkoleum," which was sold to thousands of country newspaper printers during the eighties. How remarkable were the results produced on a frosty winter's morning by the mere use of a few drops on the rollers and platen of the old country Campbell. Nothing but pure kerosene with an admixture of ether to hide its identity!

And just so with the new process-embossing compound.

The powder for plain black and colored stamped or embossed effects is composed of pure resin, ground, pulverized and screened to remove all granular particles — nothing else — with the possible exception of a few sprays of creosote or an essential oil as used by those who prefer to disguise its odor. In two-color work it is customary to lock the forms for two presses, thus enabling one or two girls to do the dusting for both colors at one operation.

All colored inks, no matter of what nature, will loom up with added brilliancy, and without the slightest deterioration, after the sheet has passed over the heater.

For gold monograms or type and engravings desired in any bronze effect, mix one-half to one ounce of bronze powder with every pound of pulverized asphaltum. The bronze will cover all fused portions of the asphaltum perfectly, and the monogram or engraving will appear in solid metal relief as though highly embossed. It will be noted that the asphaltum will also increase the covering properties of the bronze about thirtyfold. Do not use size for printing. A stiff, finely ground black job-ink will give the most perfect results.

William Jacobs and Albert Brewer, of Indianapolis, filed a joint patent, April 22, 1912, for a process of producing embossed surfaces, which consists in applying a design in adhesive ink and then dusting thereon a powder composed of resin, Burgundy pitch, collodion and

spermaceti. As in processes previously described, the embossed effect is produced by subjecting the article so treated to a heat sufficient to cause the powder to melt, coalesce and swell in conformity to the design.

The issuance of this patent will not prevent the free use of resin, by reason of the fact that a compound consisting of resin and asphaltum has been used in a similar manner, for a number of years prior, by at least two Chicago specialty printers. Resin, used alone, answers every purpose for black and colored inks.

One large Chicago house which has taken up this line as a specialty uses a gas-heated sheet-iron oven for fusing the powder. The sheets are printed, dusted and scattered on large wire-mesh trays, which are then placed in the oven slides. The doors are closed, and in just fifteen seconds the four or five hundred sheets may be removed, all perfectly embossed.

The electric heater and sheet carrier as used by another Chicago operator — a sketch of which is shown — is a still further simplification of the baking process. Two tin drums, each about eight inches in diameter and eighteen inches in length, are set up on a table to revolve on parallel shafts approximately three feet apart. Four or five strands of wire picture-frame cord are looped to pass around both drums, and the sheet carriers thus constructed are operated with a small electric motor. An electric heater, with bared incandescent wire coils, is placed on the table between the two drums. After dusting, the sheets are put, one at a time, on the wire carrying-cords, which convey the printed surfaces in close contact over the heater, and, finally, from one of the drums into a gathering basket.

The fact that many professional men accept the new process embossing in preference to the higher priced engraved stationery is already recognized by a leading manufacturer of automatic presses, who is just placing a new machine on the market that is designed to powder and bake the sheets at one operation.

Considered as a specialized outgrowth of commercial printing the fused-powder process is entirely new; but as applied to the making of baked resin half-tone overlays, early experiments along these lines were made nearly twenty years ago.

The monogrammed stationery fad has created a demand for a complete font of ornate American-made two-letter monogram initials, which should comprise about 250 characters of 48-point body. All such complete fonts now in use are recent importations from a German typefoundry.

Some Plain Facts About Punctuation

By F. HORACE TEALL

IN an article with the same heading here used, I recently said that one of the plainest facts is that authors and editors generally show little interest in the subject. That statement needs some qualification. It should have said rather that they show little interest in the matter of securing a general agreement in system, or even in attainment of real system in their own individual practice. From an old copy of the New York *Sun* may be quoted evidence of interest of a certain kind, probably written by Charles A. Dana, as follows:

"We quote from the *Tribune* of last Sunday upon punctuation: 'Many readers will perhaps agree that books as they now issue from the press contain too many commas, too many quotation-marks, too many strokes of various kinds that appeal only to the vision. Let us hope that the tendency may set in to make them fewer.' In the printing of the English language, there can be no positive or absolute law of punctuation. The various systems in ordinary use are merely conventional. The two leading systems are known as 'close punctuation,' in which time-marks, both long and short, are largely used, and 'loose punctuation,' in which these marks are not so much used. In newspapers the tendency nowadays is toward the loose system; but in books, especially books of science, law, metaphysics, and theology, the close system is generally used. In the *Sun* we use punctuation-marks of all kinds just as often as it seems to us that they are necessary or useful or desirable. We do not belong to the school of close punctuators or to the school of loose punctuators. We watch all the dots in the paper, and we hope that there is neither a surplus nor a deficiency thereof. We regard punctuation as a thing of exceeding importance; but we do not see how, in the printing of the English language, it can ever be brought under a fixed law of universal application."

When these remarks were printed, the two newspapers were closely similar in their punctuation. In each paper the editorial and literary sections were systematic enough to serve as the source of a fairly full set of working rules, which might well have been accepted for universal application. In the news columns both papers showed sad confusion and a close approach to anarchy. The foreman of the *Sun's* composing-room posted a few rules as to style, the last of which was, "Once in a while use a comma." Evidently the editors did not "watch all the dots

in the paper," though no falsehood was uttered in saying it, for "the paper" meant to its writer the editorial and literary matter, which was all that could be watched.

One of the strongest points in the quotation is the denial of attachment to either the close or the loose school. Undoubtedly the best punctuation is that which best serves to show the intended sense, which in some sentences needs many commas, and often is clearer with no commas. The loose method is often called liberal or open. Benjamin Drew speaks of it as liberal. Webster's New International Dictionary says: "Punctuation is close when the points, especially commas, are used profusely, and wherever clearness and precision are the first requisite, as in this dictionary; it is open, as in prevalent English literary usage, when points are omitted wherever possible without ambiguity." It is impossible to make rules for all detailed cases of this question of clearness and ambiguity, since inevitably the decision must be individually made, and will surely be made differently by different persons in instances of identical construction. General principles must be the guide; but these principles dictate a few simple rules which are practically inviolable. Before citing any such rules, let us consider somewhat the value of distinction between close and open or liberal or loose pointing.

The distinction seems to the present writer to have real value only in a restricted application. As generally used the terms apply to two systems, practically differentiated as the old and the new, the latter being sometimes called in orders to printers "modern punctuation," which order is always vague, but means that points are to be sparingly used. The restriction would make them apply in a way that would make this order mean something, because modern punctuation properly is the use of points wherever they are needed, and omission of them where they are not needed, making them sometimes many and sometimes few, as the sentence is involved or simple. Distinction would thus be restricted to two methods of pointing the same words. Many sentences read just as well, and with equal clearness convey the same meaning, both with and without points. Here are two from Jacob Abbott's "Xerxes," as it was printed sixty years ago, and just as many would print them now: "He [Darius] had been designated as Cyrus's successor in a time of revolution, because there was, at that time, no prince of the royal family who could take the inheritance." "They [the Phocæans] were suspected of having been influenced, in a great measure, in their determination to resist, by the fact that the Thessalians had

decided to surrender." Every comma in these could be omitted without harm, and would be omitted by some very careful and even meticulous punctuators, yet many other careful writers would even now insist upon the insertion of all of them. Neither the use nor the omission is wrong, and not even conventionality prescribes either as the one correct practice. Evidently, the one preëminently proper procedure for a proofreader in such cases is to follow copy.

Equally evident is the need for writers to learn the art of punctuation, not merely as a matter of understanding, but so practically that the insertion of points where they are known to be needed will become an instinctive and almost automatic feature of their work. Punctuation is not only important, but is so important that reasonable insertion of all needed points should be nearly as carefully attended to in writing, especially for the press, as the inditing of the words. This is more necessary for correct printing now than ever before, because it is now almost universal practice for operators to follow copy closely and for proofreaders to interfere as little as possible. Authors who neglect punctuation in copy, depending on the printers to supply it, or leaving it to be corrected in proof, will usually find themselves liable to greatly increased expense. It would be far better, if they can not make their copy correct themselves, to have it prepared by some specialist before giving it to the operators. However it is done, all copy given to operators should be so prepared that, generally speaking, every letter and every point in it is exactly as it should appear in print.

PUNCTUATION

I love to be original in all the work I do, and therefore all tradition I most carefully eschew. I am sufficient to myself, authorities to me are common men the same as I, and so this leaves me free to use my own ideas new (some persons call them raw) in changing styles in such a way that no one ever saw. It does not matter much to me that discords dire await the markings on the proofsheets for I am right up-to-date. I sweep away the usages the printing arts maintain, because my leanings flow from an iconoclastic vein. Therefore I do not bend my mind to use the observed style, such servile truckling is not worth a great proofreader's while.

Increasing Advertising Patronage for the Small Town Newspaper

No. 2

By C. L. CHAMBERLIN

GIVEN a small city, a very small city, covered thoroughly by circulation and decently by advertising patronage, a county seat with a heavy circulation throughout the county, how may the receipts be increased through the increase of advertising patronage?

This was the question that the young advertising manager faced, and one that many business managers throughout the country are facing. It is the old, old question all newspaper men must constantly face. How is it answered? This is how the one young advertising man answered it.

In this county were a number of yet smaller towns — villages that maintained and supported a local weekly newspaper of their own. Besides these there were others a trifle less ambitious without papers of their own. The daily circulated throughout all sections, side by side with the local weeklies, because they served a different purpose and afforded very little direct competition. Two villages doing considerable local business with the surrounding country, both on easy railroad connection with the county seat, maintained no local papers but furnished local news to the daily two or three times a week. After a conference between the advertising man and his employer, the publisher, it was decided to make these two villages the object of the first advertising campaign.

The villages were each offered a page of their own, one day a week, in the daily. On this page would be printed the local news happenings, local personals, briefs, markets, church, school and lodge items, and any news paragraphs of local and wider interest. In addition, the village merchants were to use the page for advertising just as they would the pages of a village weekly. The circulation of the daily in each village and its surrounding trade territory was sufficient to make it a good medium, one with as much real, reading circulation as many small weeklies. In addition there was the publicity afforded through circulation in other parts of the county. Incidentally, it would draw considerable transient patronage of auto parties, recent comers, and also buyers of various farm products who might be operating over the county. Advertisements of farm products for sale, horses, implements, poultry,

blooded animals for breeding purposes, and other similar commodities, would draw from the entire county, and even from without its limits.

The two villages accepted the offer. Local merchants used its space and two mid-week days on which the daily's city advertising was rather light now showed up strong on the publisher's books. The space used added but little to the cost of publication. Regular news and city advertisements were set with an eye to more economy of space, and there was less of the "made" news, which every small-town publisher will understand. Occasionally, two more pages were added to hold everything, but this experiment placed many dollars on the right side of the publisher's accounts. Incidentally, the people of each village community became more interested in the daily, and many new subscriptions were received from those who wished to read the village news and learn their merchants' latest offers, for the advertising man helped the merchants prepare pulling advertising on the same plan as used by the city men.

When listing arguments to interest the village merchants in a county-wide medium, another idea occurred which the advertising man put into practice. He sought to increase the advertising patronage by extending the service to new fields. He had long before established a classified department which was being used with success. He now sought to extend it to the farmers of the county who had anything for sale. Land, horses, implements, seeds of grain and garden truck, high-bred animals for breeding purposes, and all the articles collected on a farm and usually disposed of under the expression, a "public sale" or "auction," were offered to the public, and the daily was proved to be the proper medium. A folder of testimonials from pleased farmer-patrons of the classified page was sent out to all country people known to possess anything of the kind for sale. Men who were moving to other States, who were retiring from the farm and wished to dispose of the old farm equipment, sometimes the household goods as well, came in to get posters printed for display on every four corners. These were shown the inferior value of posters as compared with the pages of the daily. At first the men who wanted posters were also given a reasonable price on a reprint of the poster display in the display pages of the daily. Thus, three hundred posters and the same copy one or two days in the daily were offered for about the same price other printers made on the posters alone. The advertising man wanted to test the plan.

Users of the daily pages were highly enthusiastic over results. One farmer would have been glad to have a guarantee of $1,200 as the proceeds from his sale, but he received $1,600. Another farmer had a team

that a local man had priced at $350, a price that was expected to prevail at the public sale. A ditcher and contractor came from another county and took them for $425. A few similar events enabled the advertising man to put out another folder with these testimonials all signed by men known in the county. This continued until sales posters have well nigh become a relic of advertising to be regarded the same as bills and posters for advertising the merchants and their new season offers. Fall and spring there is a half-page (often more) department of country auctions. On this space are enumerated the goods offered by the various farmers, together with the day and place of their sale. Advertisements are partially displayed, and appear as arranged one to six times. Many use no posters or any other means, and are never lacking in attendance when they have anything of real use or value to offer. This page is one of interest beyond the bounds of the neighborhood affected, even beyond the county, for rarely is there a sale at which some of the more valuable articles are not sold to buyers outside the county who were attracted by the advertisement in the daily. This department annually adds many dollars to the publisher's receipts. Many similar advertisements appear throughout the whole year as farmers find that they have produce or usable articles for which a more than neighborhood market is desired.

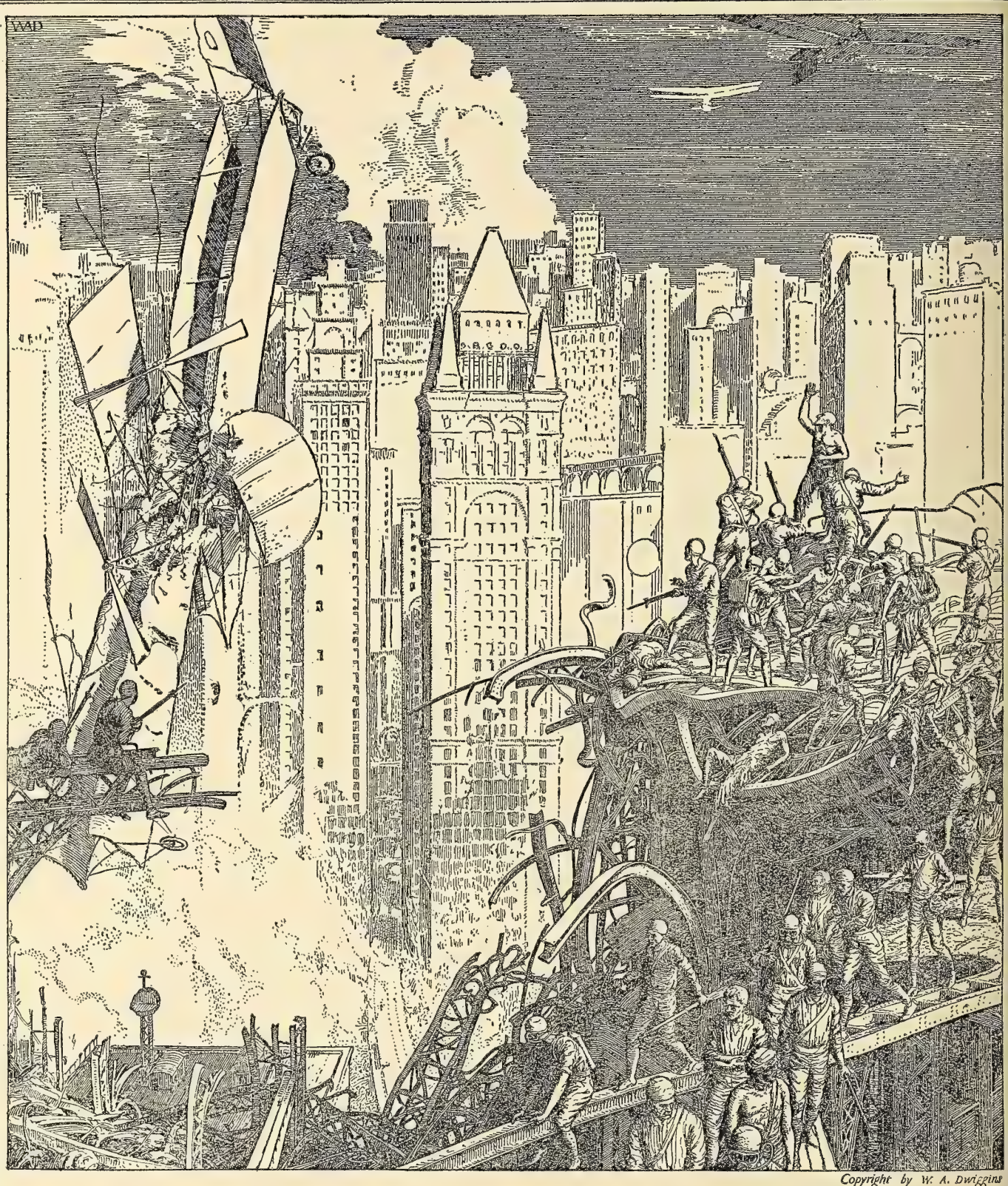
Another field which has been exploited by this daily, and which exists in an equally remunerative condition for many others, is that of political advertising. Candidates annually desire to place themselves and their party interests before the voters of their communities. Letters have long been used for this purpose, and will still be used where an especially private or personal appeal is to be made or the newspaper publicity to be supplemented among the more important party men who may command smaller groups of voters themselves. But for the man with a limited purse and who wishes to place his best points before the widest possible number of voters the newspaper offers an unexcelled medium.

Annually, in most States, local officials are chosen, and while these have not used the papers so frequently as higher candidates, there is no reason why they should not do so. The daily handles a large amount of political advertising every two years, and a smaller amount for city and township candidates every year. At times there is a page of this kind of publicity scattered through a single issue. In addition there are paid reading-notices reflecting favorably on certain candidates. County-group candidates for Congress use space in many local papers. Any

village weekly should be able to get a share, while county-seat periodicals may count on township, county, city and district advertising.

In seeking this advertising the advertising man takes his loose-leaf "copy-book," calls upon the candidate himself or on the chairman of the committee, and presents his arguments. He takes down points or receives carefully prepared copy, depending upon the nature of the individual. This is whipped into shape, a photo added, and a price made for the whole to run a stated number of times and to include an electro which shall afterward become the property of the candidate for future use. The daily has a special understanding with an engraver and gets its electros at a rate below the regular price. Circulars are run off from the same "set-up," and cards, stationery and extracts from speeches or printed comments are other forms of printing which the newspaper man may put up for the candidate.

Every county affords opportunities for extension for the man who sees. They may not be permanent or last more than a few weeks each year, but it is taking advantage of all these little chances and fitting them into their proper season every year that makes the difference between a paper that makes a profit and one that does not. Our daily advertising man runs a heading over dealers in high-class poultry, eggs for hatching, and day-old chicks, every spring, and again for the mature fowls in the fall. Some of these advertisers run a sort of card without change the entire season and get a special rate. Others change copy frequently and vary their offers from week to week and pay full rates. Either requires little attention from compositors or linotypers, and affords small though regular and appreciable income. The classified department is used as widely by the country people as by those of the town, and its volume is constantly increasing. A recent innovation is to use this department for announcing picnics, socials, plays, special gatherings of all kinds. "Readers" or "liners," notices which have an advertising basis, are becoming popular. All these additions are more than a mere fad or happening. The publisher is constantly making slyly worded suggestions, running advertisements which advertise the paper, relating the highly successful experiences of past users of daily space, and in many other ways is inciting the public to think of the daily as the natural way and place for making any and all announcements intended for the public ear. And what this daily did may be done in any community by the local man, whether the periodical be daily or weekly. The medium is effective if it reaches the public at some regular interval. The opportunities exist always and everywhere.



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THE LAST WAR

Supplement to THE CORNHILL BOOKLET *for October 1914*

EDITORIAL

OPPORTUNITIES were never before so great as they are at the present time for young men in the printing trades to perfect their knowledge of the trade. Will some one challenge this statement?

THE profound influence of knowledge and skill is the greatest asset possessed by organized labor. Where these exist among a high percentage of the workers there is a broader grasp upon all interrelated things and conditions and a greater assurance of peace and prosperity, but where these are neglected in developing forces not so fundamental, unrest and discord are always imminent.

THE effectiveness of organization depends upon the coöperation of the individual member. A cold and unresponsive attitude toward society in general separates the individual man from his fellows. "He who desires friends must himself be friendly," and he who looks for results from organization must organize himself, ask for aid and give aid when requested by his fellows and by the officers of his organization. The most important letters that come to the desk of the printer are the letters from the trade organizations requesting information regarding his experiences, methods, business practices and equipment. Answers to these are vital to the success of organization work. But these letters are almost invariably ignored.

WE all know the value of good printing, but sometimes forget to realize in full the forcefulness of it. At a recent gathering of publishers a story was told of a young German in a manufacturing establishment who made a suggestion to the management which resulted in a new machine being installed. He said he got the idea from reading trade papers in the shop library. As time went on, other suggestions came from the young man, and it was noticed that the great majority of the new machines installed were of American make. Some person inquiring about this asked how it came, as the industry was one common to all commercial nations. The young man replied that he was attracted to American machinery because advertisements in American papers were more lavishly and better illustrated than in the trade journals of other countries. The incident tells its own story.

FROM the most prominent to the most modest, those charged with the duty of managing the recent convention of the United Typothetæ and Franklin Clubs are to be congratulated on the result of their efforts. With more than seventeen hundred visitors of one kind or another, the gathering was probably the most numerously attended of any meeting of employing printers. Like everything else in connection with the convention, the program struck a new and higher note, and the entertainment was on a scale that might well make contenders for the convention in future pause when the ways and means are being considered. They can take consolation in the thought, however, that if there is any criticism of the New York meeting that will hold, it is that the affair was too much of a good thing.

Those there are who question the disposition to emphasize the social side of these meetings, and perhaps it would be better were more of those in attendance listening to the papers. At the moment, however, the social element is a good thing — possibly the best thing that could occur. Distrust is the element that makes organization work so difficult among employing printers. As that becomes dissipated, the benefits of organization will be more apparent, and distrust has no greater foe than what lies ambushed in the flood of social amenities incident to these conventions.

UNITED effort on the part of members is essential to the progress of any association. Likewise, to receive full value from an organization, members should avail themselves of the advantages afforded by that organization. Why should I pay dues when I don't get any benefit out of the club? is a question frequently asked by members as well as non-members. The value of membership in trade organizations can not be measured from a monetary standpoint, yet, at the same time, it does have that value. A secretary of a printing-trades organization, recently entertaining a number of members at his office, was asked by one regarding

the value of the credit bureau maintained by the association. In order to prove by actual test, the secretary asked several to write out the names of a few customers from whom they had been unable to collect accounts. Fifteen names were handed the secretary, and on reference to the files it was found that thirteen of those names were recorded as slow pay or undesirable. Had those members taken the few moments necessary to telephone the secretary's office at the time of taking on those accounts, they would, undoubtedly, have been saved more than the cost of their membership in the organization. In union there is strength — and also safety. This, by the way, is merely one of the benefits to be derived from membership in trade organizations.

The Bonus System.

Existing wage systems are being widely criticized and questioned. It is admitted that the present method is not all it should be in the way of furnishing incentives to the worker and is inherently a strong temptation to employers to continually cut wages or indulge in other familiar phases of sharp practice. A higher code of business morality would do much to remedy these evils. But new systems are being devised and tried out. Employers are more prominent than any other group in these efforts. Not necessarily for that reason, though it has an influence, employees are inclined to be suspicious. In the printing trades the bonus system is the most popular innovation. In newspaper offices it is presented in its crudest form, there usually being a bonus of somewhere about ten cents for each thousand ems set beyond a stipulated amount. Here the prize is to the swift, and consequently there are differences of opinion among employees regarding the desirability of "the bonus." The general impression seems to be that it is not a good system when looked at from the standpoint of the employees.

In the jobrooms there are efforts to put bonuses on a more systematic basis. There is a desire to have them reach every employee. In the newspaper office, only those who can reach the bonus unit, which is usually rather high, can hope to come within the money. One tendency is to discourage other and slower employees. There is one feature on which all are agreed — as thus applied, a bonus increases the product and wages of the unusually expert. Other systems have increased production for an object also, but they aim to have it from the entire force and through increased interest in the work. There is a common ground for agreement about this method. It is that success is not possible if there is any duplicity. It will fail if under the guise of a bonus an attempt is made to hoodwink the wage-earner or if it is used as a whip to drive the workers. A committee of the Typothetæ has been authorized to investigate bonus systems now in existence. We may, therefore, soon see the beginning of a movement looking to the displacement of a system that we all feel is lacking — that is possibly behind the best spirit of the times.

Printing Terms Defined.

What is "jobwork"? What is "pamphlet work"? What is "bookwork"? If a printer is asked to make out a schedule describing the character of his business, and he does jobwork, pamphlet work and bookwork, how does he differentiate the terms? If he is asked how much he has expended on "contract work," what does he understand by the question? He may in a rush season have to send out to some other printer to have presswork executed, or binding, or linotype composition or monotype composition. If he groups all these under the head of "contract work," will another printer have the same conception of the matter and follow the same procedure? Now that the Census Bureau is asking the printers what sort of information they want to have collected regarding the industry, and with every organization in the trade pulling for better business, it would seem opportune for printers to begin to attempt a standardization of trade terms.

A year or so ago the engravers had a hard time to come to an understanding regarding their trade terms, but after a good deal of discussion standardized them, so now we know definitely, under authority of the International Association of Photoengravers, the difference between a duograph and a duotype and several other kinds of plates.

In the printing-trade schedule of the bureau of the census, the statisticians struggle to make clear the line of separation between the general classifications. Nonpareil type on a very wide page directing the reader from point to point of a four-page schedule is trying to the patience and the powers of analysis of the best-intentioned man, and the disposition is therefore to put down some figures at a good guess and let it go at that. Of course this way of treating the matter does not make for accuracy in the final report, but that is the way things have been going. It is the little things that count in making anything, and the forward movement of the printing trades will be mightily aided if we begin to place our feet firmly on the ground of ascertained, determined and accepted fact.

We make a particular appeal to our readers to discuss this matter, and we trust that our contemporaries will use their influence in extending the agitation for coöperation with the census bureau

by gathering the opinions of printers about what they really mean when they use trade terms.

This would be preliminary to laying all the accumulated evidence before an authoritative body, such as the Typothetæ, so that the seal of authority would standardize these terms beyond question. There are a great variety of terms that have a wide range of meaning. The collection of these and suggestions regarding them will take time and controversy, but in doing so we will be getting somewhere.

Government Statistics and Business.

The preliminary work of cost-finding consists in obtaining the records of manufacturing, administration, selling, advertising, etc., over a period of months or years. A group of manufacturers in a special industry, such as the printing trades collecting these statistics in their several plants and bringing them together, have before them in more or less complete detail a basis upon which to make deductions of averages of the cost of production. The government census of manufacturers is taken every four years. The figures of the first year are contrasted with the last year, and the trend of any particular industry in all its ramifications affecting society may with more or less accuracy be deduced therefrom.

The schedules that are issued by the Census Bureau for manufacturers and others to fill out call for classifications of facts which are not usually made of record in the ordinary routine of accounting. To meet the requirements of the schedule, therefore, in the majority of establishments involves an irksome amount of work by men who can ill spare the time for this "searching back." But if the statistics required by any special industry and the statistics required by the Government could be collected under a schedule identical in character, it is obvious that such special industry would benefit vastly, because its members would be brought into appreciation of the need of providing means for a methodical collection of data, daily, weekly, monthly and yearly, as part of the bookkeeping system, and the returns to the Government required every four years would become a very simple matter. The census reports would become very significant and helpful documents to the business world, instead of governmental reports being belated and of doubtful authenticity and of little interest.

We have referred to this matter in these pages earlier in the year. At that time the Census Bureau sent out schedules asking for suggestions looking to making the department of the census a more active force in the development of American business. The need of developing our resources has always been great, for the opportunity has been great, and yet perhaps the need and the opportunity have never been greater than now, when the world is knocking at our door for foodstuffs and manufactures. However that may be, we must see in the apathy of the business interests of the country toward the Bureau of the Census a lamentable source of waste and ignorance.

If the methods of the statisticians and enumerators of the bureau are such as to give a wrong interpretation of the actual facts in regard to any industry, the country wants to know it and wants to have that matter righted. The Bureau of the Census itself, in asking the manufacturers and business men for suggestions, shows its desire for greater efficiency. This efficiency must come from an awakening to a right conception of the function of government and of the absolute nullification of the efforts of government if the individual business man will not loosen up and let the Government *know what he wants to know.* The paying teller at the bank asks you when you present a check, "How will you have it?" You tell him how you will have "it" to suit your convenience. In the same way, if we realize that information is money, the business men and manufacturers need information of what is doing as a guide to their operations. Through their representatives to government, a department of activity to collect information is established. We call it the Department of the Census. That department now asks the business men and the manufacturers: "How will you have it?" There may be some arguments between the statisticians and the business men, and some misunderstandings; but these discussions will arise, not from unwillingness to strive for the results to be obtained, but from differences of opinion as to the accuracy of the methods of analysis.

What we feel now is that the various organizations of business interests should work to make their own statistics of yearly record by a schedule on whatever compromise model the Bureau of the Census may finally adopt. It may not be perfect or in all ways the most desirable, but it will be a start in the right direction. It will be a vast influence in standardizing business practice and methods of accounting. It will aid in giving the data to the individual manufacturer or business man the information he needs regarding his own business, and it will go a long way toward giving to the organization in the particular industry to which he belongs the information which the organization needs to make it of potential value to the membership. Back of the individual will lie the power of the organization, and back of the organization the coöperation of the State and the Nation.



NOVEMBER.

Photograph by R. R. Sellows, Goderich, Canada

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

"AS TO MAKE-READY."

To the Editor: SPRINGFIELD, MASS., Sept. 26, 1914.

In the August number of THE INLAND PRINTER (on page 723) appeared an article, "As to Make-Ready," to which I wish to take exceptions. The very fact that the writer did not sign his name to it showed that he did not have the courage of his convictions. So if you will permit me space in your columns, I will try and point out where our friend is in the wrong. My views are as follows:

Article 1640 and that written by J. H. S. on presswork are evidently written by the same person, as they read and reason about the same and are very interesting from a pressman's standpoint.

First, because it will give the pressman a chance to explain why he does things in a certain way.

Second, because it gives the theoretical and not the practical side of the question, and evidently was written by a person of very limited experience as a cylinder pressman.

Third, because it is trying to place the pressman in the light of a "boob" or a "know-nothing." Every now and then arguments such as that creep out, but they are always answered in a satisfactory manner to these so-called reformers. So I will take it unto myself to explain to the best of my ability, although it could be better done by a practical demonstration.

The frequent inquiries in the trade journals from pressmen throughout the land as to the proper way to get results from half-tone, vignettes or otherwise, easily indicate this as one of the real problems which the practical workman has to contend with, and, taking into consideration the various methods in vogue, we can readily appreciate the amount of study many pressmen have given the subject. And still our friend J. H. S. tells us a half-tone cut will print better without overlay than with, and overlays are merely "bunk" by which a pressman draws his salary.

He is not considering "mottling," "picking" and various other troubles, for the want of heavier impression in certain parts of a cut, but seems to think that one or more square inches of "solids" will print as sharp and clean as the small dots in high lights without extra impression.

He cites that a slight variation in the support of the press bed, either in the center or near the end, will make a marked variation in the apparent impression, and says there are pressmen who will apply overlays to remedy the effect. I say they are not pressmen if they go at it in that manner, but "dubs." Evidently he had some poor sort of a workman in mind when he wrote his article and called him a pressman, and we of the pressmen profession all have to suffer by it.

He goes on to say that a linotype is so uniform that a micrometer can not detect any variation. Certainly, if a pressman was printing only that one linotype, or two or three letters of monotype, there would be no need of marking out a sheet.

Theoretically of course, we are working on a press built of "unyielding" materials — steel and iron — and it is difficult for one not acquainted with the actual details of presswork to understand why a pressman insists on putting so much time to overlaying, when apparently all that is necessary is to bring a perfectly round cylinder and a perfectly level bed into even contact.

However, we all know that steel and iron do yield, and even though it measures only in thousandths parts of an inch, it is these same thousandths that the overlay makes up for.

His assertion is that a pressman will not mark the same sheet twice alike, or that seven pressmen will mark out a sheet each one different from the others. A working experience of some few years has convinced me that there are many practical ways of securing certain results in the pressroom; often methods radically differing are found of equal effectiveness.

How many men in any trade or profession do their work exactly alike? Did he ever hear of an artist painting the same picture twice alike, or that seven or more artists will paint the same picture exactly alike — that is, the same number of strokes, same amount of paint, and begin it in precisely the same way? But nevertheless they would all get the same results. Now why not class a pressman as an artist? because in reality that is just what he is, and, I might add, the best of artists. The plate or type forms entrusted in his care usually represent a previous outlay of several hundred dollars, and it depends upon him whether it will turn out to be an artistic job, a masterpiece of printing, or whether he will reduce it to junk value. If he knows his business there will be no doubt of the outcome, which means artistic work; but if he is lacking in knowledge, the job might as well be "scrapped," because it is a hopeless case; he is either an artist or a "blacksmith" (with due apology to the blacksmith profession). There is no go-between.

Regarding his statement that the make-ready of the second sheet (draw) be compared with the make-ready of the first draw, it will be found that one is largely the reverse of the other. Now there is a point that is too ridiculous to even argue, and I will not waste your good space on it.

He goes on to say that if other parts of the press are properly adjusted, no ordinary person, by ordinary means, can detect any difference between a sheet printed with make-ready and a sheet printed without make-ready. What does he mean by an ordinary person, some urchin from the street, or some "nut" from an insane asylum? Probably

they would not find any difference; but show it to a pressman, a feeder, a compositor, or any one who knows anything about printing, and they will show him the difference.

It seems that J. H. S.'s idea is that to be able to squeeze by with a sheet is all that is necessary, so long as he and the "vast majority" of readers (as he puts it) can read it, and as long as no defects are discernible by the "vast majority" of readers. What does the vast majority know about presswork? The duty of a pressman is to produce the best possible results with what is given him to work with. It is of no concern to him whether his finished work will fall into the hands of some poor, ignorant being, or whether it is destined to some exacting printing critic. By turning out the very best kind of work, he has no criticism to fear for the lack of thoroughness on the finished product.

A pressman should not only try to "get by" and pride himself on the fact that he squeezed a sheet that was only half made ready by the foreman. He should "get by" with "yards to spare," because the best work in presswork is none too good. I hope J. H. S. will see things in a different light, and give the pressman the credit that is due him. I also wish to thank him for the opportunity he has given me to express my opinion of presswork and the men that make it possible. Good luck to him!

Trusting I have not imposed on your good nature, I beg to remain, AIME H. COTE.

"THE NECESSITY OF EDUCATION FOR THE PRINTER."

To the Editor: NEW YORK, October 3, 1914.

In the March number of THE INLAND PRINTER an article appeared, entitled "The Necessity of Education for the Printer," by Mr. Arnold Levitas.

The importance of the subject written upon, the sound reasoning in which the cause of the printer's lacks of efficiency was based, and the practical and reasonable remedy suggested, have made so deep an impression on me — and I am sure that numbers of your readers have been similarly impressed — that I hope you will continue this discussion in your columns.

It is generally conceded that the printer is rapidly becoming as mechanical as it is possible for him to be. Efficiency to-day is based on how much one can produce, not on how well one can do his work. This has resulted in compositors and operators strictly following their copy day in and day out until their power of discrimination and sense of judgment (the most valuable human qualifications) are virtually being destroyed. Unless something is done to counteract this insidious and vicious condition, our printers will soon become so mechanical in their work that they will not be able to set anything but plain reprint copy.

The remedy is quite obvious — supplementary education.

I am a graduate of the Course in Typography and Proofreading which has been conducted at Stuyvesant Evening Trade School, New York city, and from the standpoint of one who has greatly increased his efficiency — the direct result of this training — I feel that I can throw further light on this educational movement that is doing such effective work in helping printers to become better craftsmen.

This course of instruction has increased my knowledge of English and its proper usage. But it has done more than that — it has taught me to think; it has sharpened my perceptive faculty. The study of individual words has trained me to concentrate my mind on the copy. "Outs," which were formerly the rule, are now the exception; instructions written small or obscurely, which were likely to be overlooked, I now readily perceive; and instead of depending on my alley-mate to help me out of a hole, I do my own thinking and therefore make few blunders.

Superintendent of Schools Maxwell, of New York city, said recently that "foreigners who learn to speak, read, and write English increase their efficiency twenty-five per cent, even when they work at the most simple occupations."

A H. McQuilkin, editor of THE INLAND PRINTER, in a paper read before the Machine Composition Club of Chicago, on June 28, 1913, said: "Of all studies that lead to straight thinking — logical thinking — the study of words and grammar — language — stands at the front. . . ."

If the study of English will improve those who work at the most menial occupations, how infinitely greater will it benefit the printer who is in the language-business?

All able workmen must know how to use their tools; and words, sentences and paragraphs are the tools that the printer must learn how to use properly before he can lay claim to real ability.

The compositor, make-up, stonehand or operator who can not punctuate, divide, compound, capitalize and spell — no matter how highly developed his mechanical skill — is not and never can be a first-class printer. Just as a good machinist knows his lathe, as a capable tailor his cloth, so must the printer know the working principles of the English language.

The course of instruction given by Mr. Levitas is the very essence of practical English for printers who have no time to theorize, but who must use the previous evening's instruction in the following day's work.

Enthusiastic students, ranging in age from eighteen to sixty, have voluntarily testified how much "cleaner" their proofs look, and with what greater confidence they place the right point at the right place because they "know the reason why."

I hope to see the day when courses of instruction similar to this will be established in every large city in the country; and THE INLAND PRINTER could advocate no more worthier object than this system of education that is destined to wield so potent an influence in the intellectual development of the journeyman printer.

JOSEPH LASKY.



"A Stem-Winder."

Snapped at the Miles City Roundup by Bert Potter, manager of the *Daily Yellowstone Journal*, Miles City, Montana.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

SINCE the war started, nearly fifty English papers devoted to trades and sports have suspended publication.

GOLD leaf, which is mostly produced in Germany, is now quite scarce in England, and the price has jumped from 35 shillings to 60 shillings per 1,000 sheets.

WATERLOW & SONS, Ltd., the extensive printing-house of London, presented the non-commissioned officers and men of the Third London Brigade Royal Field Artillery with 25,000 cigarettes.

THE *British Printer*, in referring to the war, displays a commendable spirit of fraternalism, and says, in part: "In one part of this issue we record the visit of well-known printers to Leipsic, their reception at the famous book center, and the exceedingly pleasing impressions thus conveyed to the trade generally in this country. It is hard, therefore, to imagine that within a few days of this visit the two nations should be at war and that every form of commercial communication between them should be sharply severed, the rapidly growing movements toward a better understanding proving as nothing at the time of trial. Beyond every other trade and craft, that of printing has become veritably international. The British and German industries, together with their 'supply' houses, have for long possessed the close relationship of mutual esteem, so that no industry suffers more from the rupture of good relationship than does that of printing. Think of what this means to educational and commercial matters. . . . We bespeak every consideration for the 'supply' houses of foreign nationality appealing to our readers through *British Printer* advertising pages. These are widely and honorably known and have served the British trade splendidly. The heads of these firms are personally popular, and through a long series of years we have invariably found them worthy of the great industry with which they are connected."

GERMANY.

BECAUSE of the scarcity of benzin, purveyors of other materials for cleansing type forms and rollers are more active in advertising their substitutes.

DURING the continuance of the war the German postoffice department will not transmit sealed letters and packages to places in the provinces along the western and eastern borders.

THE J. G. Schelter & Giesecke typefoundry of Leipsic has set aside a fund of 50,000 marks ($11,900), the interest of which is to be used for the benefit of its drafted employees and their families.

THE postoffice now provides printed form-letters for sending to soldiers on the field of battle. In using them the sender crosses out the parts he does not wish to stand as his message. These forms sell at ten sheets for 5 pfennigs.

THE Mergenthaler Setzmaschinen-Fabrik (Mergenthaler Composing Machine Company), of Berlin, will pay all its employees who are drawn into the war their full wages until the end of the conflict and will hold their situations open for them.

THE joint wage-scale commission of the employers' and employees' printing-trade organizations of Germany has issued a circular advising all their members — in view of the disorganized condition of the business — to arrange for mutual concessions as to working time and regulations, so that as many people as possible be retained in their positions. It is recognized that the present is no time for disputes as to hours and wages, and that amicable coöperation is the best policy for all.

AT last accounts the graphic-arts exposition at Leipsic was still open, though admission was only permited at one gate. The attendance, of course, was very limited. There is talk of using the buildings, after the close of the exposition, for war-hospital purposes, especially for wards for patients with infectious diseases.

THE first to announce the publication of a history of the present European war is a Bavarian publisher, who as early as August 8 (less than a week after the German mobilization), in the *Börsenblatt für den Deutschen Buchhandel*, announced an illustrated edition, to appear in ten numbers of sixty-four pages each, the first issue to be brought out the middle of August.

THE famous humoristic weekly, *Der Simplizissimus* (Munich), has suspended publication during the time of the war. A number of more or less prominent journals throughout the empire have also discontinued publication for the time being. Two weeklies at Berlin, *Die Tribüne* and *Die Zeit am Montag*, have been commanded by the military authorities to cease issuing.

ERNST MORGENSTERN, of Berlin, publisher of the *Deutscher Buch- und Steindrucker*, one of the finest printing-trade magazines of Germany, on his way back home from a vacation trip to Gibraltar, on the Tubanta, a Holland vessel, was held a prisoner of war at Plymouth, England, and after some trouble finally got safely home. Herr Morgenstern is a veteran of the war of 1870-71.

THE *Buchdrucker-Woche* declares as untrue the statement (referred to in these items last month), originating with *La Patrie*, of Paris, that "the pavilions of the Russian, English and French exhibitors at the graphic-arts exposition, with their valuable contents, were maliciously set on fire and nothing was done on the part of the city to put out the fire." These pavilions are entirely unharmed, but naturally are closed.

THE August Scherl Publishing Company and the Hempel & Co. printing-house, both of Berlin, contribute a weekly stipend for assisting the wives and children of such of their employees as have been called to the colors. The following printing concerns are also announced as giving aid in large or small sums to the families of employees who were called to the front: Gebrüder Kahle, Eisenach; Karl Gerber, Munich; A. Stückrath, Spandau; F. Hessenland Company, Stettin; Vaterländische Verlags- und Kunstanstalt, Berlin; C. A. Starke, Gorlitz. There are probably a great many others who are similarly considerate of the men who were obliged to take up military duties.

THE *Papierzeitung* recently had an article on "Purification of Language," from which we quote these lines: "When the war, which engages us all so thoroughly, is ended with victory for Germany and her allies, a much greater number than before will interest themselves in the efforts made to eliminate foreign words from our [the German] language. As a consequence, when peace reigns again, and perhaps sooner, the printers and paper manufacturers will be likely to benefit materially. The present business stagnation gives many producers of printed matter and paper goods more free time than is pleasing to them. Such unemployed time would be well utilized if each one would study who of their customers may have use for new editions of catalogues and other printed matter with German designations instead of foreign ones, and decide what

names and designations he thinks best to propose in such cases. If in need of assistance to this end, one may apply to the headquarters of the German Language Association, at Berlin (Nollendorfstrasse 13-14, W. 30). The association has issued pamphlets listing purely German words and terms, applicable in various industries, in preference to foreign designations, and in addition will be pleased to give counsel in the matter of purifying the language." It may be remembered that the Franco-Prussian war of 1870-71 led to the idea of throwing out exotic words from German speech. The present war may lead to the ultimate success of this movement. That Germany is not alone in its dislike for such exotics is shown by the Russians' change of the name of their great city, St. Petersburg, to Petrograd.

HUNGARY.

THE principal dailies of Budapest have increased their price, and instead of 10 hellers (2 cents) the charge per copy is now 12 hellers (2.4 cents). Three years ago the rate was advanced from 8 to 10 hellers.

THE Typographic Association of Budapest recently lent the use of its assembly-rooms to an extensive display of American printing, taken from the collection of Alexander Adam, who gave an instructive lecture on the typography of America.

TO EASE the critical economic situation due to the war, the graphic-trades employers' and employees' unions of Budapest, through agreement between representative committees, have arranged that dismissals should be avoided as much as possible, and that instead the working time be shortened according to needs, with pay diminished in proportion. The cutting of time, however, should as a rule not exceed fifty per cent. It is left to the employer to arrange the shortened time of working to suit his convenience. Agreements as to other working details were amicably entered into, also as to the collection and disbursement of relief funds of workmen's benefit societies, to which the employers, according to the wage tariffs, are obliged to contribute certain sums. The disposition of the employers and the employees is to help one another as much as possible in these trying times.

INDIA.

AT a preliminary meeting held in Surat it was decided to invite the Fifth Gujarati Literary Conference to meet there in May, 1915. The last conference was held at Baroda, under the patronage of the Maharaja Sayajirao Gaikwar of Baroda, who declared a donation of $48,000, to be set apart for old and new vernacular publications.

IT is announced that Mrs. Annie Besant, the president of the Theosophical Society, has purchased the Madras *Standard*. This will doubtless furnish her with increased opportunities in her campaign for the political advancement of the Indian people. Her recent activities in this direction have already had remarkable results, giving rise to the hope that her bold advent into Indian politics means much for the political welfare of this country. Mrs. Besant's program includes the organizing of a lecturing campaign in England next year. Besides the *Standard* she controls the *Commonweal*. The Madras *Standard* is the oldest newspaper in southern India; it was started in 1841, and at one time exerted considerable influence.

AUSTRIA.

EARLY in August the government levied a tax of 2 hellers (⅔ of a cent) per copy on special newspaper editions, which is to be included in the price of these extras. The tax is for the benefit of the Red Cross Society and to assist the families of soldiers falling in battle.

IT is rather hard lines for the publisher to have to wait one hour after presenting the proofs of his paper to the censor before he can begin to distribute copies to the public, but such is the military regulation in Vienna.

THE labor journal, *Vorwärts*, gives statistics showing that during the trouble between printing-trade employers and their employees, last December and January, 11,875 union members were locked out, entailing a loss of 725,556 days of work.

FRANCE.

THE house of Pierre Lafitte, at Paris, possesses the first rotary offset machine erected in France.

THE president of the Society of Paper Stainers, Charles Follot, has offered to present to the Museum Malmaison a rare and magnificent collection of stained papers of the Directoire, the Consulat and the First Empire periods. These are mythological subjects, dear to the artists of that period, together with warlike subjects of an allegorical nature. It is said of a certain print of " Eros and Psyche," by Lafitte, that to reproduce it would require 1,500 plates and an outlay of 80,000 francs. It was printed in 1814.

SERVIA.

ACCORDING to a recent report of the last convention of the printers' union of Servia, it appears that after the close of the Balkan wars many capitalists imagined that the printing business offered a field of very profitable enterprise. The result was an unhealthy increase in the number of printing concerns, both large and small, in this country. In consequence, in a short time many disappeared from sight, and the others struggle in every way to maintain themselves, competition and cut prices being rampant. The economic situation was bad enough before for the printers, but is now decidedly worse.

SWITZERLAND.

THE various employers' and employees' associations have made amicable regulations to tide over as well as possible the distress caused by diminished business in the printing and publishing trades, due to the war in the neighboring countries. The conditions in many establishments are truly harrowing; never has there been such a lack of employment.



"A Skyscraper."

Snapped at the Miles City Roundup by Bert Potter, manager *Daily Yellowstone Journal*, Miles City, Montana.



GIPSY GIRL.

By Maurice E. Harris, Palette and Chisel Club, Chicago.
A reproduction of one of eight paintings presented to The Henry O. Shepard School, Fillmore and Mozart streets, Chicago, by The Henry O. Shepard Company.
Engraved by Wells & Company, Chicago.
Printed by The Henry O. Shepard Company, Chicago.
Process inks by Chas. Eneu Johnson & Co.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Etching Type-Matter in Rotary Photogravure.

Gradually all the well-kept secrets of rotary photogravure are leaking out, and here is one that became public during the trial which led to the revocation of the Merten's patent in England. Mr. Rudd, the manager for the *Illustrated London News,* under examination, was obliged to describe just how type-matter was etched on the copper roll. He said: "Type-matter is set up in the usual way and an impression is taken in printing-ink on the sensitized carbon tissue. While the ink is still tacky it is dusted over with plumbago or bronze powder. The tissue is then exposed to light, which renders the carbon tissue insoluble everywhere except where protected by the opaque type impression. After this exposure the printing-ink is cleaned from the tissue with benzin and the tissue is exposed to light under the cross-line screen, just as illustrations are treated. The tissue is then developed on the cylinder and the latter etched, when it will be found the type has cells in it just as the illustrations have. The etching of the type and the illustrations is done separately, as the type requires but one etching, while the illustrations require at least three etchings in baths of different strengths."

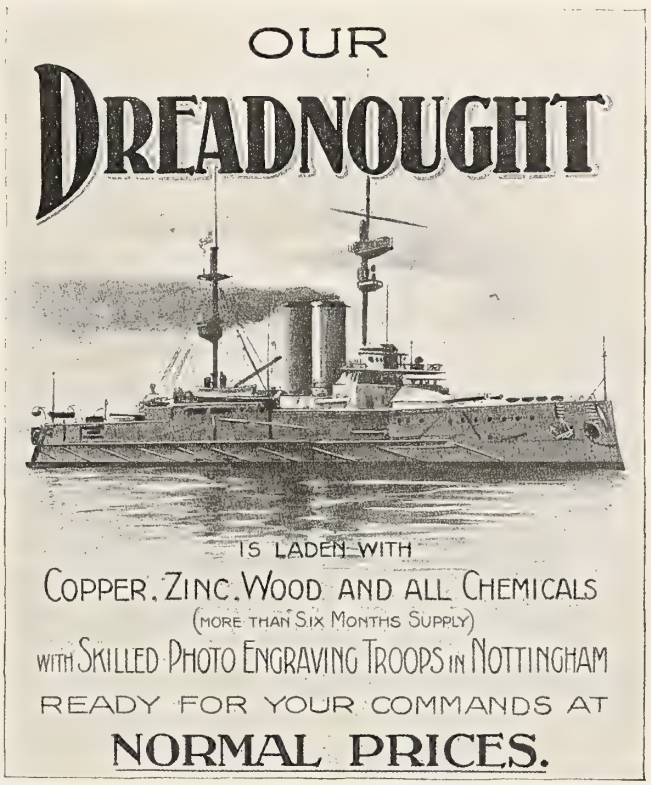
Process Dry Plates with the Screen on Them.

"Experimenter," Rochester, New York, asks if there would be a market for process dry plates with the screen printed on the dry emulsion. He claims to have designed a machine for laying the screens on dry plates perfectly.

Answer.—"Experimenter" evidently does not understand the necessity of there being a separation between the screen and the sensitive surface to make practical half-tone negatives, and that this separation of screen and sensitive surface must be capable of adjustment. There does not seem to be any possible use for such a plate as he describes. It might be added that what "Experimenter" is trying to accomplish has already been cleverly done, and was patented by W. H. Palmer some five years ago. Mr. Palmer prints the screen on the glass side of the dry plate, thus securing separation; and this separation is adjusted by using thick glass for coarse screens and thin glass for the finer ones. There is another factor entering into the making of proper half-tone negatives, and that is the camera extension, and this Mr. Palmer's invention does not provide for.

Photoengraving and the War.

The trouble the war has brought to English processworkers is so much like that which we suffered here that it is interesting to read what their publication, *Process Work,* has to say, which in brief is the following: "The declaration of war caught the English processworkers unawares, so that they had no time to lay in a stock of materials. The supply houses were equally at a loss, having no more than ordinary stock to draw upon, so that when the trade woke up to the fact that there was likely to be a scarcity of certain chemicals, there was a panicky rush to place orders for material. Further difficulties were caused by manufacturers and wholesale chemical firms putting up their prices immediately. Another trouble arose through the cessation of credit. It was impossible to renew stock except by paying cash. The banks were in no mood to help matters, and thus the request for cash transactions became an absolute necessity. But the situation has improved since the first few days. Firms that put their men on short time found that they were later enabled to employ them fully. Determined efforts are being made to capture business that has been going to the continent. It may also be that, owing to the dislocation of business on the continent, a good many orders for blocks will come to England, for practically all process shops are shut down in the countries involved, as well as in Holland and Scandinavia. A large amount of work for France was done in England before the war, and there is reason to suppose there will be more afterward and



An English Photoengraver's Advertisement.

very prosperous times for English process houses. If they would only agree with each other to stiffen up prices in this time of stress, it is possible that when war is over such improved prices could be maintained.

Improving Newspaper Illustrations.

" Superintendent," Chicago, writes: " By this mail goes forward to you copies of our paper, with the request that you criticize the cuts that seem to be printing worse and worse. We can not discover where the trouble is. Can you tell us? "

Answer.— The cause of the trouble with the illustrations in your paper could be told without seeing a copy of the paper. You have been cheapening material and rushing out results regardless, hence the blotches intended for illustrations. The blame for it all is not usually in the engraving department, but in the men higher up. The editors are not using forethought with the engraving department as they formerly were compelled to. Now the rule is to leave the decision regarding the illustrations until the very last moment. Then the order is to catch the edition, regardless of what kind of an engraving is turned out, and when the blotch is printed put the blame on the engraving department always. The trouble begins with the photograph. Formerly the glossy bromid paper used for the photographs was the best obtainable; now, any old paper will do. The same carelessness is used in the making of enlargements to reproduce from. No time is given for retouching or air-brush work, the rule being that which prevails in engraving shops that cater to newspapers: " To h—l with it, get it out." One trouble in your engraving department is the lack of an etching machine. No newspaper should be without an etching machine any more than it should be without a matrix machine. The illustrations in the daily newspapers of the whole country are deteriorating, but there is sure to come a reaction for better work.

Engravers' Supplies Affected by the War.

Sensational stories have been printed about the disastrous effects this war is having upon the supplies used by the photoengraver. Let us examine the prices and we will find the situation has been exaggerated. Take copper, zinc, and nitrate of silver, which are the important supplies; they have not risen in price, or if they have it is due, as in the cases of so many other supplies, to everybody rushing in and trying to stock up, thus exhausting the temporary supply. At this writing, nitrate of silver is lower than it has been for some time. The following chemicals have not been affected by the war: Acetic acid, alcohol, ammonia, collodion, copper sulphate, ether, iron sulphate, lead salts, sodium salts and turpentine. Ammonium bichromate has been affected, because the ores come from Greece. The cadmiums and potashes come from Germany, and the market is short waiting for American ships to bring these chemicals from Holland. Dragon's-blood is high because it comes largely from India, while all the other gums are high partly from the war and largely from the desire of users to stock up. Mercury, from which the bichlorid is made, comes from California. Cyanide of potassium is one of the chemicals that have almost doubled in price. Nitric acid would not be increased in price but for the fact that two English vessels loaded with nitrate of soda, necessary in the making of nitric acid, while on the way here from Chile, were punctured and sunk by German ships. So, taken all together, the situation is not so bad and the outlook for the future is better, for it is conceded that the worst of the chemical panic is over.

Lithographic Stone.

J. H. Chiswick, New York, writes: " It is said that the lithographic trade is threatened with a shortage of stone. Is there not a quarry of lithographic stone in Kentucky that can be worked now, or are we still dependent on Germany? Can not stone for this purpose be manufactured?

Answer.— There is little likelihood of there being a shortage in lithographic stone, as the supply is greater than the demand, owing to the increasing use of zinc in place of stone for planographic printing. There are several patents for making artificial stone. Supplies of this stone can be found in the United States and in Spain, but there is no stone equal to the gray stone found in the quarries of Solenhofen, Bavaria. Lithographic stone is formed of sea shells that have been pulverized into mud by the action of water and then allowed to settle down in layers, where they solidify and petrify. The strata of lithographic stone vary in thickness from that of a sheet of paper to ten inches. The Solenhofen quarries are located in the mountains about 2,500 feet above sea-level, and extend over an area of twelve to fifteen square miles. Here the stone is found in absolutely level layers to a depth of sometimes 100 feet. It is one of the marvels of nature. The stone is difficult to quarry, as it is damp clear through and rather soft. When the slabs are carefully lifted out of their beds they soon dry and become hard, so as to be handled for transportation. About 4,000 tons of stone were shipped from these quarries annually, 800 tons of which came to the United States. Lithographic stone will always be used for drawing and transfer purposes, but never again for printing purposes to the extent it was used toward the close of the last century.

Brief Answers to a Few Correspondents.

J. C. Schmidt, Newark, New Jersey: G. F. Whelpley's book, " Practical Instructions in the Art of Letter Engraving," is probably what you want. It is published by John Wiley & Sons, New York, or may be had through The Inland Printer Company.

" Publisher," Boston: The postal card sent for an opinion on the method of printing is a combination of lithography and collotype. The delicate colors are printed first from stone, and the photographic effect is printed in black ink from gelatin by the collotype process. The method is worked very successfully in Detroit.

P. M. H., Springfield, Massachusetts: You can readily silver-plate the copper etchings with the following: Nitrate of silver, ¼ ounce; chlorid of ammonia, ¼ ounce; hyposulphite of soda, ½ ounce; precipitated chalk, ½ ounce; and distilled water, about 16 ounces. This will be found not so dangerous to handle as the cyanide of silver commonly used.

" Old Reader " has not been reading this department very closely or he would have noticed several methods for photographing on wood. Let him turn to his file for November, 1911, page 269, for instance, to find just what he wants to know.

" Steel Engraver," New York: You can use photoengravers' enamel on steel providing you keep it alkaline. To make the enamel hold, the surface of the steel should be given a tooth with acetic acid. Use alcohol in the mordant.

" Printer," Chicago: The three-color process will not give you successful poster stamps, neither will the Ben Day method. To get true poster effects, the colors must be printed flat, not broken into tints or dots.

Written for THE INLAND PRINTER.

THE LITERATURE OF TYPOGRAPHY.

XXII.— ITALY.

BY HENRY LEWIS BULLEN.

MAINZ, the Mecca of our Art, was, in Gutenberg's time, chief among the free cities of the League of the Rhine, with a political status and independence similar to that of the free cities of the Hanseatic League, of which Hamburg, Bremen and Lubeck survive as independent States of the present German Empire. Governed by the trade guilds — the merchants, weavers, carpenters, armorers, chandlers, etc.— the commercial supremacy, combined with liberal support of the arts and of general education and the liberty enjoyed by citizens and sojourners, enjoyed in these free cities, are decidedly in favorable contrast to the serfdom, superstition, neglect of industry and of general education in the more extensive territories governed by the "highborns" — kings and grand dukes — whose principal business then (as now) was war. Now that civilization is on a vacation, we might be pardoned for wishing for the revival of those old-time "business administrations," which were the only luminous centers in the Dark Ages. Then the makers of swords proved themselves more competent to rule than the wielders of swords, and I have full faith that men of the marts and industries will before long take away the sceptre from the usurping "ruling classes" under whatsoever names they may transact their "ruling" business in kingdoms or republics.

In 1461 this world seems to have had five printing establishments in operation. In Mainz, Fust and Schoeffer and John Gutenberg; in Bamberg, Albert Pfister; in Strassburg, Mentel and Eggestein. These cities are near each other, having easy water communication, and the printers in them doubtless derived their knowledge from Gutenberg. Nothing was known, except vaguely, in other localities about the new art. Intercourse was quite casual; those who knew the art had no interest in spreading any knowledge of it; they were secretive and desired a monopoly. Thus it happened that in 1461 war accomplished the work which in our time would be done by railways and newspapers; a war scattered the printers far and wide. Two popes disputed the apostolic succession in 1461, and so two archbishops claimed the See of Mainz. Mainz supported its own citizen, but the other, Adolph, Count of Nassau, successfully carried himself into his holy office by the sword. The result, as described by that careful historian, Carl Anton Schaab, in his "Die Geschichte der Erfindung der Buchdruckerkunst" (History of the Invention of the Art of Printing), Mainz, 1830-1831, shows that the methods of unscrupulous usurping war lords are alike in all ages:

> The town was assaulted during the night between the 27th and 28th of October, 1462, by the followers of Adolph; its noblest citizens were murdered, the most of them robbed of their possessions, and driven from the town. All kinds of mischief were committed toward those who remained behind. Neither age, rank, nor sex was exempted. The booty was sold publicly in the cattle-market, and the money divided between the soldiers. Of the expelled citizens only a few gradually returned in secret to their relations. But the town, so populous before, remained empty, and all industry was destroyed. The elector Adolph II. found it necessary, on the Saturday after St. Thomas's day of the same year, to issue a proclamation whereby he promised to all who wished to trade or to exercise a profession in Mentz, protection for their persons and possessions, to induce a few to return. A town, a short time before flourishing with commerce and industry, had been robbed in a few days of its privileges and utterly destroyed.

No printing was done in Mainz for three years, and as the internecine war progressed throughout that part of Germany the monopoly of printing in the three cities was at a standstill. The printers scattered, carrying their important knowledge with them, and thus it happened that Germans, having obtained financial support in various countries, were the first to print in Italy, where, in Subiaco, Sweynheim and Pannartz started in 1465 and John of Spire in Venice in 1469; in Switzerland, where in Basle John Bertoldus was first printer in 1472; and in France, where in Paris Ulrich Gering was first to print in 1469. It was in due time in these countries, thus blessed by the misfortunes of Germany, that printing began its civilizing work. Until the sack of Mainz, printing had been content to usurp and continue and imitate the work of the scriveners, catering to the ecclesiastical demand and ignoring the secular people eager for light and first-hand knowledge in their homes.

Italy's civilization in 1461 was far in advance, because its commerce with Greece and the Byzantine Empire had from time to time brought to its shores a few of the books of the lost classic literature and many examples of classic arts. This glimmer of light through medieval darkness was waiting for the printers to enable it to end the Dark Ages. The Italian printers, who learned their art from the Germans seeking new and peaceful homes, were the first to secularize their work and make it popular and progressive. We owe to them the introduction of Roman and Italic types and small caps., and the modernization of books by the use of smaller types and formats. The world owes to them the restoration of the long-suppressed works of the classic authors, such as Homer, Virgil, Euclid, Plato, Aristotle, Cicero, Horace, and hundreds more, the reading of which brought about the Renaissance or New Birth of Learning, and gave and continues to sustain the impetus toward the hoped-for world-civilization. In doing this, the early Italian printers accomplished the greatest work of typography, a service to every person since then who has learned to read or who has associated with people that can read. The world's greatest schoolmaster was Aldus Manutius, printer, of Venice. His work continues to influence every man, woman and child within reach of those who have read books. The achievements of Alexander, Julius Cæsar, Napoleon, and all lesser war lords, might be erased from history's pages without leaving the world one bit the loser — all they accomplished is as a zephyr contending with the ever-increasing torrential influence of the work of Aldus the Printer. To those who have a superficial knowledge of history, this estimate will seem exaggerated; nevertheless, it is as true as it is disgraceful to our state of civilization that a contrary view is generally accepted. Pull down the monuments to the usurping devastators and put up monuments to the upbuilders!

From 1465 to 1501 — thirty-five years — printing was established in seventy-three Italian cities. Each printer had to make his own presses and types and cases and other appliances; there were no manufacturers or merchants making or selling these necessaries. Sixteen hundred and eighty (1,680) distinct type-faces have been identified as the product of Italian printers in that brief period, including the most beautiful Roman and Text types ever used, and the first Italic. Was ever a greater boom in the printing industry? Was ever an art more eagerly adopted? Printers outside of Germany have been influenced more by the early Italian workmanship than by the German. Every printer or typefounder among us is the debtor of the earlier Italian printers, none the less so if unconscious of the obligation and ignorant of the benefactors.

Sweynheim and Pannartz, Italy's prototypographers, soon removed from Subiaco to Rome. Their seven years' output (1465-1472) included fifty works, 11,475 volumes, almost all folios. The printers had not yet caused reading

to be a general accomplishment, and the editions varied from 275 to 1,100 copies, averaging no more than 500 copies. In 1473 the partnership terminated, and Sweynheim established a new business, in which his principal achievement was the issue in 1478 of the first printed edition of Ptolemy's Geography, written in Alexandria about A. D. 150. In the course of a few months the printer gave to the world many more copies of this work (which forms the starting-point of geographical science) than had been produced by the scribes during thirteen centuries. The printers everywhere wonderfully increased the supply of that " little leaven " (of knowledge) " which leaveneth the whole lump " (of ignorance). This Ptolemy's Geography is furthermore important as being the first book in which the new art of copperplate printing (almost contemporary with typography) was employed. It contained twenty-seven maps on copper, each 22 by 16 inches. The student of typography will discover that within a century thereafter books commonly were illustrated with copperplate engravings printed with the type text in register in two printings. Thus it was that the Elzevirs illustrated their books, and thus wood engraving became a lost art until revived in England by Thomas Bewick in the latter part of the eighteenth century. It may not generally be known that steel engraving was invented in Newburyport, Massachusetts, by Jacob Perkins, who patented the process in 1810 and gained thereby a considerable fortune.

Ulric Hahn (Rome, 1467-1478) produced in one year 3,000 volumes. In the preface to one of his books, his editor says: " Having compassion on the poverty of the poor and considering the scarcity of the rich, Hahn is resolved to make books after a careful revision of their texts by learned men." John Philip de Lignamine (Rome, 1470-1486) printed forty books, in one of which, " Cronica Pontificum Imperatorum " (1474), he gives an account of the invention of printing, honoring Gutenberg, Fust and Mentel. He was a learned man, and of " equestrian " or knightly descent. In all, thirty-eight printing-houses were active in Rome from 1464 to 1500.

No place benefited quite so much by the sack of Mainz as did Venice. There in 1469 John of Spire (Speier) was granted a privilege to print books in the " most beautiful form of lettering," to quote from the patent, which was in fact the first type of purely Roman model. In the first year he restored to mankind one of the works of Cicero and the " Natural History of Pliny." He joined the great majority in 1470, and was succeeded by his brother, Wendelin. In 1470 Nicolas Jenson commenced to print in Venice. He was a French engraver of dies for coins and medals who had learned printing in Mainz. His Roman types are esteemed by many good authorities as the most beautiful ever used. The American Type Founders Company's Cloister Old Style is a close approach to them. Jenson's Text types are also unsurpassed in beauty. His typography is always simple and restrained, and his margins, make-up and proportions of pages are models of correctness and good taste. A study of uncut books from his press will convince any receptive mind that printing is indeed one of the *beaux arts*. Jenson passed on in 1480. In his lifetime his types and his books were praised by printers of several nations. Pope Sixtus IV. invited him to Rome and conferred on him the title of Count Palatine, and he left a large estate. In ten years he produced 155 books, all of exceptional merit. He was partner in two printing-plants. His Will, which is still preserved in Venice, directs the withdrawal of his estate from both, and after providing substantial bequests to relatives and associates, including his shopmen, gives his type-punches to his friend, Peter Ugelleymer, who appears to have disposed of them to Andrew Torresano, who in after years was the only printer using the " famous characters of the master of the art, Nicolas Jenson," as he states in his colophon of 1482.

Erhard Ratdolt, son of a carpenter, who commenced printing in Venice in 1476, was the first printer to entirely decline the assistance of illuminators and the first printer to print in several colors. His initials and borders are in use to this day. He had a correct knowledge of the use of colors. His colors are brilliant and support each other in his pages. Until quite recently it was supposed that Fust and Schoeffer's Psalter of 1457 was the first example of printing in several colors. The Althrop copy of the 1457 Psalter was examined in 1885 by W. H. James Weale, who discovered that the initials were printed in only one color, the other colors being added by stenciling. This was proved by an error of the stenciler, who had begun with the wrong color and finished with a different ink. In his decorated books, Ratdolt excelled all his contemporaries. His books, while lacking the classic dignity of Jenson's, surpass in beauty any others of the fifteenth century. In 1486 Erhard Ratdolt returned to Augsburg, his native city, taking his types and borders, and there he issued a broadside specimen of his beautiful types, which is the earliest known specimen of types. This specimen was discovered in 1884 in Munich in taking apart the binding of an old book. It is in good condition, and shows ten fonts of Texts, three of Romans, and a Greek font. A facsimile of this unique broadside is in the Typographic Library and Museum.

As Ratdolt was the first to banish the illuminators, Aldus Pius Manutius was the first printer to modernize the format of books and completely divorce the art from imitations of the medieval hand-written books. Aldus was the greatest of printers, and a printer who is ignorant of his history is not less excusable than an American ignorant of the history of Washington. Such an American lacks something of being a desirable citizen, and such a printer lacks the information which creates esteem for printers. Aldus had the advantage of a good education, and his strong desire was to give back to the world the long-suppressed works of the great poets, philosophers, statesmen and rhetoricians of Greece and Rome. Born in Bassanio in 1450, he commenced to print in 1494. For five years previously he seems to have been employed by Andrea de Torresani de Asola (Andrew Torresano of Asola), whose daughter he married in 1499. In 1500 he established an association of persons interested in Greek literature, the New Academy of Aldus *(Aldi Neacademia)*. All members were required to speak Greek among themselves under penalty of a fine. Whenever the fines accumulated sufficiently, Aldus spent them in furnishing a banquet — " not a printers' banquet, but a real New Academicians' feast." Thus was the famous Academy of Athens (428-348 B. C.) revived in a modern world — its mission to restore the ancient learning. There has developed in recent years a desire to curtail the teaching of Latin and Greek in the universities. More " practical " studies are demanded. Many of the higher universities still place these studies above all others as aids to intellectual development. The reasons are that these works are preëminent in style and logic, and (secondly) it is not forgotten that all modern scholarship and intellectual and inventive progress are derived from The Classics. They gave greatness to the Grecian and Roman world, and when (after the suppression of ten centuries) they were reintroduced, mainly by the arduous exertions of Aldus, they again gave greatness to our era. It may be that we have so thoroughly assimilated them and interwoven them with the world's mental

and spiritual life that we can afford to relegate them to obscurity, but they, and they alone, rescued the world from medievalism, and if we abandon them they may in some future time be recalled to rescue a world given over to materialism and (to use Carlyle's phrase) " the gospel of dirt " — molecules, atoms, germs, supermen and the devil. Text-books are necessary tools of trade, but to trade is not to live, and breadth of culture and intellect is instilled by things which appeal to our souls.

Aldus was the first editor. Many of the manuscript books were incorrect, few agreed with another; before printing them he compared and corrected the text. He searched for manuscripts and found many of inestimable value which but for his efforts would have been lost forever. He translated from the Greek into Latin and from Latin into Italian. He also wrote grammars in three languages. In the year 1515, at the age of seventy, his work was done. He had sowed the good seed for the harvest eternal. His works number 122, and include those of Aristotle, Aristophanes, Lucretius, Virgil, Horace, Juvenal, Martial, Thucydides, Sophocles, Cicero, Herodotus, Ovid, Catullus, Xenophon, Euripides, Scipio, Homer, Demosthenes, Pliny, Sallust, Plato, Quintillian, Pindar, Petrarch, Ptolemy, and others. He was the first to print the works of most of these great authors, all of whom are deemed worthy of biographical notice in any comprehensive modern encyclopedia. He was the first to print books in 12mo pocket editions. He printed books at prices which made them popular. At his death, his sons being quite young, his father-in-law, Andrew Torresano, managed the business, conducting it worthily until 1529, when he passed on. Little was done after that event until 1533, when Paul Manutius, then twenty-one years of age, assumed the management. He was a good scholar, and as a printer was superior to his father. The house of the Aldii had printed 226 works when Paul began to add to its fame; when he died, in 1574, the Aldine publications had reached 693, all of superior importance. Acknowledged the greatest printer and the leading Latin scholar of his period, a dutiful son and an affectionate father, Paul Manutius is one of the grander personalities of Italian history. He traveled extensively and devoted the year 1538 to visiting the ancient libraries of Italy. In 1561 Pope Pius IV. persuaded him to superintend a printing-plant in Rome, while still maintaining his business in Venice. In two years, with new types, he produced fifteen quarto and folio works of an excellence which no printing-house now in existence could equal with the available types. In 1556 a hundred citizens of Venice established the *Academia Veneziana*, to which was added a private printing-plant of which Paul Manutius was director. Sixteen works were issued in two years, all magnificently printed and now excessively rare. Paul bequeathed his business to his son, Aldus Manutius the Younger, who likewise was a scholar. He continued the business in Venice until 1597, when it ceased at his death, 823 works having been issued in 103 years. Aldus the Younger married a daughter of the wealthy Giunta family of printers. The Giunti commenced printing in 1480 in Florence. They also had plants in Venice, Lyons, Rome and Madrid, and flourished for nearly two centuries. The head of the Venetian house, Thomas Giunta, gave his two daughters dowries of 100,000 ducats ($146,000) each.

The early Italian printers were generally prosperous. They were encouraged by the various rulers, patrician families and church dignitaries. Fumagalli's " Lexicon Typographicum Italiae," Florence, 1905, contains 587 pages set in nine-point of concise outlines of typographic history in all Italian communities. Prince d'Essling, grandson of Napoleon's " favorite child of victory," Marshal Massena, created Duc de Rivoli in 1807 and Prince d'Essling in 1809, is a lover of books and published in 1907-1909 in Florence three splendid, illustrated folio volumes, " Les Livres a Figures Vénetians de la fin du XV siecle et du commencement du XVI siecle " (Venetian Books and Engravings from the end of the XV to the beginning of the XVI century), 1,684 pages in all, which is a complete descriptive bibliography of all that is known to have been printed by all methods in Venice from 1450 to 1530. There is in addition an extensive literature in Italian on the subject. It was well that Prince d'Essling ended his bibliography in 1530. With the spread of Lutherism, the Church became afraid of printers. The Inquisition in Italy held its first trial of a printer in 1547, and between that year and 1592, 134 trials of printers have been recorded. These restraints by the Holy Office continued until 1730, and printing as an art, as an industry and as an educative power became almost a nullity.

After two centuries of wretched typography, the output of a strangled press, light again dawned on Italy when the army of the French Revolution under General Bonaparte lifted the curtain of medievalism. The first fruit of that event was a progressive printer, Giambattista Bodoni, the inventor of " modern " Roman types. In 1913 Bodoni's first centenary was celebrated throughout the Italy to which he had given added distinction. After Austria resumed her grip on Italy, printing again went into eclipse. Printing can not flourish under tyranny. Since 1870 Italy has regained its independence, and its typography is advancing rapidly both in the virility of its literary message and the art with which it is conveyed. American printers who prefer the " old style " Roman types and typography should remember that they derived that style from Aldus the Italian. American printers who prefer the " modern " Romans derived that style from Bodoni the Italian. Our " modern " Romans are modifications of the true Bodoni designs, but all typography in Latin Europe has followed Bodoni since 1800 to the almost total exclusion of the Aldine-Garamond-Elzevir-Caslon old styles. Whenever Italy has been free, it has been a leader in all higher things.

We owe to Italy the first books in Greek and Hebrew types. The first complete fonts of Greek types were used in Rome in 1465 and in Venice in 1472, as quotations in Latin text. The first book in Greek was printed in Milan in 1476. Before Aldus' first book in Greek (1495), thirty-four Greek books had appeared in Italy. Aldus gave us the cursive model of Greek types that has generally prevailed until our time; prior to his types the Greek models were crude. The first books in Hebrew appeared in Italy in 1475. In the North, in the village of Pieve di Sacco, near Padua, Meshullam Cusi ben Moses Jacob printed part of the Jewish laws. The printer, previously a physician, was profoundly impressed with the importance of his undertaking. In his colophon he tells what his press says to him:

> Wisdom am I, and crown of all science;
> Hidden am I, a mystery to all.
> Without pen stroke, my imprint stands forth;
> Without scribe, lo! a volume appears.
> One instant, and ink o'er me flowing,
> Without guide lines, straight stands every word.
> Do you wonder at Deborah the mighty,
> Who ruled with the pen of the scribes?
> Had she seen me displaying my power,
> She had taken me a crown for her head.

At the same time in Reggio, in Calabria, at the other end of Italy, Abraham ben Garton ben Isaac printed a

commentary on the Pentateuch. Only one imperfect copy survives, in the library of Parma. The third Hebrew printer was a woman, the first woman printer, as per her colophon, to wit: "I, Estellina, wife of my master my husband the honored Rabbi Abraham Conat (may he be blessed with children and may his days be prolonged, Amen!) wrote [that is, printed] this book, Investigation of the World, with the aid of the youth Jacob Levi of Provence of Tarascon (may he live)." This was in Mantua in 1476. In Italy, in the fifteenth century, the Jews enjoyed a greater degree of liberty than in other countries, and Jewish presses flourished in the days before the Inquisition blighted all printing, and much of the product was of high quality.

All that has been narrated above and very much more of great interest, the knowledge of which will increase the moral and artistic stature of any printer who will apply himself thereto, is contained in the following books: "The Venetian Printing Press, an historical study based upon documents for the most part hitherto unpublished," by Horatio F. Brown, London, 1891, 4to, illustrated, 463 pages, worth about $12, is a very able work, based upon original research. "Notable Printers of Italy during the Fifteenth Century, illustrated with facsimiles from early and Recent Printing," is the last work of Theodore Low De Vinne, New York, 1910, folio, 209 pages. This is also the last book which De Vinne guided through his plant with his own hand. Published in a limited edition, it is worth about $17, and well worth that sum both on account of its interesting authoritative contents and as a memorial of one who has glorified printing in America. "Conrad Sweynheim and Arnold Pannartz, the First Roman Printers," by John Philip Edmond, with "Sweynheim and Pannartz, Notes and Collations," by E. Gordon Duff, in Proceedings of the Edinburgh Bibliographical Society, 1909, small 4to, 22 pages, worth about $2.50. The authors write with the authority of advanced students. "The First Editor," excerpt from article on Aldus Manutius in *Scribner's Monthly*, October, 1881, by Theodore Low De Vinne, illustrated, 10 pages, worth about $1. "Erhard Ratdolt and his Work at Venice," by Gilbert R. Redgrove, published by The Bibliographical Society, London, 1894, 4to, 50 pages, with 10 plates, some in colors, worth about $4 — a valuable and interesting work, handsomely printed. "The Aldine Press at Venice," by Edmund Goldsmid, Edinburgh, 1887, 12mo, three volumes in one, 56, 80, 42 pages, xxiv, translated and abridged from Renouard's "Annales de l'Imprimerie des Aldes," worth about $3. "The Printing of Greek in the Fifteenth Century," by Robert Proctor, published by The Bibliographical Society, London, 1900, 4to, 217 pages, worth about $5 — a thorough and scholarly exposition of the subject, largely relating to Italy, by the greatest authority on early types that ever lived. "The Makers of Hebrew Books in Italy, being chapters in the History of the Hebrew Printing Press," by David Werner Amram, Philadelphia, 1909, 8vo, illustrated, 417 pages, worth about $5, published by Julius H. Greenstone, the owner of a splendid library containing examples of nearly every Hebrew press in the world, besides other rarities in books. This is a notable addition to American books relating to printing, peculiarly interesting to the growing number of printers of the Jewish race. To own and to read all these books and to possess a few examples of the work of the greater Italian printers will be a pleasure that will inspire a printer's career.



CONTENTED ANYWHERE.

English snow-white Spitz puppies bred by Joseph Bures, employed with the LeFebure Ledger Company, Cedar Rapids, Iowa.

WHY THE BABY WAS BOUNCED.

The new baby had proved itself the possessor of extraordinary lung powers. One day baby's brother, little Johnny, said to his mother:

"Ma, little brother came from heaven, didn't he?"

"Yes, dear," answered the mother.

Johnny was silent for a minute and then he went on:

"I say, ma."

"What is it, Johnny?"

"I don't blame the angels for throwing him out, do you?" — *The Craftsman.*

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Where Copy Should Be Followed Strictly.

A. C. C., Philadelphia, Pennsylvania, writes: "Enclosed find wrapper on which the writer criticized the capitalization of some of the words on the side panels, especially the words 'Borne,' 'Oil,' 'Day,' 'Stomach,' and 'Nausea.' The engravers of the plates contend that the letters were capitalized to balance with the lines above, which were capitalized. The writer contends that they are making this statement to clear themselves of any error. Of course the writer realizes that anything can be capitalized in an advertisement of this character and still be correct, but the writer contends that if they capitalize the words above, they should also capitalize other words, such as 'milk,' 'wine,' 'two teaspoonfuls,' etc.; also by placing these words as mentioned above in lower case, it would not have altered the typographical appearance."

Answer.— The reading in question is this: "COD LIVER OIL is a Food rather than a Drug, and is the most easily absorbed of any Fats. It increases Weight and improves the General Condition. The Emulsion of Cod Liver Oil with Hypophosphites of Lime, Soda and Potash is superior to the plain Oil. It is more readily Borne by the Stomach and does not cause Nausea. Dose for Adult, From one to two tablespoonfuls three times a Day, after meals; and for Children, one to two teaspoonfuls. It may be given mixed with milk or wine, if desired." If I paid for the work I would not accept it in this form, but would insist upon having the words mentioned, and "fats," "weight," "general condition," "plain oil," "day," without capitals. In the case of any such job the most important consideration is that of pleasing the customer, and, with this in view, the most commendable procedure would be to reproduce literally what was written. This is the safest way wherever there is any possibility of dispute over the style of a job, since it gives the printer or engraver a perfect defense. In this particular instance the engraver probably worked without any close reasoning as to relative importance of the words, since he used capitals in some cases and not in others where the words were equally prominent. If perchance he really followed copy in this, he should give that as his reason; but he probably changed from copy. If he thought change necessary, he should have consulted the customer and procured his assent before doing the work. Had I been the customer the assent would not have been given.

Preposition at End of Sentence.

Keyboard, New York, recalls an old moot point as follows: "Memories of public-school instruction will not down, although common sense contradicts it in many respects, for instance in the matter of ending a sentence with a preposition — which is often the only logical thing to end it with. I hate to sidestep — 'with which to end it.' Which do you think the most of — or of which do you think the most — naturalness and ease, or exact grammar at the expense of these desiderata?"

Answer.— Ease and naturalness are far preferable to what is meant here by "exact grammar." But exact grammar does not demand the stiltified expression in these cases, notwithstanding the old-time teaching in schools. Every grammarian admits the existence in good use of many idiomatic expressions that violate the standard rules of grammar, and naturally some admitted idioms are often classed as violations of grammar although they are truly grammatical. I can do no better than to quote from "Connectives of English Speech," by J. C. Fernald, synonym editor of the Standard Dictionary, whose book is published by the Funk & Wagnalls Company, New York: "In fact, the preposition or 'word placed before' may be the very last word in the sentence, placed after everything else, while yet the meaning is perfectly clear; as, 'This is the gun that he was shot with.' Many grammarians have undertaken to fight this thoroughly live and vernacular idiom, and force the preposition into conforming to its name by always standing before its object. But the idiom is stronger than the grammarians. The people go on using the prohibited idiom in conversation every day, and an examination of our literature shows that this idiom has the indorsement of the foremost writers of our language." He quotes a dozen sentences from famous authors, and then says: "It is an element of power in the English language that it can thus march across technicalities to attain the great purpose of speech — the expression of thought — securing directness and emphasis without sacrifice of clearness."

Possessive Pronouns — Different Words.

J. G., Cincinnati, Ohio, writes: "For some time past I have been noting an error in grammar which seems quite common. I refer to the incorrect punctuation of the possessive case of the word 'it.' In a number of cities I have visited I have noticed display cards advertising shoes, in prominent store windows, on which the words 'it's simplicity' occur. These cards are not of the ordinary, ugly sort with which poor grammar and orthography are usually associated; they demonstrate the highest taste in attractive typography and colorwork. I presume that the cards were gotten up and distributed by an advertising syndicate. The apostrophe of the possessive case is a source of woe to a great many people. The punctuation mark is used to denote the omission of one or more letters. At one time the use of the possessive case was shown by the addition of 'es' to the noun: thus, boy — boyes, hand — handes. Later the letter 'e' was omitted and the apostrophe supplied the ellipsis. I doubt, however, that the possessive case of a pronoun was formed in the same manner. If it

were, then ' it's ' would probably be correct. What would be true for one pronoun would be equally true of others. Presuming that ' it's ' is correct, then the words ' her's,' ' your's,' ' our's,' and ' their's ' would also be correct. I contend that the word ' it's ' used as a possessive is incorrect. Is my contention justified in your opinion? In reading a story by Edgar Allan Poe, I have been puzzled by a word which is employed twice in the story and spelled differently in each place. I noticed the word first in the phrase ' that ingenuous face ' and then in the phrase ' by what ingenious train of reasoning.' The words to which I have reference are ' ingenuous ' and ' ingenious.' They are both used as adjectives and appear to have the same meaning in each case. Can you explain the dissimilarity in spelling or have the words different meanings in each case? "

Answer.— Possessive personal pronouns are incorrect with the apostrophe. They are correctly written its, hers, yours, ours, theirs. This is not in any sense a question of punctuation or of grammar, but of the form of the words. In its intent the contention is right, but it is not understandingly expressed. A word is not employed twice in the phrases from Poe. An ingenuous face is a truthful or guileless face; ingenious reasoning is reasoning that shows ingenuity or adroitness. It is not a case of spelling the same word in two ways, but of using two totally distinct words, with different meanings.

"THE CORNHILL BOOKLET" REVIVED.

The exquisite specimen of the art of W. A. Dwiggins, shown in his imaginative drawing, " The Last War," on page 208 of this issue, is from the October issue of *The Cornhill Booklet,* reprinted here by special permission.

Many who recall the little magazine that introduced to American readers Eugene Field's " Tribune Primer," Oscar Wilde's " Ballad of Reading Gaol," and Gordon Craig's woodcuts, will be glad to learn that it is to resume publication. It was originated in 1900 by Alfred Bartlett and ran until 1905, when it came to be classed along with *The Chap Book, The Lark,* and *The Knight Errant,* as one of those little periodicals that were too good to survive American strenuosity. Of the first number, Mr. Bartlett, then working in a $12-a-month attic on Cornhill, printed one thousand copies. Within twenty-four hours of the time he issued them he received a telegram from The American News Company: " Cornhill Booklet has caught on. Selling like hot cakes. Send 1,000 more at once." The twenty-three numbers that followed contained uncollected writings by Robert Louis Stevenson, Nathaniel Hawthorne, Oliver Wendell Holmes, Eugene Field and Rudyard Kipling, not to mention designs, book-plates and woodcuts, that, together with its exemplary typography, soon made the booklet a favorite. Only a pressure of other business forced Mr. Bartlett to discontinue publication rather than allow the quality of the booklet to dwindle through lack of proper management.

His reason for starting it up again is a change in the public attitude toward the little in art and literature that has been recently demonstrated in the little theaters throughout the country. He believes that the little magazine offers unique advantages in that, in ignoring the impersonal public and seeking its audience among the appreciative few, it may present short, intimate material that would be considered out of keeping in a larger periodical. In addition to letters and uncollected writings of well-known authors, the new *Cornhill Booklet* is to contain poems, stories, essays, and comment intended to make it of timely as well as permanent interest to friends of literature.

The issue for October contains a surprise in the form of unpublished fragments of Oscar Wilde's " De Profundis," interesting not only as literature, but as a revelation of Wilde's life and thoughts. A delightful uncollected poem by Leigh Hunt, a poem by Percy MacKaye, satirical comment on contemporaries by Arthur Spencer Morley, a fourth dimensional fiction, by Glenn Palmer, and copious notes make up the rest of the letterpress. Not the least interesting feature is the double-page copperplate reproduction of W. A. Dwiggins' drawing, " The Last War," which we show, as already stated, on page 208.

For the future numbers the publisher announces uncollected writings from the pens of William Makepeace Thackeray, Robert Louis Stevenson, John Synge, Maurice Maeterlinck, Arthur Upson, Arthur Simons, Walter Savage Landor, and others. In view of this program, it will not be the fault of the editors if *The Cornhill Booklet* does not soon regain a widespread popularity among appreciative people.

EDUCATIONAL SYSTEM LAUNCHED AT NEW YORK CONVENTION.

In the mass of forward movements that has marked the progress of organization among employers, none is more important, ambitious or beneficial than the educational system fairly launched at the New York convention. It is comprehensive and evidently well-fitted to give the industry " the highly trained, efficient leadership enjoyed by the engineering profession," which is the aspiration of the unusually capable committee that has brought the plan to its present stage.

The scheme comprehends the part-time, or elemental, school, a type of which is established in Chicago, and which takes care of apprentices. The next step is typified by the school at Indianapolis, where students devote their whole time to the studies, and which include estimating and other business instruction. The arrangement with the Carnegie Institute at Pittsburgh completes the structure. This is the university, at is were, and we are assured the instruction " shall have for its purpose the broad training of men for executive and administrative positions in our industry and to create a high professional spirit."

Much of this is speculative, of course, but the committee has been doing actual work in the preparation of text-books. This work is divided into nine parts, including sixty volumes. The selection and arrangement of subjects was a knowledge-using and time-consuming effort, and the result challenges our admiration. The studies run the gamut from an explanation of the point system to an exposition of cost-accounting.

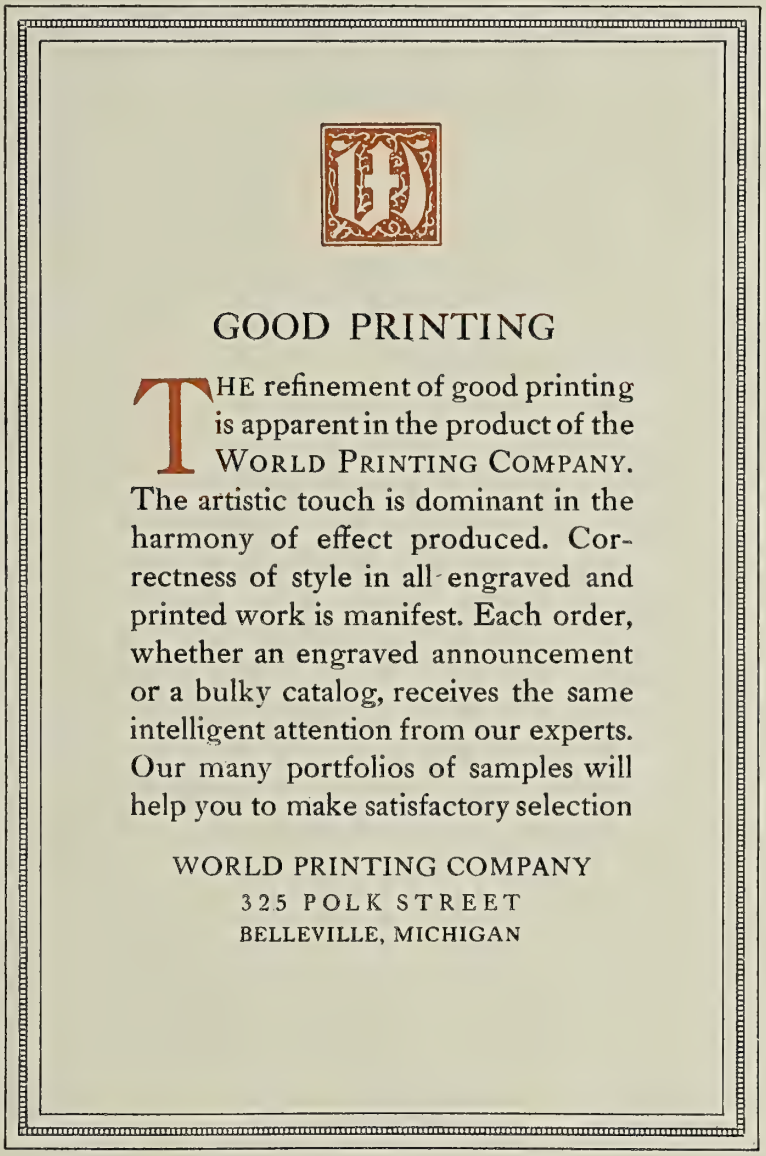
Following its logical bent, the committee has issued its first text-book, and it deals with type. It is from the pen of A. A. Stewart, and easily takes first place in its class. If this text-book is an augury of what is to follow, the educational literature of the graphic arts will be enriched beyond that of any other industry of which we have knowledge.

GO TO PRESS IN AN AIRSHIP.

" I think," said the editor, in a worried tone, " that I will drop journalism and take to astronomy."

" Why? "

" Because astronomers have more space than they know what to do with."— *The Bookseller, Newsdealer and Stationer.*



Awarded first prize of twenty-five dollars in contest conducted by THE INLAND PRINTER for the best arrangement of a printer's announcement.

By John C. Kemmer, New York city.

GOOD PRINTING

THE refinement of Good Printing is apparent in the product of the World Printing Company. The artistic touch is dominant in the harmony of effect produced. Correctness of style in all engraved and printed work is manifest. Each order, whether an engraved announcement or a bulky catalog, receives the same intelligent attention from our experts. Our many portfolios of samples will help you to make satisfactory selection.

WORLD PRINTING CO.
325 POLK ST., BELLEVILLE, MICH.

Second place. Harry W. Liggett, Ottawa, Ontario, Canada.

Good Printing

¶ The refinement of good printing is apparent in the product of the World Printing Company. ¶ The artistic touch is dominant in the harmony of effect produced. ¶ Correctness of style in all engraved and printed work is manifest. ¶ Each order, whether an engraved announcement or a bulky catalog, receives the same intelligent attention from our experts. ¶ Our many portfolios of samples will help you to make satisfactory selection.

World Printing Company
325 Polk Street, Belleville, Michigan

Third place. Cornelius Spaans, Cambridge, Massachusetts.

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¶ Our many portfolios of samples will help you to make satisfactory selection.

World Printing Co.
325 Polk Street, Belleville, Mich.

Fourth place. Chas. F. Skelly, Altoona, Pennsylvania.

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Fifth place. Milton E. Dill, Baltimore, Maryland.

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World Printing Company
325 Polk Street, Belleville, Michigan

Seventh place. A. R. Wilkins, Seattle, Washington.

GOOD PRINTING

THE REFINEMENT *of* GOOD PRINTING IS APPARENT IN THE PRODUCT OF THE WORLD PRINTING CO· THE ARTISTIC TOUCH IS DOMINANT IN THE HARMONY OF EFFECT PRODUCED · CORRECTNESS *of* STYLE IN ALL ENGRAVED & PRINTED WORK IS MANIFEST· EACH ORDER· WHETHER AN ENGRAVED ANNOUNCEMENT OR A BULKY CATALOGUE· RECEIVES THE SAME INTELLIGENT ATTENTION FROM OUR EXPERTS · OUR MANY PORTFOLIOS OF SAMPLES WILL HELP YOU TO MAKE SATISFACTORY SELECTION

WORLD PRINTING COMPANY
325 POLK STREET · BELLEVILLE · MICH·

Eighth place. B. W. Radcliffe, Macon, Georgia.



Good Printing

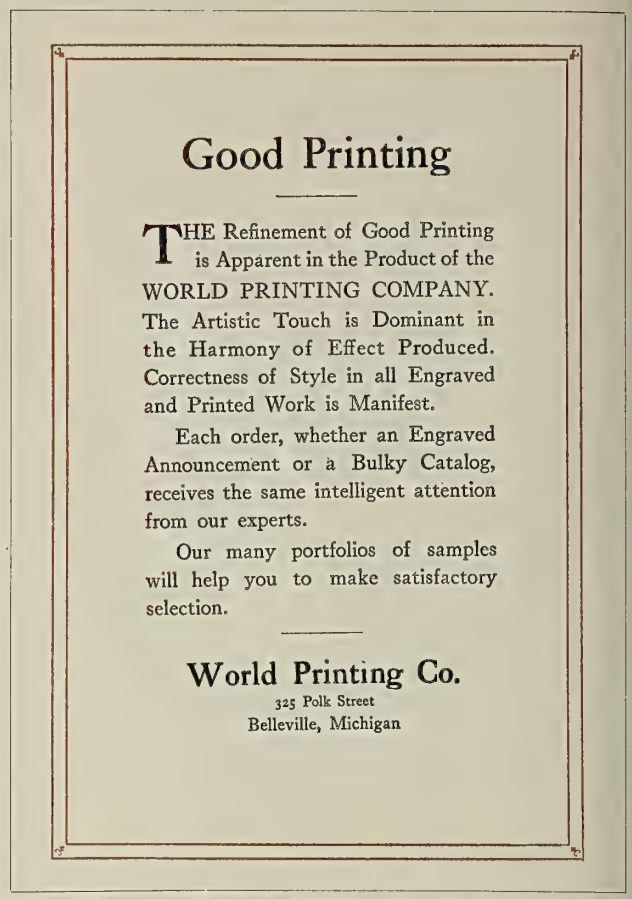
The refinement of good printing is apparent in the product of the World Printing Company. The artistic touch is dominant in the harmony of effect produced. Correctness of style in all engraved and printed work is manifest. Each order, whether an engraved announcement or a bulky catalog, receives the same intelligent attention from our experts. Our many portfolios of samples will help you to make satisfactory selection.

World Printing Co.
Three Twenty Five Polk Street
Belleville, Mich.

Ninth place. Frank Lindquist, Denver, Colorado.



Tenth place. Ernest B. Fiedler, Raspeburg, Maryland.



Eleventh place. Harry W. Howes, Springfield, Massachusetts.



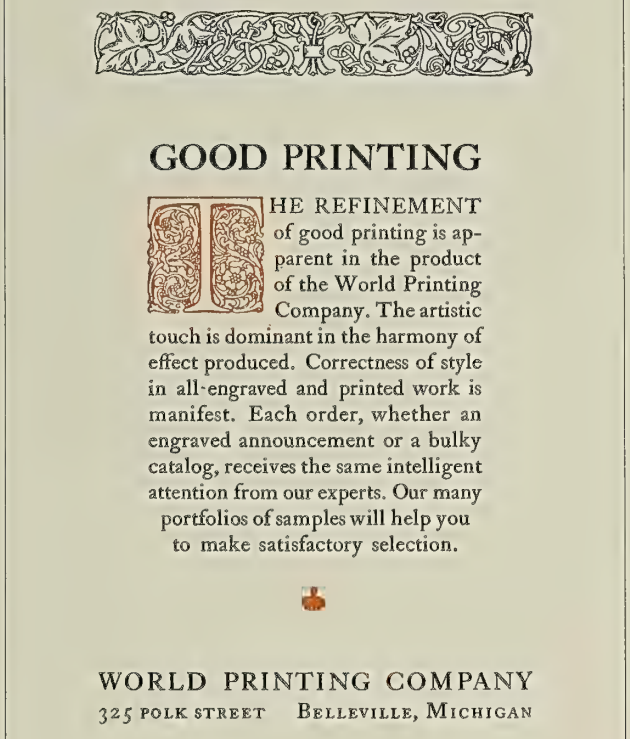
Twelfth place. Geo. W. Stair, Denver, Colorado.



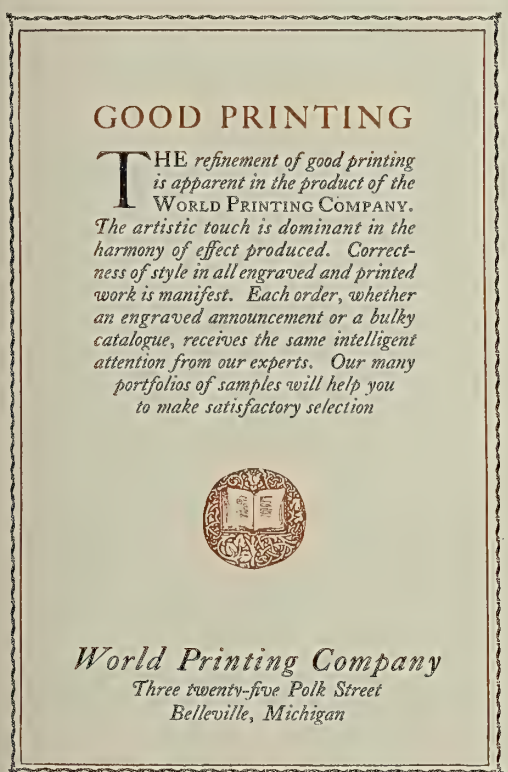
Thirteenth place. E. A. Frommader, Moline, Illinois.



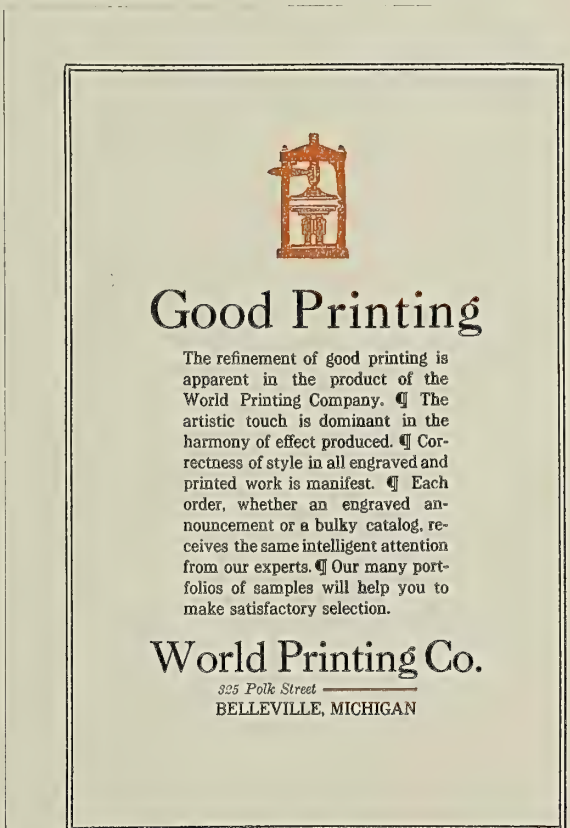
By Milton E. Dill, Baltimore, Maryland.



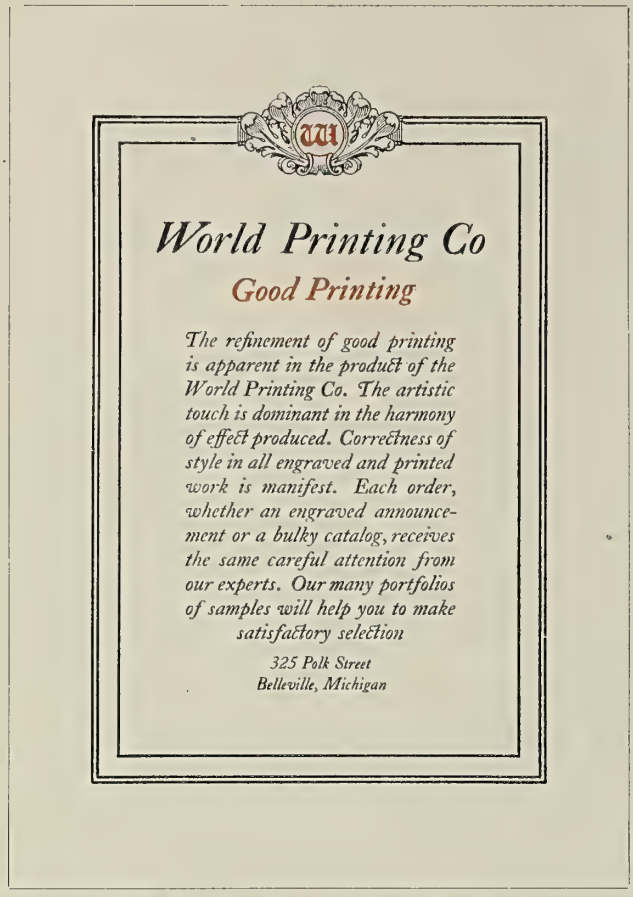
By Milton E. Dill, Baltimore, Maryland.



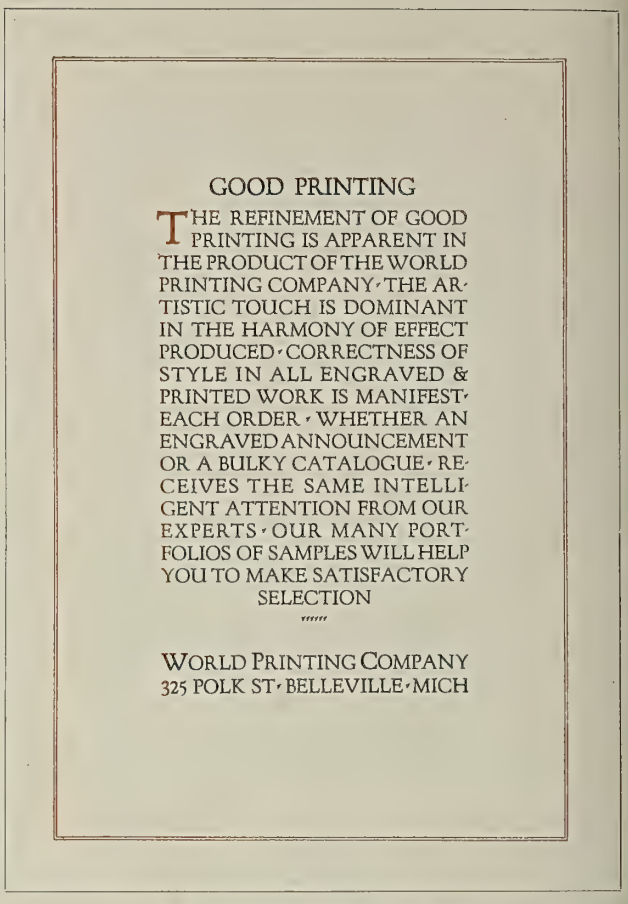
By David J. Gildea, Cotonsville, Maryland.



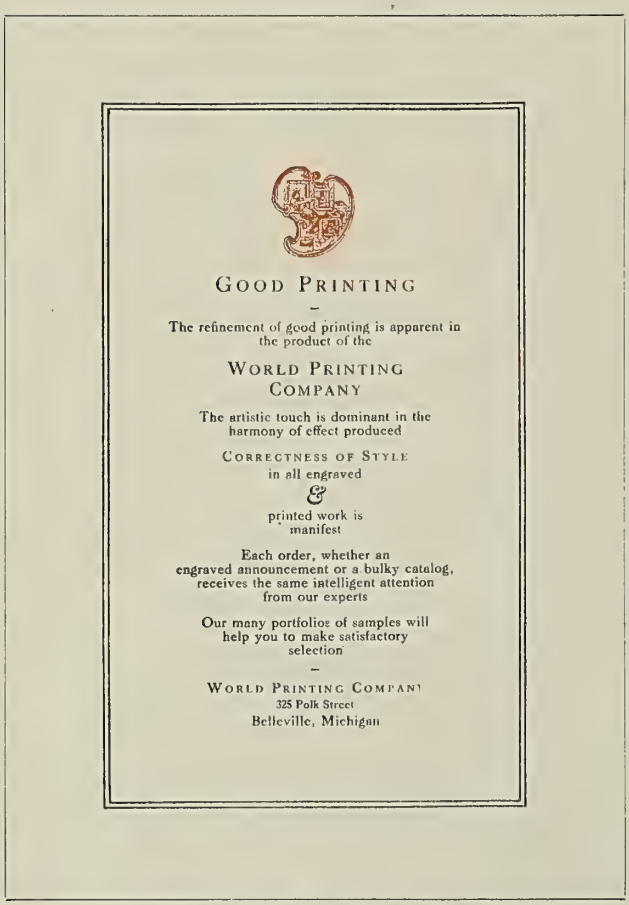
By Ben Wiley, Charleston, Illinois.



By Ellis Coleman, Shreveport, Louisiana.



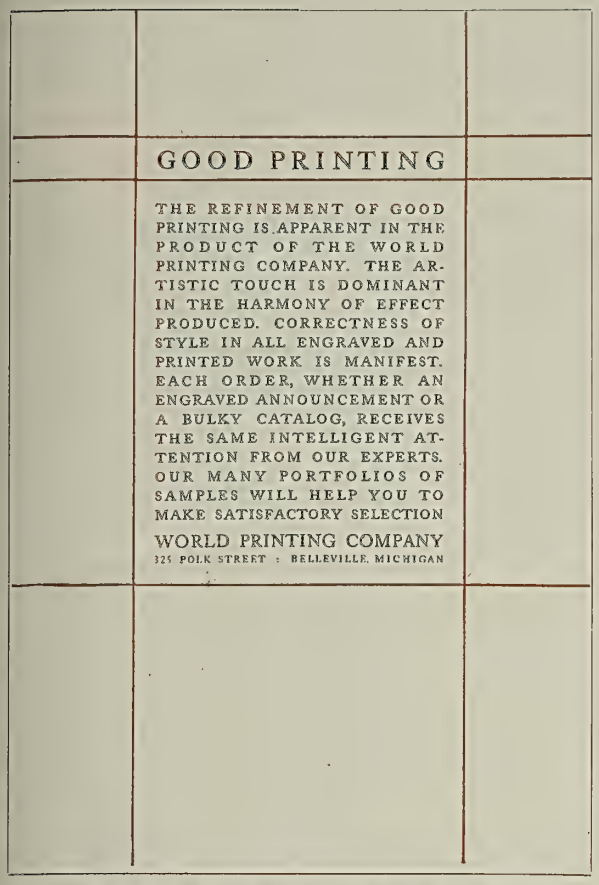
By B. W. Radcliffe, Macon, Georgia.



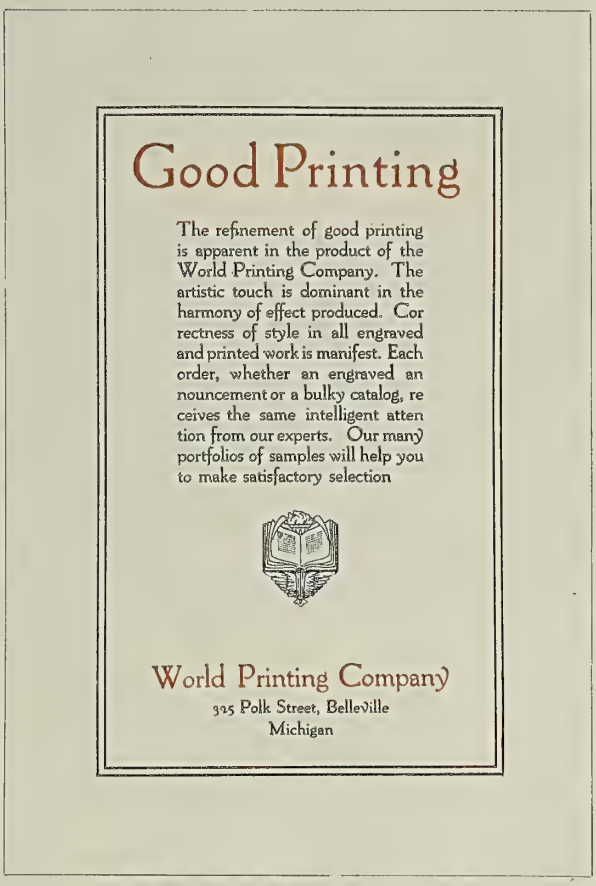
By J. F. Tucker, New Philadelphia, Ohio.



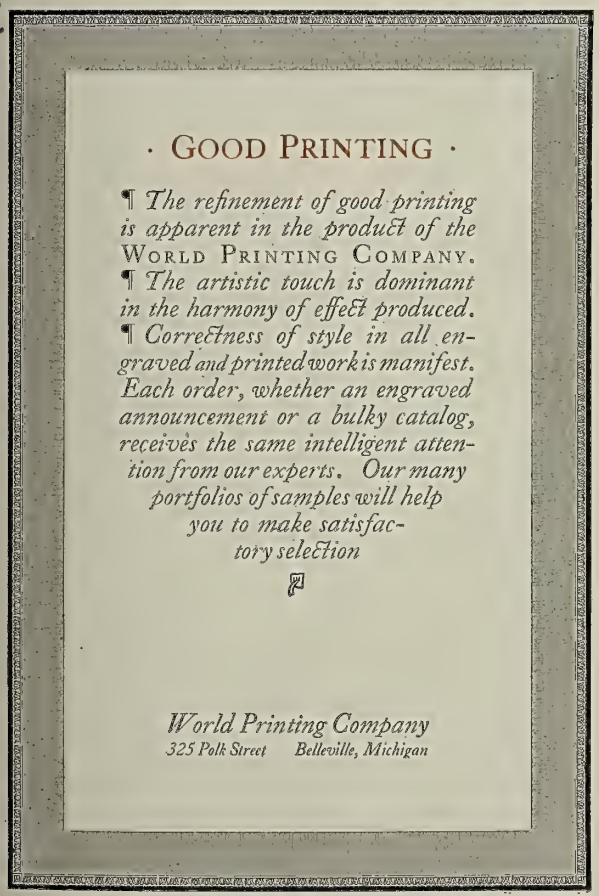
By A. Schneider, Prince's Bay, New York.



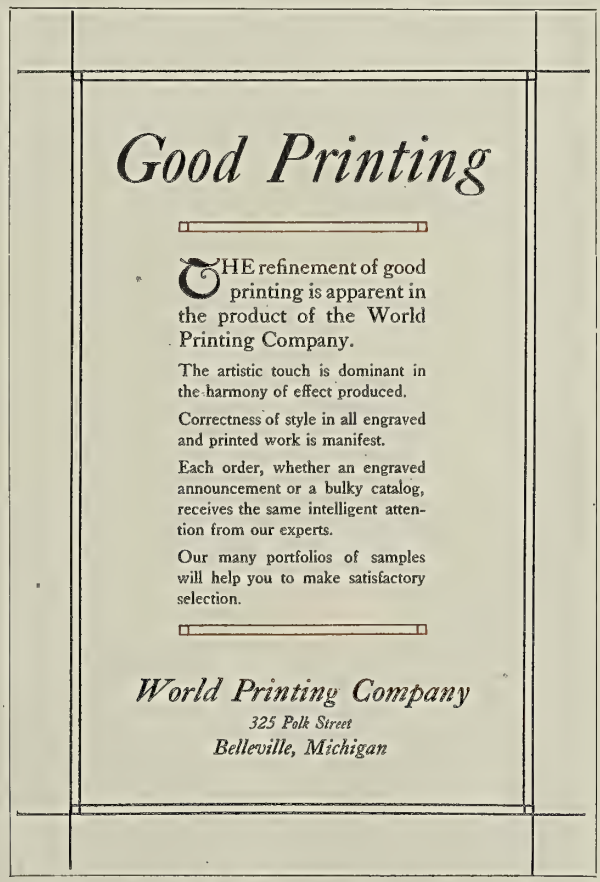
By Ellis Coleman, Shreveport, Louisiana.



By A. Dammeyer, New York city.



By Eli Black, Cleveland, Ohio.



By H. S. Blackburn, Tacoma, Washington.

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By John J. Moran, New York city.

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WORLD PRINTING CO.
325 Polk Street Belleville, Mich.

By Geo. Wetzel, New Orleans, Louisiana.

JOB COMPOSITION

BY J. L. FRAZIER.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Result of Announcement Contest.

The announcement contest conducted by this department, and which closed October 15, was successful both from the standpoints of interest — manifest in the number of competitors — and the quality of the specimens. There were so many of almost uniform excellence the judges were compelled to get down to a close analysis in order to select the prize-winners.

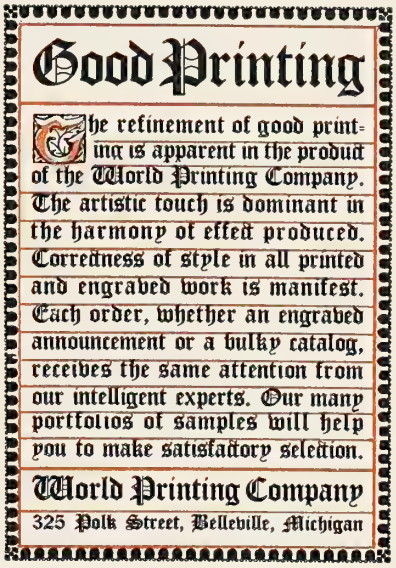
While the number of compositors taking part in the competition is slightly smaller than in the cover-page contest conducted by THE INLAND PRINTER some time ago, nevertheless over four hundred different printers sent in examples, and some sent as many as seven different arrangements of the copy. That such a large number of men should be sufficiently interested in this work to devote their time to competing is a gratifying demonstration of the educational value of work of this character. When one considers that the contest ran through a period of but forty-five days, this large number is remarkable.

The announcement is a line of work the average printer is but infrequently called upon to handle, and for that reason the showing of announcements in this issue should prove educational as well as interesting. Those who failed to win a prize can do no better than


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WORLD PRINTING COMPANY
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Neat arrangement of announcement by Ernest R. Tucker, Toronto, Canada.


Good Printing

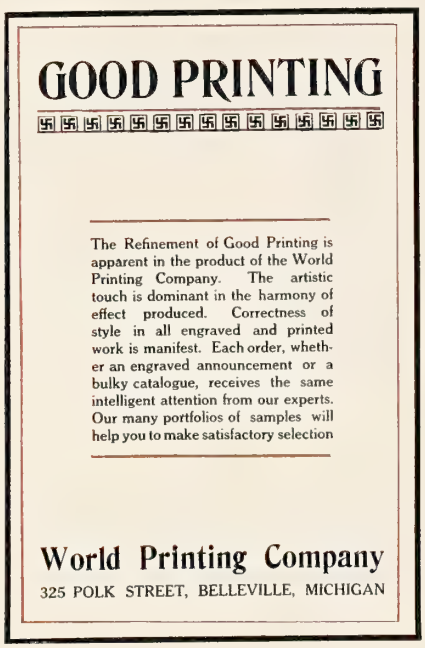
The refinement of good printing is apparent in the product of the World Printing Company. The artistic touch is dominant in the harmony of effect produced. Correctness of style in all printed and engraved work is manifest. Each order, whether an engraved announcement or a bulky catalog, receives the same attention from our intelligent experts. Our many portfolios of samples will help you to make satisfactory selection.

World Printing Company
325 Polk Street, Belleville, Michigan

Attractive, artistic design submitted by J. Orville Wood, Cleveland, Ohio.

compare their own entries with those winning places and see exactly where they failed.

The first prize, $25, was won by John C. Kemmer, with Palmer & Oliver, New York city; the second prize, $15, was won by Harry W. Liggett, Ottawa, Ontario, Can.; the third prize, $10, was won by



Entry No. 4.



Rearrangement of No. 4.

Cornelius Spaans, with the University Press, Cambridge, Mass. The ten $3 prizes were won by Charles F. Skelly, Altoona, Pa.; Milton E. Dill, Baltimore, Md. (2); A. R. Wilkins, Seattle, Wash.; B. W. Radcliffe, Macon, Ga.; Frank Lindquist, Denver, Colo.; Ernest B. Fiedler, Raspeburg, Md.; Harry W. Howes, Springfield, Mass.; George W. Stair, Denver, Colo.; E. A. Frommader, Moline, Ill.

We show in the eight-page insert in this issue the thirteen winning designs, together with fourteen others, the latter being selected with a view to showing the wide range of ideas submitted by the various contestants. But in all of the specimens shown there is apparent an air of simplicity which is pleasing to the esthetic senses and makes reading a simple operation. It is characteristic of these designs that no effort toward unusual effects has been made.

Some That Failed to Win.

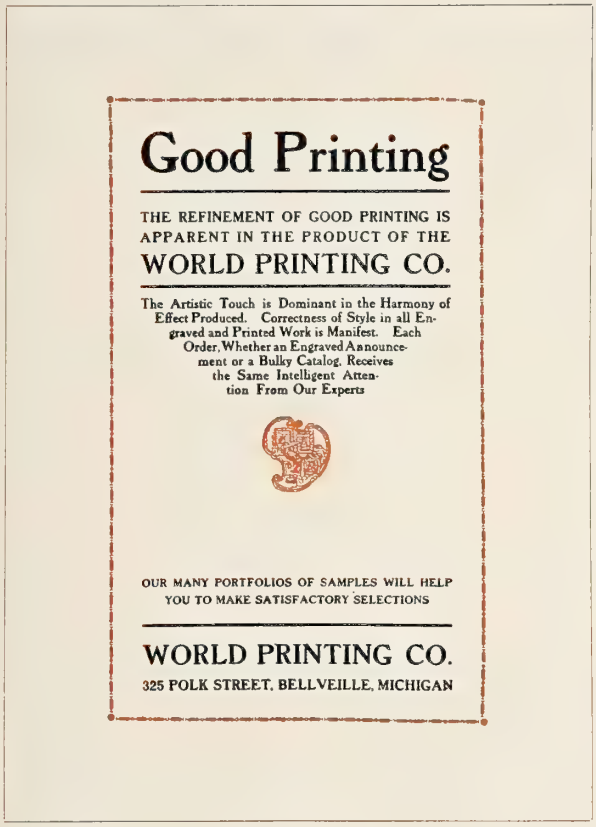
It occurs to us that in connection with the reproduction of those designs shown in the color insert immediately preceding this section, which possess special merit, a rather complete criticism of some that show violations of good design and typography might prove interesting to those submitting them as well as to all readers of THE INLAND PRINTER. Inasmuch as the idea is to prove helpful and not in the least discouraging, the names of those printers responsible for these designs are withheld. As stated in the announcement of this contest, those who did not land among the winners can rest assured that they lost in a good fight. The exceptionally high character of the winning specimens and of many which ran close seconds, verifies this assertion and makes the sting of defeat less severe.

In looking over the specimens upon their return from the judges and the notations thereon, one marvels at the number of designs that failed of a high ranking for some one simple, easily avoided fault. A New Orleans printer, the general run of whose work is of a high character, had an excellent chance for first place but for a bad bit of spacing. His design was exceptional, and his selection of stock and the adaptability of his style of execution to that stock was above reproach. It seems hard that so easily a corrected fault should stand in the way of its winning. One can not be too careful in this matter of spacing, for the least variation is easily seen, and greater variations mar the appearance of a printed design to as great an extent almost as any other violation of good typography.

The specimens reproduced herewith are selected because of the opportunities they afford to bring out important features, and for the greatest possible good a strict consideration of the reproductions in connection with the criticism is requested.

ENTRY No. 4.— The compositor, in the first place, failed to grasp the correct idea as to the proper treat-

ment of an announcement and his design has more of the appearance of an advertisement. This is true not only because of its arrangement, but also because of the display letter used, which is altogether too large and bold for such work and, furthermore, has not the "class," or style, necessary to complete success in announcement printing. The Swastika orna-

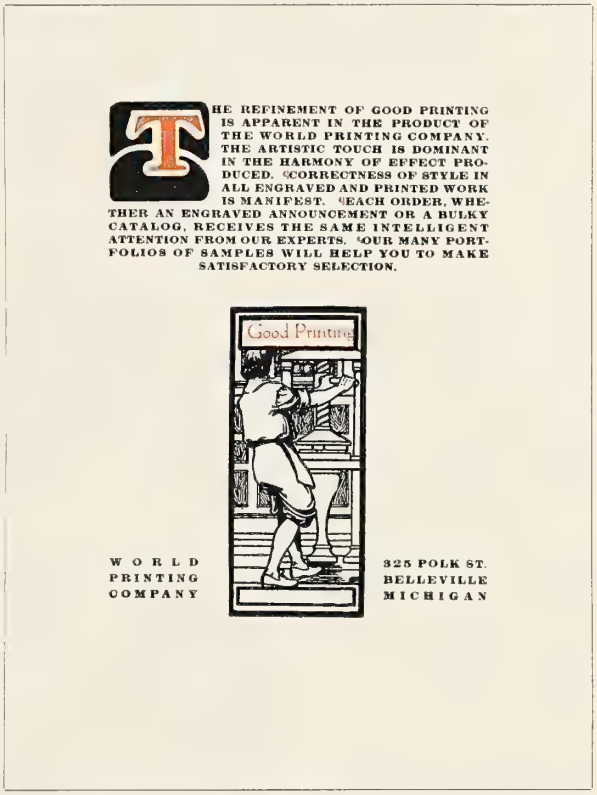


Entry No. 87.

ments, omens of good luck, are not appropriate decoration, notwithstanding the word "good." Good printing is not a result of good luck, but of good work. Another point which mars to a considerable degree the effectiveness of this design is that the rules do not join properly, due perhaps to the fact that they were worn and battered. With no satisfactory rules at hand the compositor will do well to compose his design in such manner as to eliminate the need of their use. Proportion is violated in the centering of the middle group, the space above and below showing a monotonous equality rather than a pleasing variation. Spacing is not uniform in the middle group, there being too little between words in the last line and too much between words in those lines toward the center of the group and especially between sentences. We are showing beside this design the same matter rearranged according to suggestions contained herein, and have incorporated a decorative ornament symbolical of the printing business. While the rearranged design still retains the effect of an advertisement, its improved appearance should prove educational to readers of this department.

ENTRY No. 87, while rather effectively displayed, is in a style better suited to a title-page arrangement. As a title-page, or in any way considered, it is overdisplayed, a fact which makes for difficulty in reading and a natural and consequent loss of advertising effectiveness. It rather gives a hint of cheapness, and as a printer's announcement is designed to appeal especially to high-class business men, it should be, above all, dignified in arrangement.

ENTRY No. 132.— Shape harmony is seriously violated in this example, the upper or main group being oblong in shape and thus inharmonious with the rather narrow page. Care should always be taken that the long dimensions of type groups run parallel to the long dimensions of the paper on which they are printed. The fact that the ornament is shaped in proportion to the shape of the page does not assist in overcoming the fault. Here another error of design is apparent — a lack of proportion. This is because the white spaces at either side of the ornament are approximate in width to the width of the ornament.



Entry No. 132.

The groups at either side are ineffective, owing to the wide letter-spacing necessary to bring all lines to prescribed measure. These constitute the important errors, but they are emphasized by details of minor, yet certain, importance. The solid-black decoration about the initial letter violates tone harmony for the reason that it is stronger in tone and more prominent than anything else on the page. An improvement could be made here by printing the decoration in color and the letter "T" in black. The little paragraph-marks have no effectiveness because of the fact that they are inconspicuous among letters

GOOD
PRINTING

□ □ □

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□ □ □

WORLD PRINTING CO.
325 Polk Street
BELLEVILLE, MICHIGAN

Entry No. 415..

GOOD PRINTING

□ □ □

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□ □ □

WORLD PRINTING CO.
325 Polk Street
BELLEVILLE, MICHIGAN

Rearrangement of No. 415.

of so much greater strength. Outside of being a rather unnecessary aid to paragraphing, these marks are essentially decoration and as such should decorate, to do which they should be seen. The young man who sent this specimen does work every day far superior, and we wonder if, in his effort to do something out of the ordinary, he did not lose sight of well-grounded principles of which we are sure he has complete knowledge.

ENTRY No. 415 came "within one" of making an excellent announcement. In a general way, from the heading down, it is a neat, effective piece of work. True, the cut-off made of geometric squares just over the signature is below the center of white space between the firm-name and the group above it. If not placed above center in the proportion of 3 to 5, it should at least be centered. Spacing is at fault in some of the lines of the main group, especially toward the top, where it is extremely wide between words. Copper, brass or cardboard letter-spacing would have assisted in reducing the space between words and the whole could have been kept more even and the tone nearer uniform. But the thing which is most responsible for the ill-effect caused by the page is the placing of the heading at the side, contrary to the symmetrical placement of the signature and the text-matter. Had the compositor used type one size larger he could have secured a line of the same length as the signature and, at the same time, strength necessary for better balance. Ninety-nine times out of a hundred the compositor who experiments with side-heads fails, and for that reason THE INLAND PRINTER has always advocated the composition of symmetrical arrangements, secured only by the centering of all lines. We show beside No. 415 a rearrangement as suggested, which we feel sure will prove an effective illustration of the points we have endeavored to bring out. Of course it is impossible for us to reset these designs to show the advantage gained by careful spacing, and must content ourselves with a rearrangement of the proofs sent us.



Frontispiece of attractive booklet by Paper House of New England, Springfield, Massachusetts.

APPRENTICE PRINTERS' TECHNICAL CLUB

BY J. L. FRAZIER.

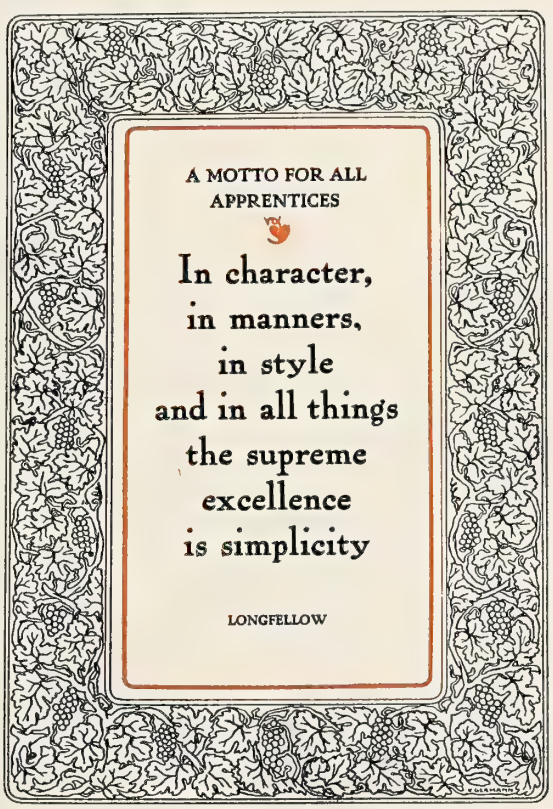
This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Simplicity in Typographic Design.

Fashion in typography has exerted an influence on its character from the very inception of the idea of movable types. From the time when a job was finished only when a network of rules was twisted about the type-matter, the style of typography has undergone wondrous changes. The tendency has been toward simplicity.

By simplicity, severity is not intended. It does not dictate an absolute doing away with all decoration. The fullest meaning of the word, as given in the dictionary, is its correct application to typographic design. The essence of that definition, according to Webster, is: "Quality or state of being unmixed or uncompounded; not complex; consistency of few parts; freedom from intricacy."

To secure this simplicity, to which both artistic excellence and display value owe allegiance, we must gather the lines of our typographic designs into as few groups as possible, so that the whole can readily be grasped and easily comprehended by the reader. They should be so arranged that the eye can read with a minimum of effort and with the least possible shift of vision. Furthermore, placement must be such that the relation of the lines and masses toward each other is pleasing. Order is therefore necessary for simplicity.



On the following page is a reproduction of the title-page to a book of job specimens gotten out about the year 1885, which illustrates not only the style in vogue at that time, but shows that complexity of arrangement is difficult of comprehension. The first consideration in its construction seems to have been the arrangement of the rules and border units, which is wholly meaningless. This done, the compositor apparently placed the various groups of matter wherever opportunity afforded space, and opportunity did not admit of a very orderly arrangement, as one can readily see. Strictly speaking, there are about ten distinct groups in this page, counting the mass of border units at the top of the page as one. This is true not so much for the reason that the various groups are far removed, for they are not, but for the reason that the arrangement is so disorderly, and the groups are inharmonious to the extent that they become forces of attraction in themselves, tending toward complexity.

It is difficult in its apparent confusion for the eye of the reader to grasp the meaning or intent of the matter as a whole, and effectiveness is lost through lack of simplicity.

How different is our resetting in accordance with modern twentieth-century ideas of display. Here the symmetrical arrangement of the two groups places the matter in a position easily accessible to the eye of the reader. The ornamentation strengthens the matter rather than serving to subordinate it as in the other example, and for this reason does not affect the simplicity of the whole. The use of rule in the reset example serves to hold the page together, an aid to simplicity, whereas the intricate arrangement of rules in the old-time example is confusing and distracting, to say the least, and meaningless as well.

At the time Fig. 1 was composed it was considered a simple design, not because its construction coincided with authoritative definitions of the word, but because its arrangement was so much less difficult and required so much less time in execution than



FIG. 1.

Simplicity is violated in this design. The complexity of its arrangement makes reading difficult.

work with a clear conception of what will be, instead of going at it in a haphazard manner. An analysis of Figs. 1 and 2 on this basis will illustrate this point. Imagine preliminary sketches made for these specimens. An adequate idea of what would be the

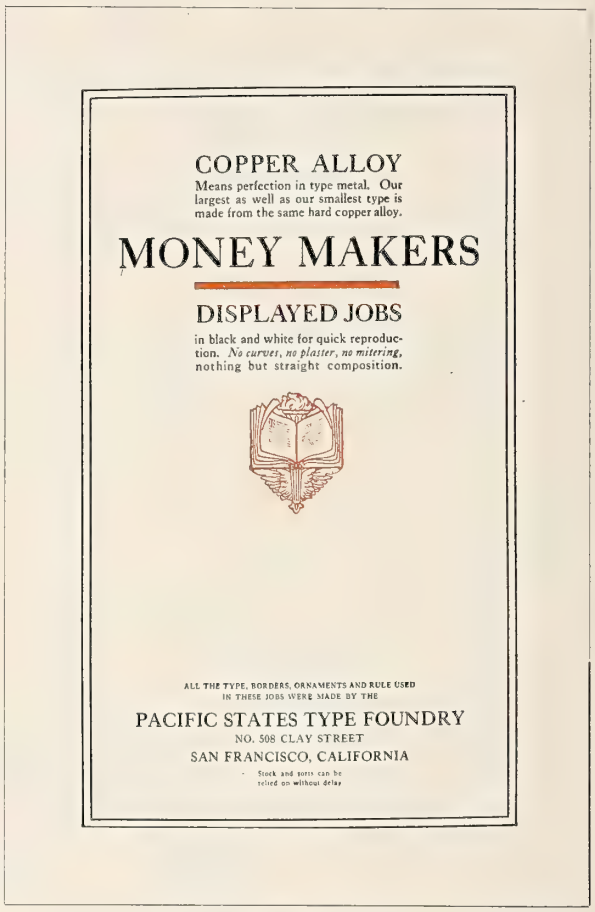


FIG. 2.

A rearrangement along simple lines. Note how much less difficult reading is made by smaller number of groups.

the practice of rule-twisting, just at that time in ill-repute owing to its almost prohibitive cost. Not as a matter of technical education, but more especially as an item of interest showing the growth of the trade from artistic and display points of view, we quote here a paragraph from the book of which Fig. 1 is the title-page:

"You have seen books of printing specimens before. But did you ever see any that were not full of elaborate colors, ornate initials and intricate curves? The severe competition of the present demands taste and simplicity — every-day one-color jobs that not only look well, but can be set quickly."

In determining the number and arrangement of the groups on the page in one's efforts toward simplicity, the preliminary sketch will be of the greatest value. This sketch need not in any way approach a drawing, nor need it contain any lettering. It is only necessary to indicate in a simple manner the outlines of the various groups. It is the work of but a few moments, but it gives a good idea of what will be the appearance of the finished design, and we start the finished appearance of Fig. 2 could be gained in this way, and the sketch in itself would furnish a pleasing arrangement. But with Fig. 1 it is entirely different. An indication of the separate groups in this page would produce a complex mass of lines which would be far from satisfactory. If the sketch or plan from which we are to build up our design is not pleasing, it is entirely improbable that the finished work will be anything but the same. If a sketch of this kind had been made for Fig. 1 prior to its being put into type, it is hardly probable that it would have been set as it was.

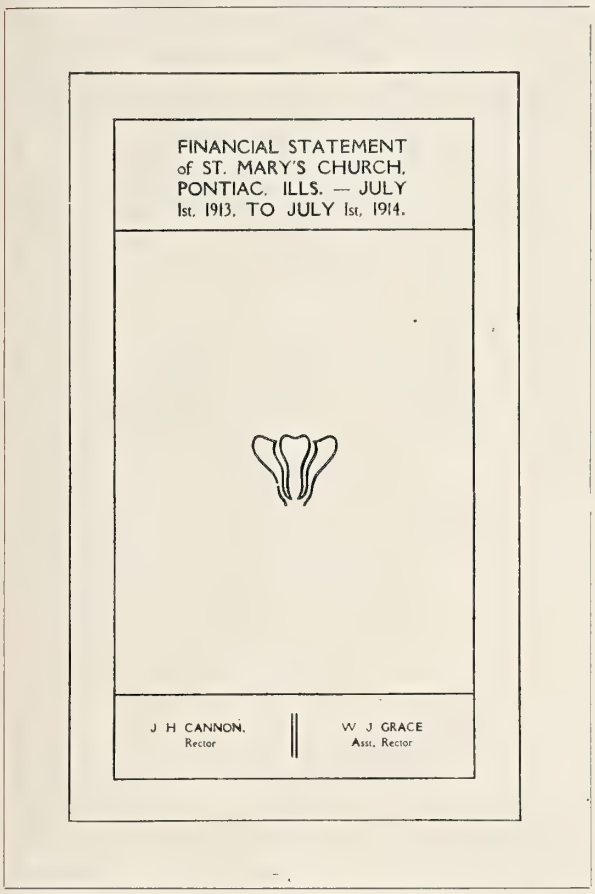
Cultivate a simple style and the satisfaction of doing good work will not be the only advantage, for the saving of time and money will prove interesting as well.

Review of Specimens.

WALTER SANKEY, Del Rio, Texas.— Your work on the Schubert & Bryan and Walton Brothers' statements is thoroughly workmanlike except for several wrong-font letters in the first-named specimen. Practice clean distribution. Neither the wave rules nor the other rules used inside the panels are harmonious with

that used for the outside panels in the note-head for G. B. Duke, and the bronze is unsatisfactory on the heading for the Green Commission Company. The green should have been stronger, and an orange-red would have been preferable to the bronze for printing the rules.

WM. F. HARVEY, Waterbury, Connecticut.— The booklet cover



Page arrangement by sixteen-year-old apprentice under instruction of J. B. Maddigan, Pontiac, Illinois.

is excellent, harmony of type and decoration being very pleasing. It is reproduced herewith.

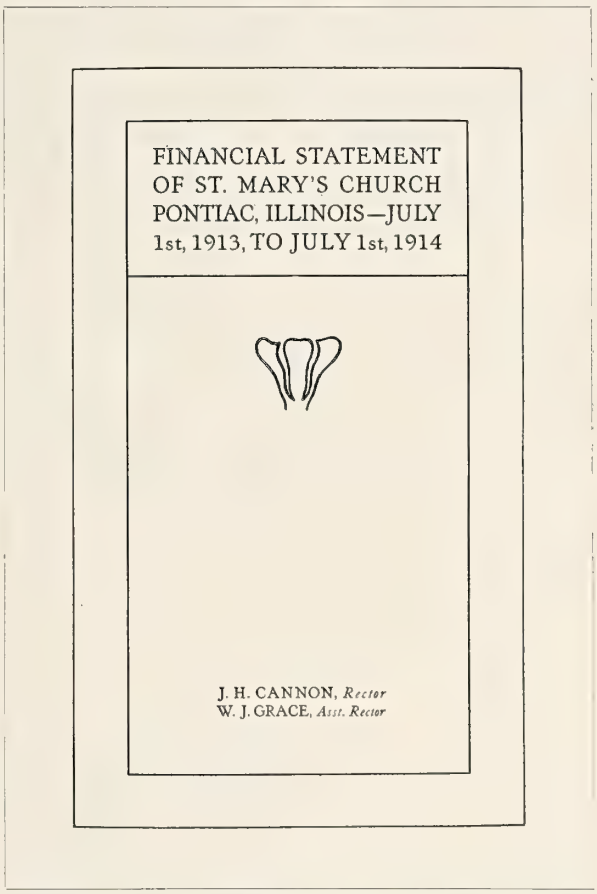
MARK FISHER, Philadelphia, Pennsylvania.— The card is excellent as to design, our only suggestion for improvement being to brighten the red somewhat with yellow.

CARLYLE DENNIS, Winnipeg, Canada.— You do excellent work for one of your age, but you should avoid the use of extended and condensed types in the same job.

WALTER SANKEY, Del Rio, Texas.— Your advertisements as a whole are very good, but in the bathing-suit ad. for the *Leader* the border is entirely too prominent, overshadowing to a marked extent the reading-matter enclosed. In the Block advertisement, the type in which you set the word "Why" in display is a "nightmare," and, in addition, the word, standing out as it does beyond all the remainder of the advertisement, has no display value. The reasons for the firm's selling more goods than any other store in the town are the matters deserving prominence, not the mere word "Why."

WALTER WALLICK, Cerro Gordo, Illinois.— Your last consignment of specimens is hardly up to standard of previous excellent work, spacing being at fault in several instances. The letter-head for O. N. East, in which you attempted a squared arrangement of the left-hand group, could be improved by eliminating the space between letters, centering it in the group. The last three lines could then be centered, and the symmetrical long-and-short-line arrangement would offer a great improvement. On the fourth page of the Methodist Episcopal booklet the line is too long, offering a disagreeable difference in margins at sides and top. In the recital program the monotony of Old English should have been broken — in fact, the best effect would have been attained by setting simply the word "Recital" and the name of the performer in gothic, using roman for the matter set in small type.

CHARLES N. DANIEL, Del Rio, Texas.— You made a decided improvement in the letter-head for the *Herald*. This is true



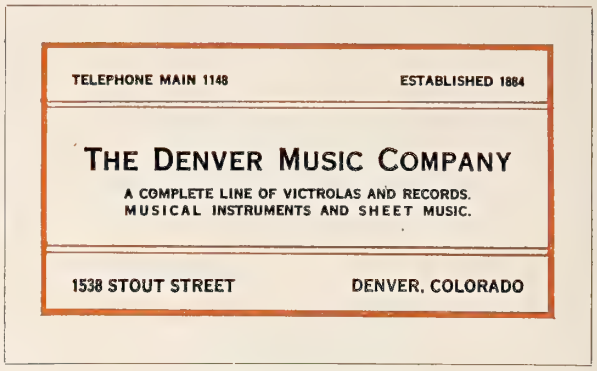
Showing how great an improvement can be made by a few simple changes. See review.

because you used but one face of type, assuring harmony — the arrangement is more legible, and is more simple through closer unity of parts. The colors, also, are more pleasing. As a suggested improvement on your own, we would place a rule inside the decorative border, running it and the two inside rules in color, leaving the decorative border in the form with the type-matter. While the Grand Leader advertisement is simple and legible, two things mar its artistic appearance and bar it from the truly excellent class. There is not sufficient strength in the heading, which should be stronger than the signature, and roman capitals instead of italic capitals would more nearly conform to the contour of the advertisement. Practice the simple style evinced in this advertisement and you will not go far wrong, for legibility is always of prime importance in advertising composition.
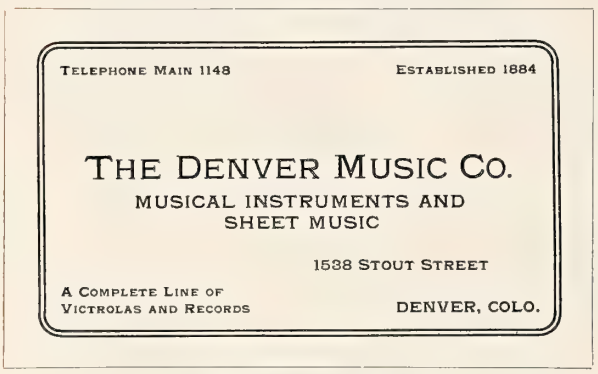
J. B. MADDIGAN, Pontiac, Illinois.— The cover composed by the sixteen-year-old apprentice of less than a year's experience is an improvement over the copy, being more modern in style and better suited to that character of work. Minor alterations would make of it an exceptionally neat piece of work. The first of these would be to increase the depth of the upper panel so that margins about the type-group would be uniform at top, bottom and sides. We would suggest setting the group in type one size larger, more nearly in proportion to the size of the page and to occupy more space horizontally. The ornament could be placed about four picas higher, so that the space above and below would represent a pleasing variation rather than a monotonous equality. These suggestions are by way of possible improvement, and while the explanation seems rather extended, one should not infer that the design is at all bad, for the suggested changes are slight and entail



First place, Eugene Thompson.



Second place, Earl Barcus.



Third place, Harry Freeburg.



Sixth place, William Handleman.

Prize-Winning Specimens in Denver Apprentice Contest.

but little work. We consider the design excellent indeed for one of such limited experience, and are showing a reproduction herewith, together with a resetting carrying out our suggestions set forth above.

MELVINE P. HOWDEN, Fillmore, New York.— In letter-heads and bill-heads you place the firm-name too high, and the effect of crowding the top margin is displeasing. In the interests of symmetry, or order, the address in the card for Geo. Traugott Manufacturing Company should have been placed in the lower right-hand corner. Only three of the corners being filled, gives an effect of incompleteness. Your other specimens are very good indeed.

JOS. L. HILL, Port Colborne, Ontario, Canada.— The composition of the *Citizen* card is very satisfactory, but the color arrangement is not pleasing. Proportion and symmetry should be practiced in breaking up a form for color just as in its composition. Our suggestions for a color rearrangement, and also for a slight change in composition, are as follows: Place the name of the city and province in the lower right-hand corner and print it in brown. The matter now in that corner should be placed where the address stands, the two items simply exchanging positions. Set the town and province in type one size larger and the name of the editor in the lower left-hand corner one size smaller, centering the three lines in that corner upon each other. In green, print only the rule, as at present, and the two lines at the top. The brown should be darker, as the green is too prominent on the card. The modern letter in the two upper lines, and the italic, offer a disagreeable contrast with the Cheltenham used for the main display. The two main lines in the circular are not of pleasing shape, being very old and obsolete.

Result of Denver Contest.

The problem for the September contest conducted by Denver Typographical Union, No. 49, for its apprentice members was a business-card for a firm of music dealers. A feature of the contest was the fact that four of the cards possessed almost equal merit, but after much deliberation the committee awarded prizes as follows: First prize, Eugene Thompson, Hoeckel's. Second prize, Earl Barcus, Kistler's. Third prize, Harry Freeburg, Baker Printing Company.

The comment of the judges on these business-cards in connection with the reproductions above should prove interesting as well as informative to all readers of this department.

No. 1.— In this specimen the rule gives an artistic effect to an otherwise plain job. It possesses neatness and legibility, and is well balanced. The label placed in this position does not help the appearance of the card. Stepping off "Main 1148" about 18 points to the right would have been an improvement.

No. 2.— As previously stated, there is little room for choice between the first three entries. Having the two lines of business in one grouping in the same size type makes it harder to read at a glance than if it were separated. Compare with Nos. 1 and 3.

No. 3.— "Musical Instruments and Sheet Music" in one size smaller type would have been better. There are very few business houses of the caliber of the Denver Music Company which would permit of a round-corner business-card. A square-corner card is much more artistic.

No. 6.— Typographically, this is a neat set-up. It is not so appropriate as it might be; in fact, is better adapted to an admission ticket for a musicale, or the like.

The third-prize specimen is shown in but one color, for the reason that it is impossible to reproduce it as originally printed, there being a solid buff tint back of the type-matter inside the border.

In addition to the three prize-winning specimens, an informal arrangement of the copy by William Handleman, an apprentice in the employ of the Hirschfeld Press, is also shown.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat. If rolled they will not be criticized.

BERGMAN BROTHERS, Chicago, Illinois.— Your card is a novelty, and an attractive one as well.

THE STIRLING PRESS, New York city.— Your folder, "The Things We Do," is attractively arranged and printed.

GEO. W. KING & SON, Worcester, Massachusetts.— The announcement of your steel-die reproduction process is an attractive piece of work.

ADVERTISING sent out by the Philadelphia *Ledger* is invariably effective and valuable from the standpoint of display. A folder, "Philadelphia Got What She Wanted," is cleverly executed.

BROWN PRINTING COMPANY, Camden, Arkansas.— The idea giving birth to your latest blotter is commendable. It is well written, but overdisplay and too much "gingerbread" in its typographical make-up cause it to lose both artistic effect and advertising value. Strive always for simplicity.

FLOYD H. LINCOLN, Walton, New York.— The recital ticket is an admirable example of chaste job composition. The cover of the school booklet could be improved only by lowering the upper group and raising the lower group. Your effort seems to have been to make the margins uniform at top and sides, but a little variation, with the greater margin at the top, of course, is not only permissible but also very desirable in the opinion of some authorities.



Hand-lettered business card, illustrating balance out of center.

HOPSON PRINTING COMPANY, Omaha, Nebraska.— Blotters and envelope-slips sent us are satisfactory as to design, but the use of hyphens, colons, etc., to fill out lines is to be decried.

THE RECORD COMPANY, St. Augustine, Florida.— The idea of using the imprinted back of a railroad-folder cover for letter-head purposes is a novel and valuable idea, especially when so cleverly printed as that sent us.

"*The Lehigh*," organ of the Lehigh Portland Cement Company, is an admirable publication, the excellence of which reflects much credit on its producers, The Wm. F. Fell Company, Philadelphia, Pennsylvania. Half-tones therein are especially well printed.

TOM TITT PRINTING COMPANY, Wallingford, Pennsylvania.— In your bill-head a light tint of brown would have proven more effective than the red used for the background. The small blotter is too complicated in design, being cut up into many groups, which tend to make reading difficult. Strive for simplicity rather than eccentricity, and make your advertising matter easy to read if you want the greatest possible results. Red is a very brilliant color and should be used in very small quantities, a touch of it brightens the job and is more effective than if a larger quantity is used. Borders should not subordinate the type-matter they surround, but should rather serve to make the type more prominent.

GEORGE WETZEL, New Orleans, Louisiana.— Your work is maintained at a high standard, the style of composition and the unusual color combinations giving it character. We can select it without the least hesitation from any number of miscellaneous specimens. The letter-head for White Brothers is letter-spaced to a fault.

B. M. SMITH, Bowling Green, Kentucky.— You have given proper relative prominence in the display of the *News* letter-head, but type-sizes are too large throughout. The red should be more nearly orange for most atractive results. Unsatisfactory joining of rules mars the appearance of the heading, and presswork, too, is at fault.

JACOB JACOBSON, Chicago, Illinois.— The card composed by you of linotype units is novel in treatment and could be made very effective by a change in colors used. The words "Happy New Year" should be printed in a stronger green, whereas the inks used for the border should be weakened by the addition of white to the yellow and yellow to the red. As it stands, the prominence of the border overshadows the words of the greeting.

J. W. Short, Brantford, Ontario. — Your work is of a high standard, the presswork being excellent. The Watrous catalogue is admirable in every way.

Ralph W. Polk, Plymouth, Indiana.— Your bill-head for the *Republican* is excellent, as is also the cover for the Civic Club. Smaller sizes of type on the Hohan bill-head would relieve the very apparent congestion and improve the design. Careful presswork is a feature of the specimens you send.

Ed. A. McGrady, Chicago, Illinois. — Seldom is a more uniformly high quality of workmanship maintained in specimens coming to this department than is represented in your liberal collection. There is a freshness of style, or originality, too, that makes their inspection a delight. Several which should prove of inspiration and value to readers of this department are reproduced. In the menu-title for the Expressmen's Mutual Benefit Association the upper group is too near the decoration. We also feel certain an improvement could be made in the Graphic Arts letter-head, herewith reproduced, by setting the small group at the right in slightly smaller sizes of type.

Wm. Eskew, Portsmouth, Ohio.— Presswork and composition are excellent in the work sent us, but an error in imposition on the rubber-stamp catalogue, which causes the margins to be uneven, mars the appearance of the finished work. The effect is not nearly as bad when the outside margin is wider than the back, so we would suggest that in the future you place too little rather than too much space in the channels representing the fold. The blotters are very satisfactory.

Henry S. Eddy, New York city.— Your calendar for September is very attractive.

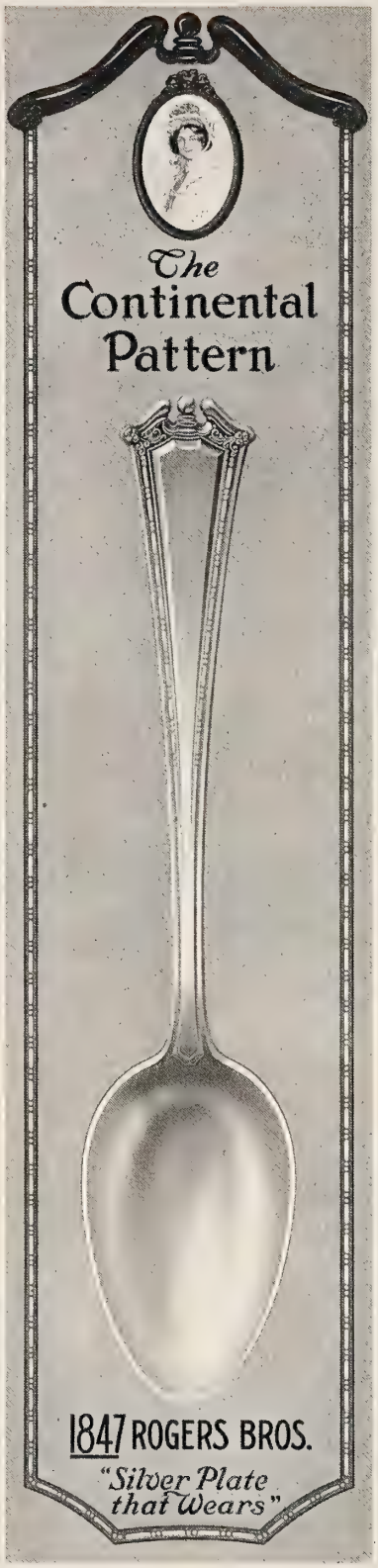
Draper Printing Company, Pomona, California.— "The Evidence" is an attractively neat booklet, convincingly written, and should prove effective advertising.

The Trow Press, New York city. — The folder, "Fitness for Its Purpose," is, in line with others you have issued, excellent indeed.

Elmer W. Blacklock, Ithaca, New York.— Your catalogue of monotype typography is good, but the effectiveness could be improved very much by the use of orange rather than the dark red. The border used about the page is cleverly arranged, but the outside rule is too heavy, two-point being about the correct strength.

The Official Souvenir of the seventh annual tournament of the Union Printers' Baseball League, a product of Roessler Brothers' plant, Cincinnati, Ohio, is well executed, both presswork and composition being of a high standard. The cover is particularly effective.

The Willits News, Willits, California.— In your letter-head an improvement would result if the decorative spots at either end of those words printed in red ink were removed and the line raised so as to center perpendicularly with the groups at either side of it. Centering the last line of the left group would also improve the heading materially.



Attractive hanger issued by International Silver Company, Meriden, Connecticut. Interesting feature is that decoration on spoon has been used for decoration of hanger.

Liggett & Gagnier, Detroit, Michigan.— While some of the pages of your brochure represent high-class work, others — particularly the title-page — give opportunities for much improvement. On this title-page such wide letter-spacing of the capitals at the bottom detracts from the effectiveness of the page. Avoid striving for squared arrangements when copy is such as to make it difficult. The color harmonies are all good.

Wartburg Publishing House, Waverly, Iowa.— The county-fair catalogue is a job usually sent through the printing-office pell-mell without a thought as to quality. In their mechanical imperfections the majority of these booklets are almost offensive to the eye, but the one you issued for the Bremer County Fair is an exception to the rule. The advertisements are much above the average for such work, and there seems to have been an effort made toward uniformity. The cover is very effective, but could have been improved by a higher placement of the half-tone plate, now in the exact center. The upper group on the cover for the Chapter B. C. booklet is placed too high, while the ornament is too low. Ornaments used in this manner should invariably be placed somewhat above the center in the interests of both balance and proportion. The college booklets and catalogues are excellent.

The Barta Press, Boston and New York.—"Allies of the Army of Peace" is of the same high-class character as previous booklets received from you, and should prove highly effective advertising. The cover is handsome, the stock approximating in strength and effect the magnitude and character of the illustration.

Booklet Covers by Al. S. Cain, Provo, Utah, are in a general way effective. On that for the Snow Academy, the large display line is set in too wide measure, its close proximity to the border at the sides being displeasing. On the cover for the Columbia Confectionery, the upper group is too high and the bottom group is too low. While balance seems fairly secure, the margins are not as satisfactory as they should be.

Loring-Axtel Company, Springfield, Massachusetts.— All the specimens sent us are excellent as regards presswork and composition, while a careful regard for the color of stock in the selection of inks adds a charm that is very pleasing. The booklet for the Connecticut Valley Club of Printing House Craftsmen is an admirable piece of work, the composition of advertisements therein, contrary to the usual work of such character, being harmonious throughout. The cover of

the excellent book is herewith reproduced, but some of its charm has of course been lost in the reproduction. The original, printed in blue-green and gold, and embossed on yellow-brown cover-stock, is a handsome piece of work. The inner pages of dull-coated book printed in brown are also effective. All the other specimens are in a dignified, chaste style.

LUNDEEN PRINTING COMPANY, Fergus Falls, Minnesota.—While very bold, your letter-head is arranged in a simple manner and is therefore satisfactory. Printing it in brown on brown or buff stock would soften the rather harsh effect it gives printed in black. The town and State names should not be separated except by a comma, and in the case of your heading, should be

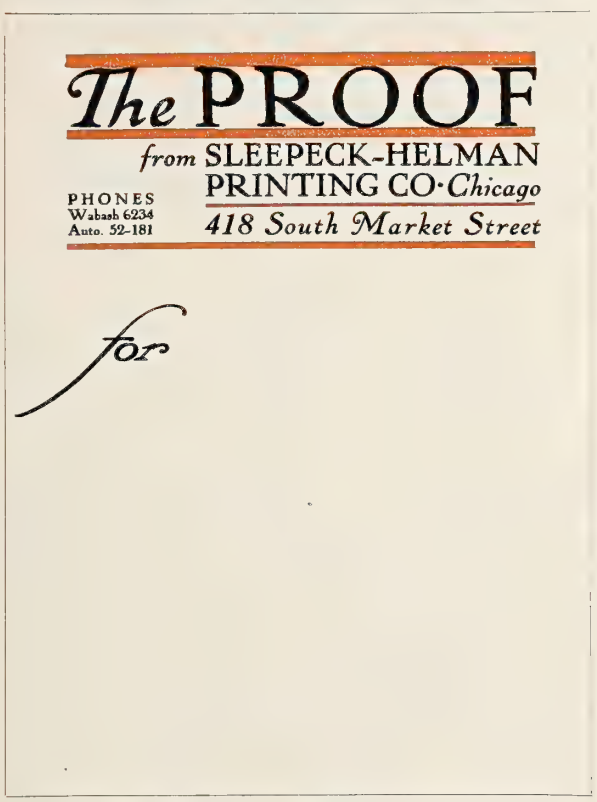


Letter-head arrangement by Ed. A. McGrady.

THE PENCRAFT SERIES, recently cut by Barnhart Brothers & Spindler, Chicago, is a free letter which gives very satisfactorily the effect of hand-lettering. It is shown to good advantage, with harmonizing initials, in a circular sent out by that company.

JOHN J. HELION, Brooklyn, New York.—Though distinctly novel, the covers are rather overdone, and we believe that the same ideas suggested rather than so thoroughly carried out would be more effective. They do show clever originality on your part, which is commendable.

EARL PFAFF, Sandusky, Michigan.—While your program-booklet for the Sandusky Women's Club is characterized by neat typography and careful presswork, an improvement would result



Proof-envelope form by Ed. A. McGrady, Chicago, Illinois.

if the matter now centered on the pages was placed slightly above center. Another point, though not a serious fault, is that the Cheltenham Wide does not harmonize in shape with the wedding text used for headings. If the Cheltenham used was one size smaller, the variation in shape would not be so noticeable.

placed slightly to the right of the center, leaving only sufficient space for filling in the date.

INTERNATIONAL SILVER COMPANY, Meriden, Connecticut.—The advertisements in color and the window-display matter are high-class in every respect. The manner in which the decoration of the design is made to conform to that of the silverware illustrated is admirable, and a hanger is reproduced herewith to show to our readers this harmonious relationship.

ST. CHARLES SCHOOL FOR BOYS, St. Charles, Illinois.—The apprentices of your school did well with the half-tones, which are rather coarse for best results on highly calendered stock. The ink, too, is of rather inferior quality, which was also a handicap, but the boys surmounted these difficulties in a truly admirable manner and the result is satisfactory. The rules in green about the various pages are rather strong and obtrusive, which could have been corrected by adding considerable white to the green, making it a delicate tint.

H. J. BRADFIELD, Helena, Arkansas.—In the long folder for The Business Men's League we believe the rules used to underscore the large display lines could be omitted and the space utilized for a larger size of type and condensed in conformity

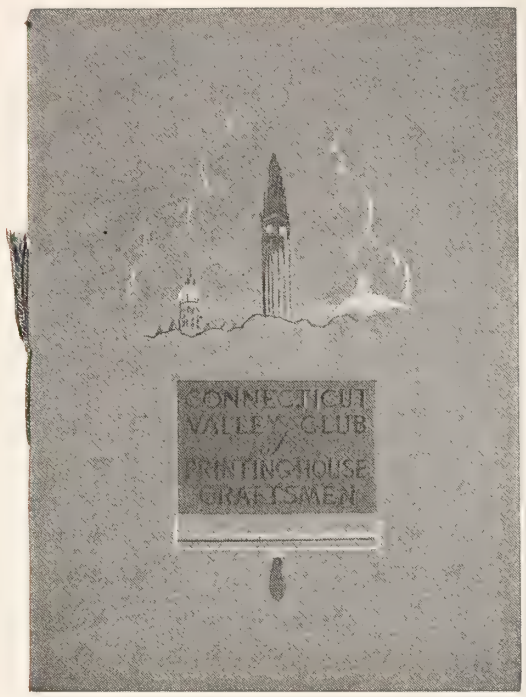


By Ed. A. McGrady, Chicago. Original printed in orange and shade of green on dark-green stock and very effective.

with the shape of the page. We feel that a more simple style, with fewer decorative devices, as is characterstic of your other work, would improve the title. In the booklet for Pacaha Club we dislike the use of Cheltenham Bold for the reason that it is hardly suited to work of that character, possessing neither the classic characteristics appropriate for educational work, nor anything of daintiness in construction so desirable for use in printing intended to appeal to ladies. On the program for the Arkansas Federation of Women's Clubs the border is too strong, even though printed in bronze. Your work, for the greater part, is excellent, and the use you make of Caslon Old Style is commendable. One of your program-titles is reproduced.

MERCANTILE PRINTING COMPANY, Honolulu, Hawaii.—The commercial work you have sent us is, with one or two exceptions, satisfactory both as regards composition and presswork. The

colors you have used on the cover of the catalogue for the Iron Works Company give a dull, unsatisfactory effect, owing to the fact that the black to some extent subdues the tint used for the solid part of the letters. A brown for the outline and a very light tint of brown for the solids would have been preferable, as would also a very light green surrounded by a black outline.



Attractive booklet cover by Loring-Axtel Company, Springfield, Massachusetts.

The cover of the Commercial Club booklet could have been improved by setting the date and address in two lines, so that the shape of the group would be more condensed and harmonious with the shape of the page.

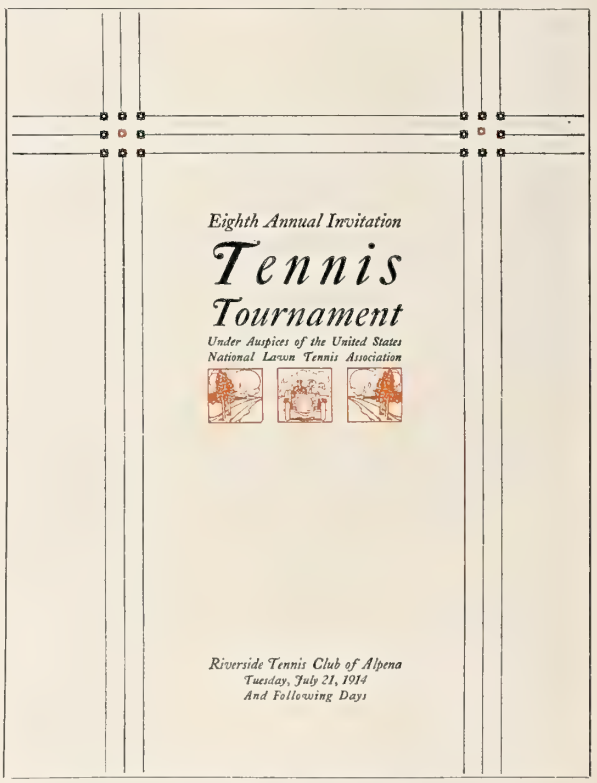
ALPENA PRINTING STUDIO, Alpena, Michigan.— Your blotters are every effective, but lines printed in red ink should not be underscored by rules printed in black. There is a tendency in some of your cards to use type-faces so large that the effect is congested and prominence is not so good as if the smaller sizes were used with more white space. One of your folders, which is very unusual and effective, is herewith reproduced.



Handsome cover of catalogue issued by the G. O. Ballinger Company, Richmond, Indiana.

G. O. BALLINGER COMPANY, Richmond, Indiana.— The catalogue you have produced for the Starr Piano Company is very attractive. We regret, however, that the copy sent us is marred to some extent by offset. On the second page of text the initial is placed too high. The top of an initial of this character should line up with the top of the first line. You have lined up the letter in the initial with the top line of the text rather than the initial itself. The cover-design is reproduced herewith and is one of the handsomest designs of such character that has come to our attention.

THE CRAFTERS PUBLISHING COMPANY, Kansas City, Missouri.— "A Last Love Letter" is an interesting and highly effective booklet. While, in a general way, your booklet for the Dillenbeck School of Expression is satisfactory, minor defects mar its

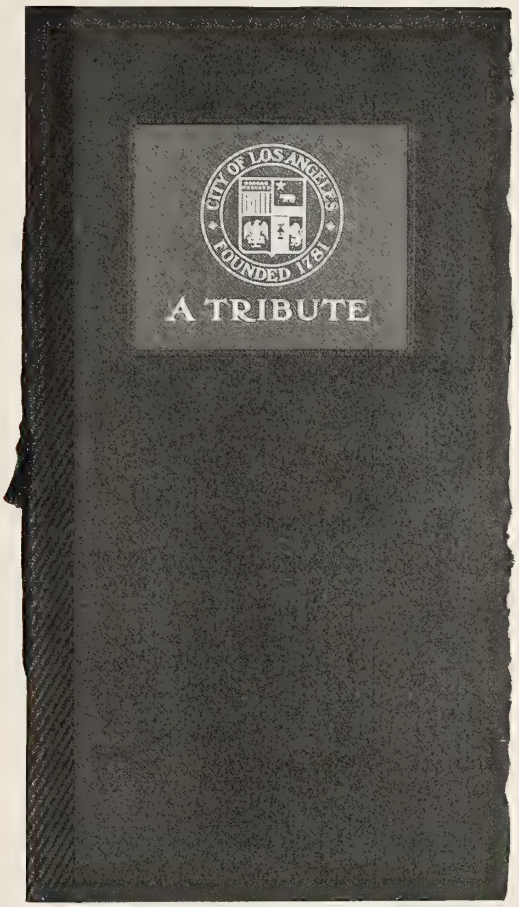


Program title-page by Alpena Printing Company, Alpena, Michigan.

appearance to some extent. Prominent among these is careless spacing about initials. The space at the bottom of an initial letter should approximate that at the side next the type. We feel also that the introduction of Cheltenham into the work causes it to lose some value from an artistic standpoint. Sufficient prominence could have been secured with increased sizes of Caslon. Consistent use of one or two type-faces is responsible for more good printing than unusual arrangements. The embossed cover of this booklet is very attractive.

THE MORRILL PRESS, Fulton, New York.— The cloth-bound catalogue you have executed for the Crouse-Hinds Company, Syracuse, New York, advertising its line of electrical products, is one of the most pretentious books of its kind ever received by THE INLAND PRINTER. The many half-tones are printed in an admirable manner, and where brass or copper is a part of the original article, a very natural effect is given in the half-tones by approximating that effect by tints under the half-tones. In fact, everything — typography, presswork, colorwork, stock and binding — combines to make it a finished product which should reflect credit upon the Morrill Press and make the Crouse-Hinds Company popular with the dealers to whom copies are sent.

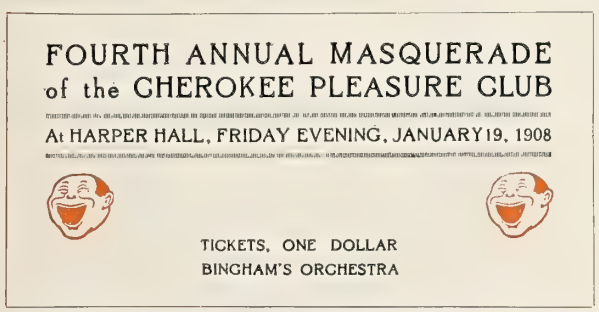
THE HENRY O. SHEPARD COMPANY, Chicago, Illinois.— The folder announcing your Special Service Department is nicely planned and well executed as to composition, presswork and embossing. A classy touch is given the folder by the blind-embossed border and the light, solid tint inside it. One page is reproduced herewith.



Embossed cover of booklet by The Neuner Company, Los Angeles, California.

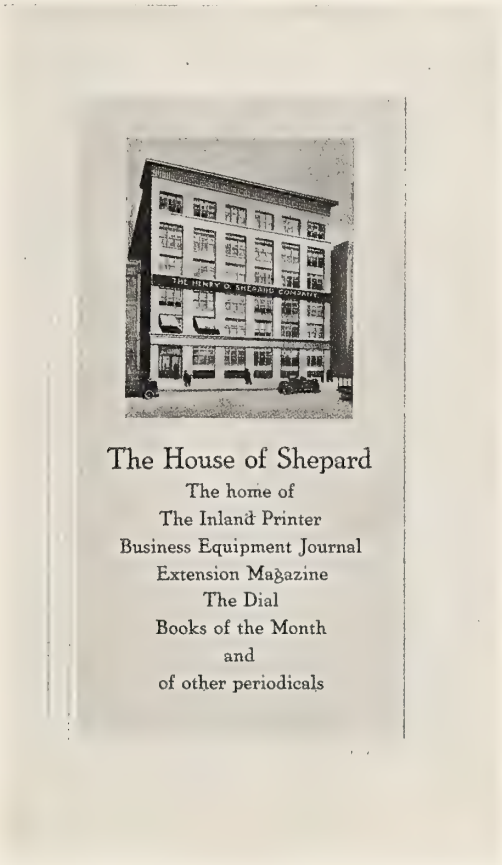
THE NEUNER COMPANY, Los Angeles, California.— The booklet, "A Tribute," is an admirable exhibit of the printers' art. The cover of green stock, the design of which is embossed in white inside a blind-stamped panel, back of which is a tint of a lighter green than the stock, is indeed excellent. It is reproduced herewith.

HENRY M. STANLEY, Coldwater, Kansas.— Your best work is represented in the blotters, because in them you have placed no unnecessary decoration. The other work suffers from being overdone, for in all the other designs one gets the impression that something was added after the work was already satisfactorily finished. This is manifest in the rules above the type-group on your envelope, in the heavy band of color across the statement heading, in the rules about the two center lines of the letter-head, and the rules above the lines in your letter-head on white stock. In the letter-head printed on brown you have used the colors incorrectly for best results. The lightest color should be used for tint backgrounds when over-printing is to be done. Be sure whatever decoration you use either strengthens the design from an artistic standpoint or makes it more effective in an advertising way.



Attractive card by Fred Reinecke, Milwaukee, Wisconsin, a student of the I. T. U. Course in Printing.

JAS. R. BEAUBIAH, Watervliet, New York.— The use of so many capitals of slightly varying sizes makes the cover for the Balston address booklet rather illegible. When capitals are used exclusively in display printing the sizes should offer a comparatively strong contrast as regards display items so that the features will stand out with due prominence. The bill-head for Lisk, the Printer, while decorative, is simple in design and very



Page of folder by The Henry O. Shepard Company, Chicago, Illinois.

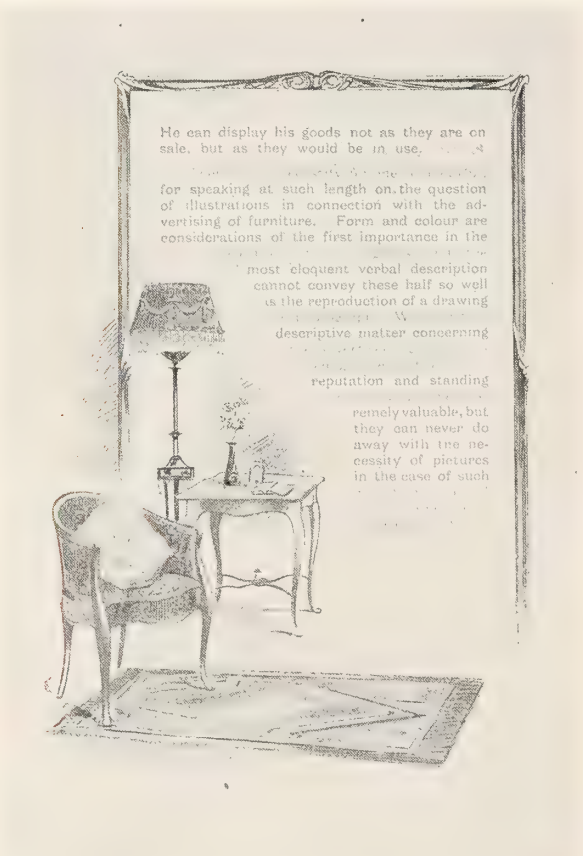
pleasing; but the large corner-pieces used in the panel of the Vannier letter-head are distinct forces of attraction, giving the design a confusing appearance. The other work is of a very good quality, but the fact that the lower rules of the panel in the Judson Coal Company's letter-head extend beyond the upper rules makes a pyramidal shape which is not pleasing. The form of the ornaments serves also to accentuate this shape. The other specimens show no violations of the principles of good typography, and we commend the neatness characteristic of your work.

SOME interesting specimens from Alaska, sent by Richard Bushell, Jr., of the Miner Publishing Company, Ketchikan, have been received by this department. Added interest is given the specimens in the knowledge that all are the work of Patrick Verney, a full-blooded Psimsean Indian, one of the tribe Father Duncan led to Metlakahtla. The work is equal in quality to that turned out in the average plant in the States, which is commendable. We would criticize the rather high placement of the center group in the letter-head for the "Town of Ketchikan." We note in the Recital program of Mrs. Burgin's pupils a tendency to space the lines evenly over the page, but proportion

is best secured by grouping the major part of the design at the top and a small part at the bottom. Avoid too even spacing of lines in all your work. The text-type in the Christmas Greeting card is spaced too much between words and lines. The nature of this black-letter causes it to show to best advantage when closely spaced.

A BOOKLET advertising the ability of John Swain & Son, Ltd., London, England, to execute furniture catalogues, contains some excellent composition and presswork, together with admirable illustration and color work. The title-page is especially attractive, being printed in yellow and gray, which combination gives an excellent effect of daintiness. One of the text-pages is shown, in the hope that it will prove of interest to those printers engaged in the same class of work in this country.

COQUEMER, Printer, Paris, France.— While some of your work, in keeping with the French style, is decorative to a fault, according to American typographic standards, there are some specimens which possess merit, namely, the booklet for the Hotel



Booklet page by John Swain & Son, Ltd., London, England.

Vouillemont and your own folders. On the card for La Maison Labourdette the initial "L" should have been cut out to admit of placing the "a" nearer, for, as it is, the division is too great. The effect of gold embossing with a brick-red ground for the initial "V" in the center of the coat of arms, on the gray stock of the Vouillemont Hotel cover, is very attractive and helps give the booklet the stamp of quality. Color can be made very expressive in this connection. One of your cards is reproduced herewith.

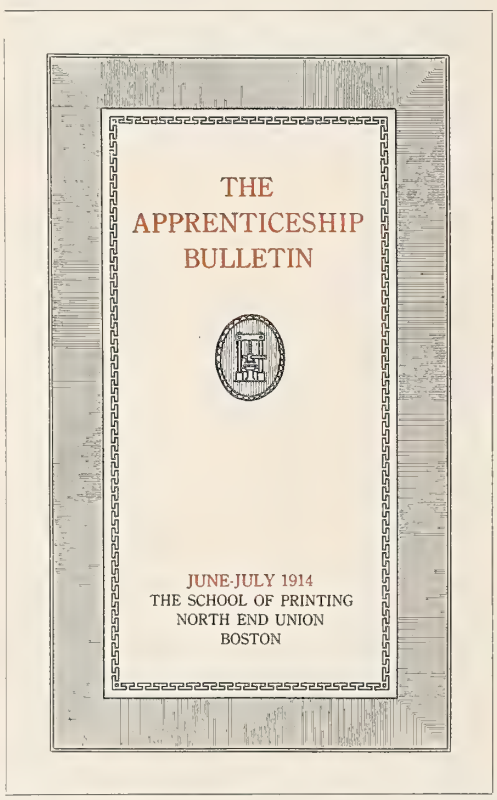
C. L. HENNIS, Johnson City, Tennessee.— Several errors are apparent in the specimens sent us, most noticeable of which is the too even division of forms for color-printing. Best effects in color-printing are attained when the cold color or black predominates on the ratio of four or five parts to one. In your letter-head for F. J. Alward this error is apparent, even though neither of the colors is warm in tone, and the result is a flat, uninteresting combination. Had you printed all the rules in bright green and all the type in dark brown on the brown stock you have used, the result would have been a great improvement. There is not sufficient contrast in black and full tone of blue, which combination you used on the title-page for the Bernice Schools. In the title-page for the Bible Day booklet the main



Card arrangement by Coquemer, Paris, France.

group should have been placed about five or six picas higher, in the interests of more satisfactory balance. The practice of setting short lines in opposite corners at top and bottom when all corners are not occupied gives a stair-step effect which is not pleasing. There is a great advantage to be gained in the practice of centering all lines. The letter-head for the printing firm is well arranged, but the bronze ink used for one of the lines does not give as satisfactory results as would an orange.

PIONEER PRINTING COMPANY, Ida Grove, Iowa.— The proportion of colors on your cover for the dentist's catalogue is not good, although the composition is very satisfactory. Orange is a very bright, obtrusive color, and should be used in very small quantities. The words, "The New Dentistry," are set in type too small in proportion to the size of the page. Presswork on the inside pages could be improved by more thorough make-ready and the use of a better grade of ink.



Attractive cover-design by students of the School of Printing, North End Union, Boston, Massachusetts.

CALKINS & HOLDEN, New York city.— The booklets you have prepared for *The Outlook* and The Chickering Company are effective in a typographic way, and should prove equally so in advertising. The cover of a Chickering booklet is reproduced herewith.

THE WOOD CLARKE PRESS, Boston, Masschusetts.— Your brochure, "Simplicity First," is an admirable exponent of that most desirable quality in good printing — simplicity. The effect



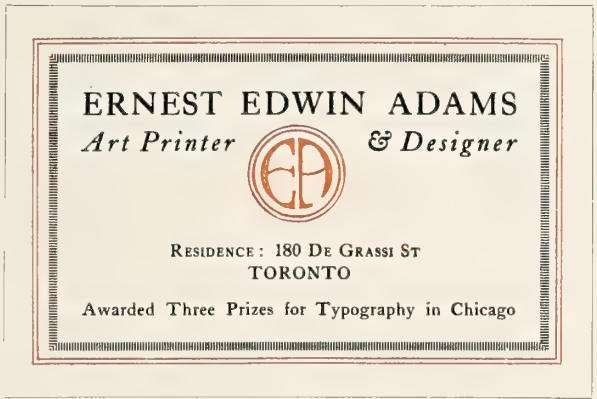
Classic arrangement of title-page by The Wood Clarke Press, Boston, Massachusetts.

of the old-style types, uniformly spaced and printed on hand-made paper, is admirable. We would prefer in all instances, however, to see the text of a booklet begin on a right-hand page.

HARRY HERMANN, Los Angeles, California.— We can not too strongly discourage the practice of arranging designs in such a disorderly manner as you have your letter-head and envelopes in an effort for originality. Strive for simplicity, not unusual letter-space text type, as it serves to break up the lines into spots of color.

J. M. LAVERTY & SON, New York city.— The stationery blotter is excellent, and the orange used therein is more pleasing than the "wine" red on the other blotter, which is not so attractive from a typographical standpoint as well. Too many type-faces, overdisplay and a scattered arrangement, mar the appearance of the blotter on which the telephone number is utilized for the main display.

JOS. P. SOBEZAK, Alpena, Michigan.— On the war hanger the ornaments are superfluous and inharmonious with the subject. The remittance-slip loses in effect for the reason that the word "and" is letter-spaced. For the benefit of other readers, a description of Mr. Sobezak's business card might prove interest-

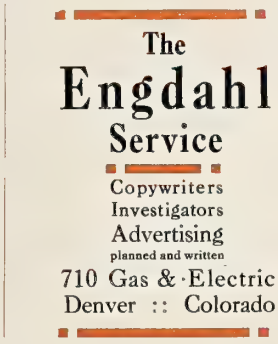


Attractive card by Ernest E. Adams, Toronto, Canada.

ing. Upon this card a half-tone of himself is printed, and below it the words, "All-year-round candidate for your printing orders." As a take-off at election time, it scores.

STUTES PRINTING CONCERN, Spokane, Washington.— The high standard of past work received from you is maintained in your last consignment. We believe that on the facing pages of your Wayzgoose program, symmetry, or order, would be better if the word "program" in the running-heads were at the outside of the page in both instances. The group on the cover "Getting Ahead" is placed too low, and better balance would result if it were raised about eighteen points, perhaps two picas.

BROWN PRINTING COMPANY, Camden, Arkansas.— In your letter-head the effect of good composition is marred by a red that does not harmonize well with black, its effect giving one the impression that the black was run first and red placed on the



Letter-head by William Handleman, Denver, Colorado.

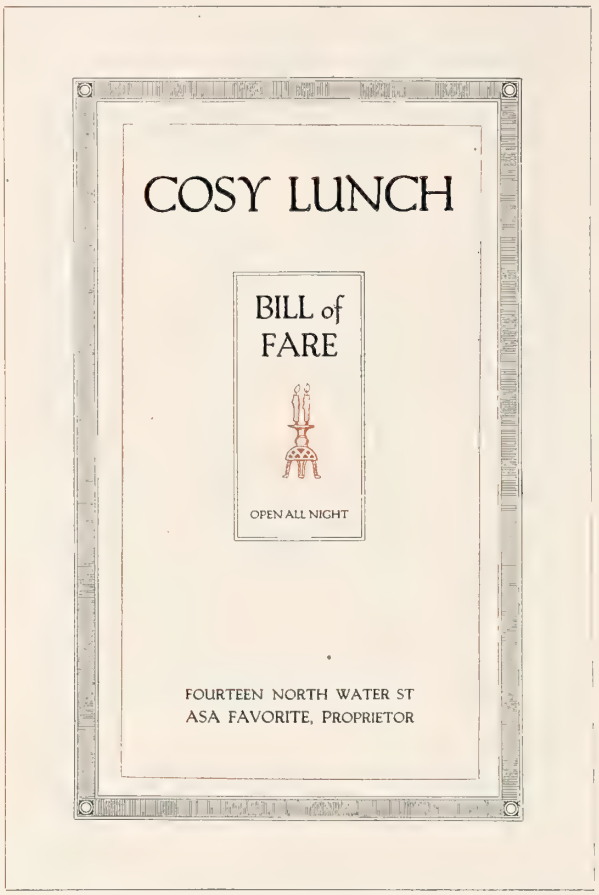
effects. The important features in both examples are lost in the maze of many and varied counter-attractions, the value of which is nil.

UNION COLLEGE PRESS, College View, Nebraska.— The red you have used should incline more toward orange for most attractive results and more complete harmony. Composition is, in most instances, satisfactory. Initial letters, however, should align at top with top of first line of matter to which it belongs. Do not

disk of the press before it was thoroughly clean. The dull, muddy effect is displeasing. Incline your red toward orange, and when cleaning your press remove the center disk, so that you can clean off every particle of the black ink left from previous runs.

MILLARD S. BINNEY, Fullerton, Nebraska.— You have been very successful in the arrangement of the Republican Central Committee letter-head, and despite the large amount of matter, you have placed it in a comparatively small space without a loss

of order or legibility. As a suggestion for added improvement, we would advocate placing about eight points immediately above the main display line, so the heading would not appear to crowd the top of the page too closely. Setting the name of the city in eight-point capitals would further improve the already pleasing appearance.



Menu-cover by Claude W. Harmony, Sapulpa, Oklahoma.

CLAUDE W. HARMONY, Sapulpa, Oklahoma.— The effect of italic capitals in a rectangular panel is not pleasing, and we would suggest that you avoid that practice. Your menu-covers are high-class, but we regret the breaking of the panel rules in the one for the Ferndal Café. We are reproducing herewith one of these designs.

J. M. WEAVER, Lawrence, Kansas.— Presswork on some of the half-tones is not satisfactory, due for the most part to the use of ink that was too heavy. Composition throughout the book is very good, but the cover could be improved by raising the panel containing the table of contents to a position within three picas of the date line, making the space below the panel the larger. With the added weight toward the top of the design, balance would be much improved. Try this change next month and see if it does not give the page a more restful, balanced appearance. The use of battered lithotone border in box headings mars the appearance of several of the pages.

J. W. SMITH, Lenoir, North Carolina.— In several of the booklets, especially "Lenoir" and "The Tramp Tuner," you have used extra-extended letters on a narrow page, which violates the principle of shape harmony. The shape of the page should suggest the shape of the type to be used. Proportion is also violated in these two booklets — on one a group is centered on the page, with equal white space above and below, while on the other the lines are spaced an equal distance apart. Rather than center a line or group perpendicularly on a page we should place it above the center, the ratio being five parts of space below to three above the center of the line or group. The use of the initial "P" as in the *News* letter-head is obsolete and has no advertising value. In the letter-head for the Lenoir Book Company there is insufficient space above the line referring to Waterman's pens and too many rules are used. Those above and below the top line are all that are necessary to the design. The other specimens call for no adverse criticism, but are uniformly good.

OSCAR WYATT, Pocahontas, Arkansas.— Your work shows a lack of understanding of some very important typographic principles or laws. In the association of condensed and extended types, as in your large circular for the New York store, you violate shape harmony. This circular could be improved materially by having a full line at the top. Wide gaps of white space at the top, as in this instance, are displeasing, especially when the remainder of the page is comfortably filled. Endeavor to balance your white spaces — do not have all in one part of the design. The letter-head upon which you asked special criticism violates this same principle. The panel, in electro, which you were compelled to use, is crowded with type and drawings, whereas the one you have placed opposite has but four or five words and much white space. Our suggestion for improvement would be to leave the left-hand panel where it is and set the matter in the right-hand panel in one line beneath the matter in the center, and move this complete group to the center of space. The ornament is out of date, inharmonious and should not have been used. We would advocate a strict adherence on your part to the style represented by your letter-heads for Scott, Crotts & Campbell, and Pope & Spikes. In the cover for the Randolph Musical Association we would suggest a rearrangement into fewer groups and with white spaces between groups showing a pleasing variation rather than monotony. In the page for the Teachers' Association, a great improvement could be made by raising the ornament about three picas. The matter you have placed at the bottom should have been the important display at the top. Watch this department next month.



Rugged lettering in brochure-cover by Calkins & Holden, New York city.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Printing Wood Rulers.

(1656) Submits several wood rulers printed on two sides. The correspondent desires to know whether special machinery is required to produce these rulers.

Answer.— Wood rulers may be printed on any platen press. Type and brass rule may be used for short runs. Where the number to be printed is great, it is advisable to have steel-faced electros mounted on a solid base. Brass and steel plates also are used. In printing, the rollers should be hard and the best job-black ink should be used. The final varnishing is done after the printing.

Ink and Paper.

(1655) The following is an extract from a letter to a pressman from his ink dealer relative to printing on a dull-finished stock with two-toned inks. The advice is excellent.

"The printing, to be successful, must be done with cuts whose screen is not over 150, and they should be etched deep. The press must be run slowly, and must be washed every hour even under the best conditions. The work must be slip-sheeted and left in the slip-sheets until thoroughly dry, as the sheets exposed to light will take a different color than those covered up. Printing on dull-finished paper requires patience and skill. In the first place, you are carrying twice as much ink as you would on an enameled paper, and if the screen is fine, so much ink will fill it up. . . . I am a firm believer in the use of dull-finished paper, with proper cuts and proper inks, and I am positive that about nine-tenths of the spoilage with this material is due to the fact that the cuts are not made right and the work is rushed through in too much of a hurry.

"Another trouble which arises in printing dull-finished papers of any kind is that it is impossible for the paper manufacturers to keep an absolutely uniform thickness of their sheets. The pressman will set his fountain for the thick sheets, for example, and then when some of them run light he will commence changing his fountain, and when the thicker sheets come through again there is too much ink on the sheet and the work looks muddy. Get your fountain set right and then let it alone, and throw out the small percentage of sheets upon which the color is too light."

Felt and Rubber Blankets.

(1654) A New York correspondent writes: "I am seeking information concerning press blankets, particularly those used on the cylinders of large newspaper presses. The encyclopedias contain but meager accounts of these things. I want to know all about the first use and later development of blankets. I want to know fully and scientifically why rubber and felt are used, what purpose they serve, what effect continued use has upon them, how long is their average life, and what difference there is between blankets for newspaper presses and blankets for other kinds of presses. I want to know the various sizes and various thicknesses of rubber and felt blankets, why certain presses use rubber one-sixteenth of an inch thick with one-twelfth-inch felt, while other kinds of presses use one-twelfth-inch rubber with one-sixteenth-inch felt, and I want to know which makes of press use one combination and which use the other. (1) Is there any difference between the kinds of felt and rubber blankets used on the out-of-date cylinder presses to avoid making ready, and those blankets used on the modern web and flat-bed perfecting press? (2) What particular makes of presses are in general use among newspapers using the kind of press which requires cylinder blankets of rubber and felt? (3) What circulation would you estimate a newspaper to have in order to use at least one of these modern presses? (4) What is the function of the closely woven cotton goods used over the felt on the cylinder that prints the second side of the web? What is this material called, and who sells it? (5) What is an offset blanket, of what material is it made, and who sells this? (6) What is the average life of a rubber blanket on a newspaper-press cylinder; that is, what is the average number of impressions that might be run off before discarding one blanket? (7) If the radius of a plate cylinder is cut too small in construction, what means of correction are used to bring it up to the radius of the impression cylinder? (8) Is there not some book published containing illustrations and descriptions of the several types of newspaper presses in general use — something with diagrams showing parts, separate and assembled, describing the functions of each part and the operation of the press as a whole? If such a work is in existence, can you tell me where I may refer to it in New York, or, better still, where I can secure a copy?

Answer.— The purpose of a blanket on a press is to offer a resilient bearing to the sheet which is being impressed by the type or plates. The use of felt and rubber on cylinder presses is now restricted to plants where the equipment is more or less out of date, and where type and plates are not in the best condition. The use of a yielding packing, like that which felt affords, obviates make-ready to some extent, because the type and cuts are brought into a more or less uniform contact by means of moderate pressure, rather than by having the printing surface of equal height. In illustration and letterpress work the tympan used is quite the opposite, having as far as possible a minimum of yield, making it necessary to give a more complete make-ready.

In the modern newspaper plants the web and flat-bed perfecting presses have their impression cylinders covered with felt superimposed on rubber. The impression cylinder that prints the second side of the web, in addition to the felt and rubber, has the felt covered with a piece of

closely woven cotton goods. This may be changed daily, for the reason that it becomes saturated with ink, accumulated from the freshly printed sheet. The reason for placing the felt outside the rubber is that it affords a surface that is absorbent as well as resilient. A great quantity of ink is taken up by this fabric, which does not appear to do any harm to its working qualities until it has been in use about six months, this being the average life of a felt blanket. The reason a rubber blanket is used in conjunction with the felt is that it has been found that a felt blanket drawn tightly on the surface of the cylinder will split after it has been subject to the stress of continuous impressions at high speed. The yielding nature of a rubber blanket seems to prevent its abnormal stretching and consequent tearing.

In regard to the reason for the use of one-sixteenth-inch rubber with one-twelfth-inch felt, and again the use of one-twelfth-inch rubber with one-sixteenth-inch felt, it appears that when the machines are constructed the cylinders are cut to a certain depth, and when they are erected and tried out with stock it becomes necessary to alter the radius of the cylinder a trifle by means of the blanket, because one cylinder may feed too fast or too slow; and where a series of webs are carried to a common point the sheet would not pass to the folder without buckling unless all webs had the same rate of speed. This condition is due to slight errors in construction, and they are compensated for by varying the thickness of the blankets on the cylinders to which the sheet is fed. When the proper thickness is ascertained, it is stamped on the cylinder, and thereafter that number of fabric is used. The rubber and felt are supplied with the machine when erected, but thereafter the owners of the machine supply them.

(1) There is practically no difference in the felt used excepting in the matter of thickness — both two and three ply are used. The rubber used is similar for both presses.

(2) The rotary newspaper press is the type in general use on papers with medium or large circulation. A number of different concerns manufacture them. Consult the advertising columns of this magazine. All of these presses use the rubber and felt as described before.

(3) A paper having a daily circulation of from 3,000 to 5,000 should have a rotary press; otherwise, it would require at least two hours to get the edition out.

(4) The closely woven cotton goods used is a grade of fine bleached muslin. It is sold in Chicago by Carson, Pirie, Scott & Company, who have it especially made for this purpose. It is thirty-seven inches wide. The Goss Printing Press Company, of Chicago, state that they use a grade of fine muslin that is evenly woven, which they buy in the open market. This muslin is used on the second cylinder to take the offset of fresh ink from the first printed side. It is changed daily, and finally the cloth is sold to makers of buffer wheels for more than its original cost.

(5) Offset blankets are the sheets of rubber on which are received transfers of ink from the zinc or aluminum plates in an offset or rotary lithographic press. There are three types of these machines — the tin-decorating offset press, the ordinary rotary, and the rotary offset press. Rubber blankets for these machines are of a special grade — most of them are imported. All of the offset-press manufacturers carry them in stock, also dealers in lithographic supplies.

(6) The rubber blanket, being placed under the felt, receives the least damage. It would be difficult to estimate the number of impressions that can be run upon it. We presume that if a rubber blanket lasts a year, it has done good service. The felt may be used six months without removing it. By this time it becomes filled with ink.

(7) The radius of the plate cylinders, we might say, is at no time incorrect. It is the cumulative errors of construction, such as repetition of an error of a few thousandths of an inch in a part or a series of parts, which may increase or decrease the travel or speed of certain parts. This is the reason for the use of one-twelfth and one-sixteenth inch felt, which will make up for the slowness of a web by accelerating its action at the point where it combines with the other webs to give accurate register of the several sheets of a finished paper.

(8) We have not heard of any book describing or illustrating the parts of the large rotary newspaper presses. Possibly you might have access to blue-prints of these machines at the factories where they are constructed.



Looking down Chelan Gorge, near Chelan, Washington.

Note tunnel in rocks on right through which passes irrigation-pipe line, which is also visible.

Photograph by C. R. Herrand.

THE MONEY-MAKING EDITOR.

An editor who started about thirty years ago with only 55 cents, is now worth $10,000. His accumulation of wealth is due to his frugality, good habits, strict attention to business, and the fact that an uncle died and left him $9,999. — *The Trimmed Lamp.*

Written for THE INLAND PRINTER.

THE PHENICIAN ALPHABET.

BY WALLACE RICE.

ABOUT two thousand years before Christ a horde of Syrians swept down upon the valley of the Nile and established a kingdom in the Delta which lasted between five and six hundred years. They are known in history as the Hyksos, or Shepherd Kings, and are not believed to be of the Semitic race or speech — allied, that is, with the old Assyrians, or modern Arabs and Jews. But it is certain that they opened the sacred land of Egypt to the other peoples of Syria, and there can be little doubt that the Phenicians of the two great trading cities of Tyre and Sidon took advantage of the opportunity to extend the markets for their numerous manufactures.

The Hyksos have left comparatively few monuments in Egypt, but their lasting memorial remains in the Phenician alphabet which these practical business men took from the hieratic writing, or hieroglyphs made easy for transcription on the paper of those days. This, by the way, was made from the inner rind of the papyrus or biblus, a reed, which was cut into strips which were laid crosswise and pressed. From the word papyrus, which the Greeks took from the Egyptians, comes our own word paper, and from biblus our word bible, which originally meant any book, but has now come to be applied to the sacred book of the Jews and Christians. We owe not only our letters, but the name of the substance upon which they are printed and written, to a period nearly four thousand years ago.

The descent of our English alphabet is readily traced from Egypt through Phenicia to Greece, to Greeks settling in what is now Naples and its neighborhood, whence it passed to Rome, and so eventually to England. There is so surprisingly little difference between the capital letters on this page and the Eubœan letters introduced into Italy twenty-five hundred years ago that they may be said to be the same. Phenician letters, taken from the hieroglyphs of ancient Egypt when they were already thousands of years old, are the mothers of our own, while the characters used by the Pharaohs in immemorial antiquity were their grandmothers.

What the Phenicians did to the alphabetic signs of the Egyptians entitles them to our everlasting gratitude. They stripped away all that made the older form of writing so difficult, did away with the needless determinatives, with the numerous signs for a single sound, with the signs that stood for more than one sound, and with the curves that made the ancient picture-writing deserve its name, and left only twenty-two symbols of easily made lines and curves, which sufficed for all the practical uses of an intensely practical people. But, as nothing can be done all at once, they held to a part at least of the old idea of the syllabary, whereby the sign stands for both a consonant and an accompanying vowel.

There is reason to believe that old Semitic had but three vowel sounds, and that these were quite taken for granted there can be no doubt. For there are no signs for the vowels in the older Semitic writings, and even in Hebrew as it is written to-day the vowels are shown by little dots under the consonantal signs rather than by characters of their own. This was made practically possible by the fact that all Semitic words contain exactly three consonants and were anciently all pronounced in three syllables. How much of a confusion this would cause in English may be judged if the twenty-five words, called, callid, chiliad, keeled, killed, clad, Achilleid, colloid, clawed, clayed, cloud, cloudy, Chaldee, occlude, clod, Clyde, coiled, cold, a-cold, collide, cooled, cowled, clewed, collude and culled, were all written KLD, since those three consonantal sounds are the only consonants possessed by them. No such confusion could have arisen in the ancient language, of course.

The order in which the signs appeared is not certain in Egyptian, but certain bits of ritual with an alphabetical arrangement have survived which prove that the Phenicians changed the letters to a much more scientific order of their own. This order has come down to us with astonishingly few diversities, and even the names of some of the old Semitic letters are preserved, though to a slighter extent in English than in some other European languages. The first three letters of Hebrew are called Aleph, Beth and Gimel, which the Greeks changed to Alpha, Beta and Gamma. From the first two of these we get our word alphabet, through the Latin. The Latins, after using the third sign, which stood for the hard sound of G, as in get and give, both for that and for the hard sound of C, as in can and cot, held to the latter for the third letter, and put the bar on it for the other sound and made it the seventh. So our A-B-C, too, was practically settled for us a great many thousands of years ago, and we have a curious and little-used word derived from it, abecedarian, for a child who is still studying his letters.

When the Semites took over the Egyptian hieratics and reduced them to their simplest terms of lines and curves, they also changed their names to something they could understand. There is reason to suppose that the Egyptians called their letters by the names of the natural objects which they pictured. M, the figure of an owl, was probably so called, and so was L, a lioness; in Egyptian, mulak and labu, respectively. The Phenicians, too, took names for their letters which bore some relation to their graphic significance, taking pains to have them begin with the sound for which each stood. A was Aleph, an ox, and the sign for it was our A, either upside down, in which case the head and horns of the ox may be quickly enough recognized as facing forward, or lying on its side with the cross-bar somewhat prolonged, in which case it looks a great deal like the head of the animal in profile. This Semitic word survives in English, through the Greek and Latin, in the first two syllables of elephant. Beth, for B, signifies a house, and the old sign looked something like a figure 9. The Greeks faced it the other way, so that it looked more like P, and added the lower loop to keep it from being confused with their P, which stood for R. The Italic Greeks differentiated this last from other signs by adding a tail to the loop, which the Latins followed, and we after them.

Gimel, the hard G, means a camel, and our word is taken from it with hardly a change of sound. It looked like a V upside down, and has been supposed to be a sketch of that grotesque beast's most characteristic feature, his hump. The fourth letter was Daleth, D, as with us, which signified a door, not a doorway, and from its triangular shape probably that of a tent rather than a house. The Phenicians turned the angle to the left, since their writing, like the Egyptian, read from right to left; the Ionian Greeks stood it on its base, which is the Greek Delta; the Italic Greeks faced it about to the right and rounded the angle to a curve, which is the Latin and English D.

He, the fifth letter, our E, meant a window; and it looks a little like a window still. Vau, the sixth, meant a hook to hang things from, and our F, which corresponds

to it, has the letter Y for a variant form, in which a hook can be seen by those with eyes. Zayin, our Z, is said to mean a sickle, which is sufficiently obvious. It gave its name to the Greek Xi, but not its sound or shape. Cheth, our H, meant a fence; and fence it is to all beholders. Teth, from which the Greeks took their Theta, was a cross in a circle; we have not taken it, but it is supposed to mean a basket. Yod, our I and J, was the smallest of the old letters in size, as it still is. Its name survives in the German name for J, and in our word jot, both noun and verb, the former meaning something very small, the latter to set down in brief space, whence jotting, something so set down. It meant the hand, and the old character looked like the palm shown by a single upright line, with the thumb extended at its side.

Kaph, our K, the eleventh letter, as with us, looked like a K reversed, with the angled lines much reduced in size and nearer the top of the vertical line. It means the hand bent sideways. Lamed, L, resembles our own letter in italic, and signified an ox goad. Mem, M, meant waters, and was a series of lines making angles, as at present, the one farthest to the right being extended downward. Nun, N, which looked much like a sickle, meant fish, which can be seen more plainly in the hieratic prototype than in the Phenician adaptation of it. Samekh was made by drawing three horizontal lines at right angles to a perpendicular one. The Ionian Greeks took the three transverse lines for their Xi, which, however, took its name from Shin; the Eubœan Greeks the upright line and one across it, which they turned a quarter of the way around for our X.

Ayin, the sixteenth letter in Hebrew, was a small circle, and meant an eye, which it surely looks like, for we have turned it, following the Greeks and Latins, into an O. In the oldest inscriptions it is a flattened circle, much as if our capital letter were laid on its side. Pe, P, looked like a hook, and was supposed to mean the mouth, which it does not look at all like. But the older Egyptian character did show teeth, lower jaw and beard to the imaginative eye. Tsade probably means a hook, and it looks like one, being an upright line with a bent line containing two right angles at right angles to it on the right. It stood for the double sound of T and S, and came into Greek as Zeta, which probably sounded like D and Z. Its name is perpetuated in the name and sound of the German Z (tset), as well as in the English Zed, the old-fashioned word for the last letter of the alphabet, the last with us, as with the Romans of old.

Qoph, the nineteenth letter, was made by describing a small circle through which a vertical line was drawn from its upper and below its lower edge. It is thought to mean a knot, but has also been explained as an ape, the shape of the letter being thought to picture a monkey with its tail hanging down. It became the old Greek Koppa, which was afterward dropped, except as a numeral. It stood for a sound deep in the throat, unknown to the Aryan languages, and has been taken over into Latin and so to English as Q. Resh, R, looked like a P turned the other way about, which the Greeks reversed in Ionia, and those in Italy added a tail to it for our R.

Shin, our S, looked like a W in ancient Semitic, was turned on its side to the right to make the Greek Sigma, which took its name from Samekh, and which the Italic Greeks changed to S by dropping the lower member and substituting a continuous double curve for a series of broken lines. The last letter of the ancient alphabet was Tau, T, made either like an upright cross or an X, and the name survives in the Egyptian or Tau cross, which has no projecting bar above the crosspiece. It is the most obvious of symbols, and hardly a people has been discovered which did not use it, either decoratively or significantly. In our capital letter T the upper limb of the old cross has disappeared, but it survives in the small script letter, which we all have to cross to this day.

From the foregoing account it might be supposed that certain of the letters, like Aleph, He, Yod and Ayin, had a vowel quality, contrary to the statement that the Semitic alphabet was lacking in this important respect. But, though it is true that the old characters have acquired a vowel quality with us, who have inherited it from the Greeks, in the Phenician and allied languages all represented breathings more or less guttural, and possessed vowel quality only in the sense that each character stood for a syllable, that is, a breathing and an accompanying vowel.

Modern Hebrew type bears small resemblance to the ancient characters, though there can be no doubt of its direct derivation from them. But the square letters it displays are only a few centuries old, and the Scriptures were assuredly not written in them, but in the ancient manner. The old Hebrew letters, known to us from surviving inscriptions and coins, were practically identical with those described in every detail. It is interesting to reflect that the sacred signs of the ancient Egyptian priesthood, brought to serviceable alphabetic shape by those practical traders of Phenicia for purposes of commerce, found their finest use in perpetuating the one enduring monument of Semitic literature which has come down to us in the form of the Old Testament.

Inscriptions in old Hebrew dating back to the sixth century before Christ have been found, and this alphabet has been perpetuated with negligible changes to this day by the Samaritans of Palestine, whose sacred books are written in it. It is much more easily read than the modern character. Through it, and through its descendant, modern square Hebrew, the most ancient of alphabets outside of Egypt, survives, kept in the modern eye by sacred writings. Of the old Phenician itself, once the alphabet of the Mediterranean countries and islands and of great tracts of Asia, a trace is left in the letters of the Tuarick, nomad people of the Sahara ranging from Fezzan to Timbuctoo. Lacking a literature elevated enough to force itself upon the world's attention, the characters of those great commercial cities, Tyre, Sidon and Carthage, have come down to us only through their descendants, the Hebrew and Arabic, and in the latter case owe their wide diffusion to the religion of Mohammed and its sacred book, the Koran.

It is an observation worth making in an age given over to the pursuit of the dollar that all the activity of a commercial people who took their wares all over the known earth of their day could not suffice to keep them alive into the present. Such knowledge as we have of their religion shows it to have been as materialistic as their every-day pursuits, incapable of perpetuating itself in the elevation of human thought or of making a general appeal to suffering mankind. The Greeks were traders, too, but, as we shall see, they were not content with being mere traders. They were lovers of the fine things of the world and of the finest things of the spirit, of poetry, of drama, sculpture, painting, architecture and the beautiful things, on the one hand, while on the other they showed the widest range of intellectual and spiritual interests, which shot through and made alive every vestige of their art. Nevertheless, it is solely to the alphabet, which they perfected and refined, that knowledge of all these wonders has been saved to us, and are as vital in the world we know as in that younger world of two and three thousand years ago.

COST AND METHOD

BY BERNARD DANIELS.

Charging for Corrections.

Unfortunately for the printer, the man who makes the most corrections seems to be the one who always gets an estimate on his job before placing the order and considers the estimate as a bid for the work under any and all conditions. Then when the proofs have been returned with numerous alterations requiring quite a considerable addition to the cost, he calmly ignores the memoranda calling attention to the extra work sent him with each revise and makes still further corrections. When the bill is presented with an extra charge for alterations he produces the estimate and says: "You agreed to do the work for so much, and you of course knew that there would be a few corrections." Then he refuses to pay one cent beyond the estimate price.

Almost every printer having a few years of business experience has met this customer. His name seems to be legion. Nearly all of us have fallen victims of his method, and only a few have had the backbone to insist on payment even to the extent of legal proceedings.

No estimator can guess how many corrections or alterations and changes will be made; experience is no guide in this case, though an average for the year could be figured up and loaded upon the just and the unjust. That would hardly be fair to honest buyers who are willing to pay for what they receive. The only way to know how many alterations a customer will make is to keep track of them as the work proceeds, and the only fair method of charging for them is on a time basis: any other way would be unjust to the customer who prepares his copy properly and makes few or no alterations.

Every estimate submitted by a printer should contain a paragraph something like the following:

This estimate has been prepared in accordance with the specifications furnished and copy shown by you, and is approximately correct for those conditions. Any change of specifications or of copy will affect the price.

This estimate does not contain any allowance for making changes after the copy is set in type; therefore, any alterations or changes made in proofs will be charged for extra, according to the amount of time required to make them.

If printers in each city or section would adopt a standard quotation form containing this or a similar wording, or would attach to each estimate a slip containing it, and then live up to the principle it contains, it would not be long before there would be a great improvement in the character of the copy coming into our shops and a big decrease in the number of alterations and changes.

One printer who has been building up a comfortable business made it a rule to send with each quotation a letter reading somewhat as follows, or very near it as we remember, not having a copy at hand:

We are glad to submit you a preliminary price on your (here was inserted a description of the job) according to the detailed schedule herewith, which price is based upon your supplying properly prepared, legible copy and promptly returning all proofs that may be sent for your approval.

Should the copy furnished by you be, in our judgment, unsuitable for economical handling in the composing-room, we reserve the right to return it for proper preparation or to have it prepared ourselves and charge the cost of the same to you.

It is important that the copy be correct when we place it in the hands of our compositors, as all alterations made on proofs (which will be carefully read and corrected before being sent you) will be charged for at the rate of $..... an hour for all the time necessary to make such alterations.

The placing of the order with our house will indicate the acceptance of our methods by you and the contract on our part to complete the work in a careful, accurate and workmanlike manner, promptly and in accordance with the specifications and estimate.

Soliciting your business for our mutual benefit, we are. ————.

Perhaps this is making it too formal. But the fact remains that the customer should be made to understand that alterations cost money not provided for in the estimate and must be paid for. A note to this effect on every estimate should be a part of your business methods.

Accuracy in the Printing-Office.

In these days, when everything is made on the point system, and accurate to about the ten-thousandth of an inch, it seems almost superfluous to talk to the printer of accuracy, and perhaps it would be to many or most of them if we were referring to mere mechanical accuracy. But we are not, necessary as that kind of accuracy is to good work.

There is another kind of precision that is even more important—the accuracy of record and accuracy of instruction — and one that will save more money and prevent more loss and trouble and worry of mind.

As a class, we printers are too apt to use the word "*about.*" A customer wants a catalogue or booklet *about* such and such a size, or he wants it printed in a color *about* like Smith's last catalogue, or with a cover *about* like Jones' new booklet. The estimator makes an *about* estimate from the *about* specifications that the salesman brings in, and the proprietor fixes an uncertain price for an uncertain kind of a job. The salesman starts out to sell an *about* instead of a concrete fact. He gets an order for something because the customer buys on his confidence in the salesman or his house, with an idea of his own of about what the thing that the vague specifications call for will look like at the lowest, or nearly the lowest, price quoted him.

Is not this the true situation in most printing-offices to-day? Is there any real reason why it should be so? It is just as easy to definitely describe a job of printing as to give just a vague idea of it.

Let your motto be "Accuracy" and insist that your salesman bring in definite specifications as to what he is selling or trying to sell to the customer. Insist that he write them down in definite terms for the estimator, who will then be able to make an accurate estimate and a definite price. Then make sure that the order is entered in definite language and that every detail is accurately specified. It may

take a few minutes' more clerical work at the time, but it will save more than that amount of time for some high-priced employee several times over, or the valuable time of some expensive machine while some one goes to the office to find out about small details left out of the instruction sheet.

Accuracy is an increaser of profits — real cash profits. Keep in mind the twins of business success, "Do it now" and "Do it right," and you will have the pleasure of counting up real profits that would otherwise have escaped while some one was running around to find out *about* what some one else was thinking about when he made about half the necessary records of the particulars of the work.

One Guess Against Another.

As an example of the usual indefinite manner in which many printers handle their estimating and pricing, we publish an inquiry sent us from one of our readers, who really seems to be searching for knowledge, though inefficiently.

Here is his letter complete, which will be a warning against uncertainty of expression and an incentive to him and others to be accurate:

The Inland Printer, Chicago, Illinois:

I herewith submit a problem for your cost-system department. We had a job of this respect, and this is how I found the cost:

Stock and cutting	$ 5.00
Composition and distribution (60 cents a page)	16.80
Run, 4-on, at 10 cents a hundred, 7,000	7.00
Lock-up and make-ready, 50 cents for each run (7)	3.50
Binding and stapling, 1,000 books	5.00
Total	$37.30

I figured that there was enough to these prices to eliminate adding profit. Am I right? The job was 1,000 books of 28 pages, including cover, size of page, 7 by 4¼ inches. I would like to see this explained in THE INLAND PRINTER so I may correct my errors on the next order.

It is evident that his specifications should read: One thousand booklets, 24 pages and 4-page cover; saddle-wired; trim size, 4¼ by 7 inches; all in black ink. Here he should have stated size of type and character of composition, and quality of paper to be used.

However, we will take his figure for paper and suppose the composition to be ten-point type with moderate margin, giving 825 ems to each page, and that there is a title-page and one blank, and that the four cover-pages are display:

	Cost.	
Stock and cutting (his price)	$ 5.00	$ 5.00
Composition:		
22 pages linotype, 10-point, 18,150 ems, 6½ hours, at $1.60	10.40	
Title and blank, 2 hours hand, at $1.20	2.40	
Cover, 4 pages, 6 hours hand, at $1.20	7.20	
Make-up, 22 pages, 3 hours, at $1.20	3.60	
		23.60
Lock-up, 24 pages, sheet 22½ by 36, 2½ hours, at $1.20		3.00
Make-ready, 1 form, 24 pages, 2 hours, at $1.35	$ 2.70	
Running 1,000, that is, 500 and wait to dry before back-up, 2 hours, at $1.35	2.70	
Make-ready, cover, 1 form, 15 by 9	.75	
Running 1,000 and wait to dry, 2 hours, at 70 cents	1.40	
		7.55
Ink		.50
Binding:		
Folding 1 sixteen, 3 folds	$ 1.20	
Folding 1 eight, 2 folds	.80	
Folding cover, 1 fold	.50	
Inset, 2 signatures in cover	.50	
Wire stitch	.90	
Trim	.75	
	$ 4.65	
Delivery and packing	1.00	
		5.65
		$45.30
Twenty-five per cent for profit		11.32
		$56.62

This shows that the correct price for the job is $56.50 under ordinary conditions; but as our correspondent speaks of running four pages at a time, we will see what difference that makes:

Lock-up, 7 forms, 4 pages each, 2 hours	$ 2.40
Make-ready, 7 forms, 4 pages each, 5 hours, at 70 cents	3.50
Running 7,000 impressions, 9 hours, at 70 cents	6.30
	$12.20

In place of $10.55 for lock-up and presswork of the larger sheet, this would make an extra cost of $1.65, which would require an addition of $2.10 to the selling price.

However, we maintain that the customer is entitled to good, average facilities and should not be called upon to pay for lack of facilities which an ordinarily well-equipped plant would have, therefore the first price is the right one.

Our estimate is based upon average costs, and would be safe in almost any city or town. If our surmise as to character of copy is not correct, it will be necessary to add or subtract the proper difference in this item.

How Much of Your Savings Should You Give the Customer?

A reader of the Cost and Method department asks "How much of the savings made by doubling up and by perforating, numbering, punching, etc., while printing, should be given the customer when the job is placed without a price being asked and supposed to be done at cost plus a reasonable profit?"

This brings up quite a problem as to what is saving, and to what facilities is the buyer entitled when placing an order without getting an estimate. Naturally, one would say: just as much as he would be entitled to receive when he does ask prices in advance; but we can not help but hesitate a little in this when we consider the well-known fact that printers — that is, a great many of them — throw in all such things as perforating on press, numbering when printing, etc., when asked to figure against supposed keen competition, and the customer usually takes good care to make them think it is keen.

Modern business practice in most lines of manufacturing considers that the buyer is entitled to the facilities of a modern plant of average equipment, and that he should be charged a profitable price on all special equipment made necessary for his particular work or which is out of the ordinary and seldom used. This should be good ground for the printer to take.

Perhaps the best way would be to prepare an estimate on a suppositious job of this character, giving in detail such charges as we feel should be made, and making it in hours as well as dollars wherever possible so as to render it more easily understood. Our job for this purpose will be:

One hundred books of 100 leaves each, ruled and printed one side, size 8½ by 11 inches. Each leaf perforated in two places, and numbered in triplicate, and with two holes punched to fit loose-leaf binder. Bound with manila tag covers, sheets to be wired to back cover and bound with cloth strip back, put on so that front cover will open out freely with the cloth as a hinge. Stock to be a cheap bond paper.

Here is a job that could be printed two-up on a 13 by 19 press, and perforated, punched and numbered as separate operations, which would be the proper method for a high-class job. It could also be printed and perforated at one operation on the same press, then be punched and numbered. Owing to the character of the type-matter it can not be printed and numbered at one operation two-up on that press, because of lack of sufficient space for the numbering machines in the form; but it can be done by having

the form made up with the type-matter at one end of the chase and the numbering machines and perforated rules at the other, cutting the stock double and printing the sheets once through, then shifting the form, bringing the type and machines to the other ends of the chase and running through again and completing the job with one impression for each copy. It could also have been run two-up and numbered and perforated by a second impression with the same amount of make-ready and run, but would have taken twice as much composition and double the quantity of numbering machines and punches.

The following is our idea of the proper method of charging for the work:

	Cost.	
Stock — 5¼ reams 17 by 22, 16-pound bond, at 8 cents, $1.28 per ream	$ 6.40	
37 sheets manila tag, at 2 cents per sheet	.74	
Handling stock, 10 per cent	.71	
		$7.85
Composition — One page, 4 hours, at $1.30	$ 5.20	
Cover, 1 page, ½ hour	.65	
Make up page, perforating rule and numbering machines, 1 hour	1.30	
Four feet perforating rule at 15 cents	.60	
Use of numbering machines (3), 10 per cent	2.30	
		10.05
Lock-up — One form 13 by 19 and change, ¾ hour at $1.30	.98	
One form cover	.15	
		1.13
Make-ready — First form type and machines, 1½ hours, and shift make-ready after change, 1 hour — 2½ hours at 80 cents	2.00	
Cover, 1 form, ½ hour	.40	
		2.40
Press Run — 5,000 twice through, 13 hours, at 80 cents	10.40	
Cover, 100 impressions, ¼ hour	.20	
		10.60
Ink, ¼ pound black at $1.00	.25	
		.25
Cutting stock before and after printing, 1 hour	1.00	
Covers	.20	
		1.20
Bindery Work — Ruling four-on twice through with double striker, 5 reams	6.25	
Counting, collating and inserting covers, 2 hours at 40 cents	.80	
Wiring 100 books, 3 wires, including setting machine, ½ hour at 80 cents	.40	
Cloth for backs, and cutting	.50	
Gluing strips on backs, 2 hours at 40 cents	.80	
Trimming 100 books 3 sides, ½ hour at $1.00	.50	
		9.25
Packing and delivery		.75
Total cost		$43.48
Add for profit 25 per cent		10.87
Selling price		$54.35

This is really giving the customer the lion's share of the benefits of your brainwork and superior equipment, for it requires three numbering machines worth at least $6 each, and two press punches that will cost about $2.50 each, a total of $23, for which, notwithstanding the perishable nature of the goods, you are only charging him $2.30 and saving him that much and more on the numbering alone, which would be worth $9 done in the usual way.

Some one may say that this charge might as well be made on the type and the press on which the job was printed. In reply, we would call attention to the fact that he is really being charged for the use of those articles if the shop has a Standard cost system, as well as ten per cent for the numbering machines and punches. The extra ten per cent is to cover the extra wear and tear and to recompense the establishment for the investment in articles that are seldom used and therefore do not earn their share so readily.

Had this job required the numbers to be in another color it could have been done without much trouble on a press of the type having cylindrical distribution, and at a trifling extra expense (about an hour added to the make-ready for wash-up) by splitting the rollers and retarding the distribution in the manner so well known to those familiar with such presses; but the buyer should be made to pay for it as well as for the know-how that makes it possible.

The estimate as we give it is low for such a job and under some conditions should have at least $5 added to it; but it is made as a competitive estimate should be made by a printer who expects to make a legitimate profit at the end of the year and draw a decent salary meanwhile.

Estimating at Cost.

One of the advantages of having a cost system in good working order is that it enables you to compile all your estimates on the basis of real cost, and to know in advance just what amount of profit you may expect when you sell the goods at the usual market rates or according to your price-list, or when you make a specially close price; and in the latter case the cost system may be the means of saving you from loss.

Under ordinary conditions of making estimates the man who is doing the estimating will guess it will take so many hours for this or that operation and put down the usual selling price for that many hours, and so on through the whole estimate. When he is done and adds it up he feels that there is a fair profit in it and very frequently also that the price is too high to secure the order, especially if the buyer is known to be a shopper. He then proceeds to make arbitrary reductions here and there in the price, or to go over the estimate and cut down the time for some of the operations; and when he finally quotes the price he has no real knowledge of how much profit it provides for, or if it contains any profit.

A properly conducted cost system will give the cost by the hour and the amount of product an hour for each department and each machine and operator. There is no need to guess " how long " or " how much." With such cost data before him, the estimator can figure correctly the actual cost of the job and vary but a trifle — so small as to be unimportant. Knowing this exact cost, the printer can fix his selling price so as to make the amount of profit he desires and know for a certainty that he will be able to get it, or he can compare the price said to be given by his competitor with the actual cost and decide whether the margin of profit will make the job a desirable one.

Estimate blanks, to be most useful, should provide a column for cost and one for selling price, and every printer should use the cost column in making the estimate and then fix the selling price after the cost is known.

It will not always be possible to secure the same percentage of profit on all classes of work, but common honesty dictates that the customer of the printer should receive the same or as good treatment as the buyers in a department store get: that is, " The same price to all for the same goods in the same quantity on the same day." Prices and profits may vary from day to day, but if you want to retain the confidence of your customers you must give them this treatment and let them know it; and the cost system is the only thing that will enable you to do it.

If you will go around the department stores of any large city and price the same goods in the different stores you will be surprised at the uniformity of price they maintain without any agreement or combination. The reason is not hard to find. They all have cost systems, and all first determine the cost and add a profit to get their selling price. If

all printers did the same it would greatly surprise some of those who now present arguments regarding their low costs and extra-efficiency management as a reason for making low prices.

Really, the only reason why printers do not install cost systems and figure all estimates according to cost is *fear*. They are afraid to face the reality. The only reason they make low prices regardless of costs is *fear*. They fear to tell the customer the truth, and let the other fellow that the customer always seems to have up his sleeve make the loss. The only reason they take fillers at cost or less is *fear* that an idle day or week may make such inroads on their profits that they can not recover. The only reason they knock their competitors and are as putty in the hands of the designing buyer is *fear*.

Be brave and strong; figure your costs and add as profit a fair amount; then stand or fall on the merits of your work. If your work is right and your sales arguments well made, you will win often enough to make it much more profitable than the old method of guess and drop.

What Is Your Lowest Price?

It would almost seem that many buyers of printing were students of psychology, to judge from their manner of approach when asking a price from a printer. It is a well-known fact that the state of mind in which we approach a task affects our manner of handling it and the results we attain. While many may not believe the psychological definition of this, there are few who will not admit the facts though they can not assign a cause.

When a customer comes in and lays down a bunch of copy and specifications and says, "I want the right price on this job and would prefer to give it to you," you are very apt to figure the right price. But when he comes in with his copy and says, "I want your very lowest figure on this job; no fancy stunts, but rock-bottom prices, as there are others figuring," he immediately creates in the mind of the printer one of two conditions — either an antagonism that results in a refusal to figure at all, or a thought of cheapness and desire for the job as a filler just to keep down the overhead. Evidently the latter, which is by far the more usual result, was what the customer desired and what occurred with our correspondent whose letter follows:

Inland Printer Company, Chicago, Illinois:

Enclosed please find catalogue which, if possible, we would like to have you figure and see just how cheap we can produce 35,000 or 50,000 like the enclosed copy, only to contain 96 pages.

We have a No. 10 machine, a Hoe drum press that takes six-column quarto, and an Omaha folder. We pay our foreman $20 a week and our operator $18, nine hours a day.

The cover is to be on heavier stock, in two colors, cuts to be furnished by company.

He at once begins to consider his wages, because he thinks that they are lower than the average, and not the actual average cost in his shop or any other. From that minute the customer has him at an advantage.

The correct method of figuring in such cases is to ascertain the cost of the job at the average cost by the hour for each operation and to this add the lowest profit for which you feel justified in handling the business, not forgetting that each time you take a job at less than the average profit you want at the end of the year you reduce the average profit on the entire year's work unless you can get an excess profit on some other job, which is hardly fair to the buyer who has confidence in you and gives you the chance to overcharge him.

In this particular case we have figured the cost of the job as follows:

35,000 and 50,000 copies of mail-order catalogue, 96 pages and 4-page cover, trim size, 8½ by 11 inches. Printed in black ink inside and in two colors on cover. Bound with saddle wire, two stitches.

COMPOSITION:		
Machine:		
575,000 ems 6-point, 12,000 ems 8-point, 235 hours, at $1.60	$376.00	
Hand:		
Heads and display lines, 90 hours, at $1.20	108.00	
Cover and display pages, 24 hours	28.80	
Examining and handling cuts, 10 hours	12.00	
Make-up, 94 pages, 1¼ hours each, 117½ hours	146.88	
		$ 670.68
LOCK-UP:		
Four pages cover, for foundry, 8 forms, at 30 cents	$ 2.40	
Inside, 6 forms of 16 pages each, sheet 33 by 45 inches, 4 hours each, 24 hours, at $1.20	28.80	
Cover, for press, 2 forms of 8 pages, sheet 24 by 36 inches, 2 hours each, at $1.20	4.80	
		36.00
Electros of cover to double-up, 8 plates, at $2.50		20.00
MAKE-READY:		
6 forms, 16 pages, 8 hours each, 48 hours, at $1.75	$ 84.00	
2 forms, 8 pages, 5 hours each, 10 hours, at $1.50	15.00	
		99.00
Total preparatory work		$ 825.68
STOCK:		
Inside, 222 reams 35 by 45 — 67-pound, at 5¾ cents	$855.26	
Cover, 20 reams 24 by 36 — 60-pound, at 5 cents	60.00	
Handling stock, 10 per cent	91.53	
		1,006.79
PRESS RUN:		
6 forms, 35 by 45, 35,000 each, 210,000 impressions, 235 hours, at $1.75	$411.25	
2 forms, 24 by 36, 17,500 each, 35,000 impressions, 40 hours, at $1.50	60.00	
		471.25
INK:		
250 pounds black, at 40 cents	$100.00	
20 pounds red, at 75 cents	15.00	
		115.00
BINDING:		
Three 32's, machine fold, at $1.25 per thousand	$ 3.75	
Cover, 1 fold, at 35 cents per thousand	.35	
Insert 3 signatures in cover, per thousand	.75	
Wire stitch, 2 wires, per thousand	.90	
Trim, flush three edges, per thousand	.75	
35,000 copies at	$ 6.50	237.50
Pack and deliver in city limits, 8 tons, at $2.50		20.00
Total productive work		$1,950.44
Total cost of 35,000 copies		$2,776.12
Minimum possible profit, 10 per cent		277.61
Lowest selling price		$3,053.73

This is the lowest price at which such a job could be safely sold, as it contains a possible profit of only 9.4 per cent of the selling price. We say advisedly, lowest possible price, for in actual practice there will come up extras which can not be charged for as such and which will reduce this 9.4 per cent to 6 or even 5 per cent real net profit.

The correct price of the job is $3,470, which allows a profit of 20 per cent on the selling price, and which would net a very probable 16 per cent on the transaction.

Every employer and estimator should steel himself against this feeling of cheapness, and when he finds it taking possession of his subconscious mind he should lay aside the job which causes it and take up something else more promising until he recovers his normal condition. The estimator or proprietor whose normal condition is cheap should take a course of psychological treatment for his nerves and make it a rule to always lay aside his estimates when completed and go over them again the next day or at least a few hours later, preferably the next morning, after he has looked over the reports from the workrooms.



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PAPER FURNISHED BY W. E. WROE & CO.

Written for THE INLAND PRINTER.

ELECTROTYPE PLATES — MAP-MAKING.

BY ALFRED W. BIRDSALL.

ANDREW McNALLY, of the house of Rand, McNally & Co., is a very clean-cut young man, under thirty, and enjoys the unique position of being the youngest general manager of the largest map-making house in the world. He gets to his office early every morning, and as he enters the great building which bears the name of his fathers he must feel proud of the opportunity given him to do big things. His training has been exacting, and in turn he exacts — still he never would give one the impression that he felt himself a bit better than those who assist him. Fortunately, he has the real instincts of a gentleman and is very easy to approach and interestingly devoted to his work. When he is not working he amuses himself on the golf links and is clever at the game.

One day not long ago, Mr. McNally, Mr. Dalton, head of the map department, and I, were discussing the war — not an unusual topic these times, but our discussion related particularly to the changes that wars make in maps. I won't say how long my friend Dalton has been making maps for fear of bringing him to a realization of his age.

I wish that space would permit me to tell you all about Professor Goode, who has had charge of the development of the new maps of the world. Professor Goode is one of the best authorities on geography living, one of America's most prominent university instructors, and is the director of the making of all maps and globes in general use in the schools.

It would require unlimited space to go into detail and delve into the many ramifications of map-making, so we will consider but one process of the work — electrotyping — and on this process we will dwell, particularly on the making of the plates.

Probably it will amaze even an electrotyper to know that the making of the great wall map of the United States of America cost over $50,000; that the complete black plate weighs over 3,000 pounds; that it is nine feet high and twelve feet long, and that it contains over a hundred thousand names of rivers, towns, cities, etc. The black plate is only one of nineteen plates necessary to print this great map, there being that many colors used in its making.

Of course, this big plate is put on the press in sections, for even the great Hoe presses that are used are not big enough to take it at one time. There are fifty-six presses in the pressroom, some printing fairy stories, others school books, and still others the commercial, physical, political, transportation and railroad maps — big maps, little maps, all kinds of maps, keep these mighty presses humming day and night.

Fred Coles, who has charge of this printing, has been watching the process so closely for the past twenty years that he can easily tell what ocean, sea or lake is represented by any single color-plate, from its outline.

The lines marking the sea currents and tides of the ocean are often put into the mold by the waxograph process, and represent an almost unlimited amount of handwork.

The plates for the physical maps are different entirely from the commercial maps — then again the transportation map plates represent another study in plate production. Still another problem is the making of railroad maps. Each road, of course, must have its own individuality made a predominating feature in the pretty folder sent out to catch the traveling public. Truly, the electrotyping of maps is a big proposition, and the absolute accuracy required in scales of miles, survey and location of points on the plate, makes the process one of intense interest.

Changes are constantly being made in all maps, and one edition is no sooner off than the electrotype finisher is mortising and inserting a new railroad or city for the next edition. This is a continuous performance and creates a cycle of never-ending effort.

Colonel Roosevelt returned from a jaunt through South America last year and now new maps of that country are being made, and new rivers, mountains, fauna, and villages and towns added. The River of Doubt will be shown, and even the lately discovered natives and new villages will be every-day lessons of to-morrow.

Great vaults in the basement of the Rand-McNally building contain tons and tons of electrotype plates, all labeled and indexed, which from time to time are brought forth, corrected and printed in new editions.

The map of Europe accompanying this article is corrected to date and required a number of plates in the making representing a great expense. It will change with the march of the armies, and in a year's time it will be absolutely obsolete and will have to be remade on account of the war now ravaging that continent.

Molding presses, finishing slabs, backing-up pans, wax-shaving machines — in fact, everything in this great foundry must be larger than in any other shop. Ordinary cases are 27 by 40 inches, and plates are handled on great transfer trucks and tables that can be easily wheeled about the room. Single mounting-blocks are made of the finest cherry, 60 by 40 inches, and there are thousands of them.

The recent introduction of the hot head wax-shaving process has increased the efficiency of the making of cases twenty-five per cent. The best processes are none too good for mapmaking.

For forty years Chief Theis had charge of the electrotype foundry, and two years ago was retired and succeeded by George Howard, who had served eighteen years under Theis. The largest electrotype plate ever made now stands in the showroom of the Rand-McNally Company at 542 South Clark street, Chicago. It weighs one and one-half tons and is nine feet high and twelve feet wide, and cost to complete between $49,000 and $50,000.

How often have we wondered at the accuracy of the globes that are used in school! The plates for the making of the globe are particularly interesting — the process requiring the most delicate joining and finishing to insure perfection.

The time required to produce a map is approximately five years, and every day of that time is a busy day for the director of the work.

The disposition of the millions of maps made is a problem that to the lay mind would seem impossible of solving. But when it is realized that map-buyers are constantly buying new editions, and that new editions are constantly being made, it is easily understood. The schools and institutions of learning are the principal users of maps.

"Syndicate Stereotyping" will be our subject for the December issue.

THE SHAMROCK.

"How was your speech received?" asked one Labor member of another.

"When I sat down they said it was the best thing I ever did," was the reply.— *The Bookseller, Newsdealer and Stationer.*

THE MAN AND THE FIELD

This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privilege under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope. Answers to positions open appearing in this department should be addressed care of "The Inland Printer." They will then be forwarded to those represented by the key numbers.

Combination Web Pressman and Stereotyper Wanted.

(2092) There is a good opening with a newspaper plant in an eastern city for a combination web pressman and stereotyper who can handle work neatly and quickly. Must handle Goss "Acme" straightline press. Size of paper from eight to sixteen pages. Married man preferred. Must be temperate.

Seeks Executive Position.

(2093) A man with practically sixteen years' experience in the printing business, including composing-room, pressroom and bindery, is seeking to connect with a good firm looking for a man who is master of details and possesses ability to install and execute time and labor saving methods.

Seeks Opening as Office Man.

(2094) A printer of fourteen years' experience in various branches in both newspaper and job offices desires an office position where ability is required and where there is opportunity for advancement. Has had experience in the office end of the business as well as the mechanical. Prefers the West, but will consider a good opening any place.

Linotype Operator.

(2095) A man having sixteen years' experience as foreman of both job and newspaper offices, has recently taken up the study of the linotype and is now seeking a position as operator, or part time on the linotype with the remainder on stock, job or ad. work, with an opportunity to finish on the machine. Speed of 4,000 ems on straight matter. Prefers southern field. Union.

Desires to Learn Linotype or Position as Erector of Presses.

(2096) A young man, twenty-six years of age, union, with twelve years' experience in all branches of the printing trade and limited experience on the machine, desires a location where he may have the opportunity of mastering the linotype — working on the floor all day, with the privilege of using the linotype after hours. Would consider a position as erector of presses, having had experience with presses of all sizes and kinds. Prefers southern or middle States.

Desires Position as Foreman or Manager of Job-Printing Office.

(2097) An eastern man, accustomed to the better class of work, and with twenty-seven years' experience, desires to secure a position as foreman or manager of a job-printing office, or a job and newspaper office, where executive ability and a thorough knowledge of the business is required. Can furnish the best of references as to ability and character.

Superintendent Seeks Larger Field.

(2098) A superintendent, at the present time employed by one of the largest houses in the South, desires to connect with a large, up-to-date firm where he may have opportunity for advancement. Experience covers all classes of business, from the smallest shops to the largest plants. Can produce results from a financial standpoint. Thorough salesman, estimator and buyer. Well versed on cost system in every department, and has also made a study of shop efficiency.

Seeks Position as Manager, Estimator or Salesman.

(2099) An all-around bookbinder, with twenty years' experience as foreman and manager of bindery, desires a position with a good firm as manager, estimator or salesman. Possesses executive ability, experienced estimator on both job and commercial work, and familiar with loose-leaf binders. References furnished and desired.

Superintendent Seeks Opening.

(3000) Printing-house executive, of many years' experience, both as mechanical superintendent and as an office executive, is seeking an opening. Has thorough, practical and technical knowledge of all branches of the business, and is capable of taking charge of a plant of any size. First-class references.

Seeking Position as Foreman or Journeyman.

(3001) A union man, twenty-four years of age, with five years' experience on job and stone work, desires a position as foreman in a small office, or as journeyman in a large office. Desires to locate in the South, Southwest or West.

Opportunity to Purchase Interest in Paying Business.

(3002) The owner of a first-class job-printing office in a city of 7,000 inhabitants desires to sell a half or one-fourth interest to a first-class pressman having experience on platen presses especially. Reason for selling interest is that business is getting too large for one man to manage with best results. Would also consider selling part interest to a first-class compositor. Business is well established. This opportunity should be investigated.

Father and Son Seek Positions Together — Foreman and Linotype Machinist-Operator.

(3003) A father and son desire the positions respectively of foreman of composing-room and linotype machinist-operator, and prefer to locate together in the South. Would consider taking entire charge of country weekly or small daily and job plant, including editorial and reportorial work. Father is a man of executive ability, having had twenty-five years of experience, covering all branches of job and book work, small daily and weekly newspaper and magazine printing. Son is nineteen years of age, a machinist-operator familiar with all models, fast, reliable and accurate, and capable of installing and erecting; possesses practical daily newspaper and job-office experience, having recently been in charge of trade-composition and newspaper plants in the North. Either may be engaged separately, but they prefer to go together.

Wants to Become Printing Salesman.

(3004) A man with twelve years' experience in the mechanical end desires to become a printing salesman, and is desirous of connecting with a good firm as solicitor, with an opportunity to learn the work. Can furnish the best of references. Willing to go any place in the West.

Desk or Working Foreman Seeking Position.

(3005) A desk or working foreman, with six years' experience in this capacity, fifteen years in the business, desires to connect with a good firm in the North or East. Would consider a first-class floorman's position if there was opportunity for promotion. Union. Can furnish good references.

Foreman Seeking Advancement — Will Consider Partnership Arrangement.

(3006) A young, married man, with five years' experience as foreman in one of the large job houses, familiar with the best grades of commercial printing, wishes to connect with a well-established and growing business where there is opportunity for advancement. Would consider a partnership arrangement. References furnished as to ability, character, etc.

Would Take Charge of Newspaper.

(3007) A practical printer, at present advertising manager of a small daily — including soliciting and preparation of copy — wants to get in touch with the owner of a newspaper who desires to retire and wants a man who is capable of taking charge of the business, and who would be willing to sell later after the applicant has proved his ability and reliability. Prefers to locate in the Canadian West.

Monotype Operator Seeking Opening.

(3008) A man with fifteen years' experience as an all-around printer desires a position as monotype operator. Is thoroughly competent and can furnish the best of references.

Wants Position for the Winter Only.

(3009) A married man, thirty-two years of age, with high-school education and a good knowledge of newspaper work, desires a position for the winter months in southern Michigan. Has had about six years' experience in country offices. Wife is a fair compositor and good bookkeeper, and the two could take charge of a small plant. Good references furnished.

Printing Salesman Seeks Connection.

(3010) A man, with twelve years' experience in the printing trade — office, shop, salesman — desires to connect with a first-class printing-house as salesman or to assist in officework.

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

THE ADVERTISER WHO COULDN'T STAND THE RAISE.

Some day the writer is going to admit that there is some merit in "charging what the traffic will bear" for advertising — there's merit in about everything except war and hell, and there's some in war — and some time we are going to admit that the publisher can well pause and in special cases consider the value of his service from the advertiser's viewpoint; but we are not going to indulge in any of these admissions until our obligations to ourselves, to our competitors and to the newspaper fraternity as a whole are first discharged.

Ninety-nine per cent of the advertisers who say they "can't stand the raise" are only bluffing in order to get as cheap a rate as possible, and the other one per cent who might to the common advantage of the publisher and the advertiser be given a discriminatory rate are so insignificant that the discussion of just what should be done with them becomes academic.

That the publisher will get his rate if he knows what he ought to have, why he ought to have it, and then insists on having it, is shown by the following correspondence between the publisher of a country newspaper and a well-known advertising agency. The rate mentioned herein is somewhat low, though still much higher than the average. As I am not writing fiction, I do not consider it advisable to change the rates for effect, but publish the correspondence as it came to me. The names of the writers are of course concealed.

Notifying the Advertiser.

The advertisement under consideration was set in reading-matter type with a display head, and occupied about six inches. There were twelve advertisements, changed every week, and rotated indefinitely.

On January 19, the old contract having expired, the publisher wrote to the agency:

In regard to the new contract for Smith & Company, will say that I have given my advertising rates much study since the last contract was made, and instead of the flat rate of eight cents an inch, have established a sliding rate based upon the frequency of insertion and the amount of composition. I regard this rate as the fairest one in the country, and you will note that under it you receive the most favorable rate because your advertising runs the year around. Your rate will be fifteen cents an inch. This rate was computed with the intention that it should be net, but it seems desirable to give established agencies like yourselves the regular commission.

Thanking you for your patronage in the past and trusting that you will see the desirability of making a new contract at the present rates, we are, etc.

The Agency's Reply.

On January 23 the agency wrote the following letter to the publisher:

We have your favor of the nineteenth instant, regarding the Smith & Company advertising, and note what you say about making a new contract, and note that your rates have been established after considerable thought, and that you consider that you have the fairest rate-card of any publisher in the United States.

Possibly that may be your opinion, but we are afraid you will have some difficulty in convincing most of the general advertisers throughout the country. You should bear in mind that a rate-card of this kind can not apply in all cases. For instance, an advertiser who would want his advertisement set up differently in every issue could not consistently be charged the same rate as an advertiser who sends you a series of eight advertisements, and tells you that you can set up all of them at one time and rotate them. By setting the advertisements up all at one time and allowing them to stand and be rotated, it will require but one setting of the advertisement, while in the other case you will be setting up fifty-two advertisements as against eight advertisements.

Then another consideration is the matter of circulation as compared to rates. Nine cents an inch for a claimed circulation of 1,200 is much higher than the average publisher asks. If you can make us a sworn statement to the effect that you have a circulation of 1,200, we would be willing to pay you nine cents an inch gross, the plate-matter rate, although the Smith & Company advertising would have to be set up. However, if you can set the whole series of eight advertisements at one time and allow them to stand, the expense would be very small, and the cost distributed throughout the year for setting up the advertisements would be infinitesimally small.

We hope we may have an acceptance of the enclosed contract, returning us the carbon copy, and also the sworn statement of net paid circulation asked for.

Publisher Explains the Rate.

To this the publisher answered, under date of January 28:

Yours of the twenty-third at hand, with contract for Smith & Company advertising at nine cents and blank circulation statement. I am returning circulation statement filled out, and am also returning contracts for revision in accordance with my rate.

Your assumption that you are entitled to the yearly "plate rate" because the expense of setting up your advertisements and rotating them is "infinitesimally small," is entirely erroneous. Here is the cost of carrying your advertising under the present schedule:

The "plate rate" is the cost of the space only; say that your advertisements average 6 inches, at 9 cents an inch is 54 cents an issue, or for 52 weeks	$28.08
You have 12 advertisements of 6 inches each, or 72 inches of composition. Composition of this class costs 8 cents an inch, but, giving you the benefit of the average charge of 6 cents for composition, equals	4.32
Standing matter is worth 1 cent a square inch a month, or $1.44 a month for the whole series. As the whole series stands for 10½ months, this means that the cost of keeping this matter standing is	15.12
Making a total expense for the year of	$47.52

Dividing by the total number of inches for the year, 312 inches, leaves the cost by the inch at a little over 15 cents.

With this detailed showing, you will see that the rate of 15 cents offered you is a very favorable one.

I note your statement that 9 cents an inch for a circulation of 1,200 is much higher than the average publisher asks. I presume that this is indeed sadly true, but if country publishers would only study out the cost of the service they are rendering, you would be saved the trouble of a

whole lot of letter-writing in your efforts to get a square deal on rates. I hope it is quite unnecessary to tell you that I grant absolutely no variation from my rate-card except the fifteen per cent commission to established agencies like yourselves, and I hope therefore that you will see your way clear to send an amended contract in order that our pleasant business relations may continue.

Agency Begins Educating the Publisher.

The agency must have thought that here surely was a publisher who needed educating, and so replied:

We have your letter of January 28, returning the Smith & Company contract, and note what you say about the actual cost of this advertising.

You have a rather plausible way of figuring out the cost, but as a matter of fact, it really does not work out the way you have figured it.

The first item you figure is nine cents for six-inch advertisements, fifty-two weeks, or $28. The advertisements in the first place should not measure over five inches, and where they do so, we should be advised and permitted to cut them down so that they will not measure over five inches. Then you go on and give out another item showing composition for twelve advertisements. There are not twelve advertisements. There are only eight, and they should not measure six inches, but five. Furthermore, the cost of composition could not possibly be eight cents unless you are paying your compositor about four times as much as a compositor on a metropolitan daily is paid, so that you will see that this item is entirely wrong in every respect.

You should bear further in mind that this is straight composition, and if you have a linotype machine, the five-inch advertisement ought to be set up in a very few minutes, and figuring on a basis of $25 a week for a compositor, which is an unusually high wage to pay a compositor on a country newspaper, that would be about $4.16 a day, or about 41½ cents an hour, on only a ten-hour day. You will probably admit that it would be a very slow compositor that could not in an hour's time set enough straight copy like the Smith & Company's advertising, so that it would average considerably less than eight cents an inch.

You speak of a further item for standing advertising and we do not know how you figure that there is an additional cost of this kind. The first cost of nine cents an inch you seem to figure as velvet, and then add on the actual cost for composition and probable overhead expense.

You, of course, have a perfect right to figure your cost and expense according to your own methods, but we might say in conclusion that there seems to be a good many prosperous papers throughout the country that seem to be able to make a profit at a much lower cost.

We have offered you nine cents an inch, which is about three times as much as papers of 1,200 to 1,500 circulation ask.

We agree with you that it would be a godsend to the general advertiser if the newspapers of this country would actually find out what it costs to insert advertising in their papers, but we suppose this will never be done, as one newspaper publisher is more capable than another and can run his paper with less waste, and consequently sell his space at a lower rate, while another publisher who is a poor manager, poor buyer of material, labor, etc., will find that his cost of production is very high, and that he is compelled to charge a high rate.

We would like to say in conclusion that the price mentioned in the enclosed contract is the most that we would be justified in paying, and if you could not see your way clear to accept it and make a profit on the transaction, it would be better to let the matter rest.

But the Publisher Knew His Ground.

The reader will recognize in the above all the stock arguments used to beat down rates. Our publisher had heard them all before, and was sure of his own ground, and cared so little about a contract at less than his regular rates that he indulged in some humor in answering:

We have yours of the fourth, and hasten to answer it lest the person who wrote that letter might be tempted to embark in the newspaper business with such ideas as to the cost of his product.

You make a point of the advertisements being only five inches instead of six. This would not change the rate by the inch a fraction of a cent. My, my, young man, it's quite inexcusable in you to think it would.

Then again you say there are only eight advertisements. Well, I was quite sober when I counted the number of sheets to the present schedule, and there were twelve.

Regarding the cost of composition, I would wager my entire printing-plant against your week's wages that there isn't a plant anywhere in the United States, outside of the exclusive linotyping plants that run night and day, that can set eight-point for less than six cents an inch and show a profit. I happen to know several who have tried and are now several thousand dollars out of pocket. We have to provide a machine for the compositor to work on, and pay rent for a building, and some compositors are even so fastidious as to demand that we spend money for coal to keep them warm.

The nine-cent charge which you regard as velvet is simply the cost of producing the "white space" of that certain two-fifths of the paper which is devoted to advertising.

The charge for standing type is a just one. Capital is invested in it both directly and indirectly. If the capital can't produce a revenue invested there, then it should be put into a good six per cent mortgage. Tying and untying standing advertisements is no small item.

Of course lots of newspapers are selling advertising at a third of my rate, but because so many are doing this is the reason why the printing business ranks forty-sixth among the industries of the country while eighth in the volume of product.

But then, lest I worry you, I shall desist. Your letter may not have been intended as a humorous contribution, but let me assure you that it was really delightful.

Then Comes the Ultimatum.

Then the agency settled down to the one argument that I have heard conservative publishers use so many times — the argument that the present standard of rates must be about right because so many publishers have continued to exist. Yes, thousands of us are here after so many years spent in such close application to details that we could not see the larger things that our business demanded. Here is the way the agency stated it:

In answer to yours of the seventh, we desire to state that, irrespective of what the writer's mind be, we wish to say that we are doing business with four thousand newspapers, and if the majority of them are of the opinion that advertising space is worth a certain price, that price must be pretty nearly right.

We have been doing business with a great many of these papers for the last thirty years, and if they were doing business on a losing basis, they would probably have gone into the hands of receivers long before this.

We do not question your perfect right to make any rate you choose — we, on the other hand, claim the right to not use your paper if the rate is not one that would enable our client to make a profit on the investment.

If you can not quote any better rate than fifteen cents an inch gross, then there would be no chance of our doing business. We are sure that you can do business at a profit at a much lower rate than you have quoted, and trust that you may decide to quote a rate that is fair and reasonable, as otherwise we would be compelled to limit our advertising in your town to the other paper, which we are now using.

The Publisher Declines.

On February 17 the publisher answered, again declining the contract.

On April 18 the agency sent a new contract at 7.7 cents net (which is the same as nine cents gross) which the publisher declined.

On May 2 the agency asked for a circulation statement (which they already had).

On May 28 and July 13 the agency asked for a circulation statement.

On September 15 the agency sent a new contract at ten cents gross, which the publisher declined, quoting his fifteen-cent rate. The agency then delivered another ultimatum, as follows:

We have received back the Smith & Company contract sent you, and notice that you have made a notation on same quoting a rate of $33.15 net, against our offer of $20 net a year for the insertion of a five-inch advertisement weekly.

We regret that the rate you have quoted is too high, and we would not be justified in paying same, as the sales we could possibly expect to get from the advertising in your paper would not even pay for the advertising, to say nothing of the profit to the advertiser. In fact, in offering to make a contract with you on a basis of ten cents an inch gross, we are offering to pay you more than we do on an average to other papers of similar circulation.

We enclose you another contract, and trust that you will see the advisability of accepting it, as it is all we have to offer at the present time.

Driving the Business Away.

The publisher then deliberately drove that business away, for here is the way he answered:

In answer to yours of the twenty-fourth, I will say that I do not expect you to advertise in my paper unless it is profitable to you, and

by the same token I do not expect to advertise for you unless it is profitable to me. What you are justified in spending in this community, you and your clients are the judges, but at what rate I shall sell you advertising, I am the sole judge. I can publish an eight-page paper at a cost of about $100. In order to meet this expense I must have fifteen cents an inch from the twenty columns which an eight-page paper will carry. I could probably get thirty or thirty-five columns of advertising at ten cents, but if I did, I would have to publish a twelve-page paper, which would cost me at least $150. A moment's computation will show you which is the wiser course for me to follow.

And the Agency Answered.

Under date of October 1, 1914, the advertising agency wrote the following letter to the publisher:

Your favor of the twenty-sixth ultimo, regarding the Smith & Company's advertising, is at hand, and after a careful reconsideration of the matter we have decided to try your paper out on a basis of fifteen cents an inch gross. This seems out of all proportion to your circulation, and certainly is out of all proportion to what we are paying other papers for a similar circulation. We trust, however, that the results will be so much better than what we ordinarily get from a twelve to fifteen hundred circulation, that the expenditure will net us a fair profit.

And the contract which they sent was for five years.



This advertisement shows to excellent advantage the desirability of a strong heading and a classification of the various lines in panels symmetrically arranged.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

THEODORE T. MOORE, Lodi, California.— Your work on the two-page advertisement herewith reproduced is commendable, the heading being excellent, as is also the paneling. Our preference would be for Cheltenham Bold display throughout the panels.

Log Cabin Democrat, Conway, Arkansas.— An improvement could be made in the appearance of your first page by the omission therefrom of the two advertisements and a lowering of the large headings in the second, fourth and sixth columns almost to the middle of the page. Try this some week.

The Peoples Press, Owatonna, Minnesota.— The feature of your paper is the very excellent make-up of your pages, the advertisements in your issue of September 4 being excellently placed. Working to the corners and the right-hand side of the page is a very good style. Some of these advertisements are excellent as to composition, but others seem to have been too hurriedly composed, insufficient contrast in display causing them to lose display value. A better arrangement of the first page of your issue of August 21 would be to place the story headed "Dartt Resigns," etc.," in the fourth column opposite the heading "Dies Over War," carrying the matter beneath the double-column heading to the right side of the page, symmetrical with the left side. Presswork is good.

THE FALL FASHION NUMBER of the St. Cloud (Minn.) *Daily Times* carries some excellent advertising and some which could be improved by practicing restraint in display, playing up the feature lines prominently and subordinating the remaining matter so that the display would have greater force.

T. W. MCCLAIN, Live Oak, Florida.— The page advertisement is nicely arranged in a symmetrical manner and is well balanced. A little more prominence might be given the items with raised prices. The hair-line rules between the display lines at the top offer a violation of tone harmony, but in view of excellence of display and the remarkable rapidity with which it was composed, we must admit the work throughout is commendable.

KEITH ROGERS, Park Rapids, Minnesota.— The border is too prominent in your Ford advertisement, but the order of display is good. As a matter of personal taste, we do not admire either of the type-faces used in its composition, our preference being for more modern letters. The effect of condensed type in connection with letters of regular width is not good when the size is so near equal as in the case of your signature to this advertisement.

JOHN G. KOENING, JR., Raspeburg, Maryland.— The advertisement for Mount St. Joseph's College is attractively arranged in a simple style that is effective because of its legibility. We would suggest, as a possible improvement, making the heading stronger and setting the two lines at the bottom in a smaller size of type, so that the greatest strength would be at or near the top where reading necessarily begins, and to which point it is desirable to direct the attention of the reader.

The Argus, Flatonia, Texas.— News heads at the tops of alternate columns of your first page would make an improvement in the appearance of your paper. A great improvement would have been possible in the sections printed on book-paper through the use of a better grade of ink and proper make-ready on half-tones. The type-face with which you have set the names of towns at the top of these pages is very inartistic, and you would do well to discard it for a more modern letter.

Lebanon Daily News, Lebanon, Pennsylvania.— Your Anniversary number shows marked enterprise. The manner in which the first page is cut up with advertisements, short stories and two-column heads without order (except at the top of the page) mars the appearance of your paper to a marked extent. We would call your attention to the first page of a Kansas paper, reproduced herewith, as an excellent example of clean, orderly make-up. Such a style, we feel sure, would appeal to your readers. Composition of advertisements is very good throughout.

Semi-Weekly Times, Alliance, Nebraska.— You publish an admirable paper, presswork, editorial work, good composition on advertisements and also good make-up combining in the finished publication. While our preference is for a more dignified, symmetrically arranged first page, many papers employ scare-heads to good advantage, appealing to a class of people not reached by those papers which only on rare occasions, if ever, break a column. This suggestion names the only opportunity we see for a decided improvement in the appearance of your paper.

CHAS. W. HODSON, *Nationalist*, Manhattan, Kansas.— As an example of effective, orderly make-up, your first page, herewith reproduced, is


The Manhattan Nationalist.

FOUND HER GUILTY

LAST JURY CASE

BIG FIRE ABATED

OPENS WEST END

A STEADY GROWTH

BAND MAY COME

ON STRAW STACK

TAKE XIAO CHAU FORTS

ANTWERP SIEGE BEGUN

A clean and attractive first page. Note the careful placement of headings. By Chas. W. Hodson, Manhattan, Kansas.

worthy of serving as an example to those publishers who feel that they must carry advertising on the first page of their publications. The various display headings are perfectly balanced with others in relative positions opposite. The symmetry and balance of this clean first page is indeed a pleasing sight.

The Cameron Herald, Cameron, Texas.— The first page of your paper would be more attractive if the headings in the second, fourth and sixth columns were placed lower, say about half-way down the page. This would break the monotony of too many heads at the top and the total lack of them lower in the page. Presswork is good, but improper justification of columns and lines is responsible for the leads, quads and slugs "showing up." Your type-faces are not the best selection that could be made, but the advertisements could, nevertheless, be improved by avoiding the use of condensed and extended letters in the same advertisements.

M. M. BASAR, Omaha, Nebraska.— While we appreciate that in the composition of the Santa Fe advertisement you were compelled to follow the dictates of the advertiser, the fact that so bold a cut is placed at the bottom of the advertisement is a point against it. It has a tendency to lead the eye of the reader from the matter above to it and so violates good display. Placed at the top of the advertisement, it would serve the valuable purpose of directing the attention of the reader to the advertisement at the point where reading begins, rather than where it ends. It seems, also, that the matter was made to fit the border and margins are not uniform and pleasing.

Buena Vista Herald, Buena Vista, Virginia.— Insufficient impression, coupled with an improperly set fountain and too much ink, mars the appearance of your paper to a considerable extent. With a smaller flow of ink on the first two columns of the first page of your issue for September 10, and more impression all over the page, the print would be more uniform and legible. The arrangement of the matter on the first page is excellent. You use rules to excess in some of your advertisements, and the type-face with which you have set your local heading and the display of some of your advertisements is an illegible, inartistic letter not well adapted to such work.

LOUIE G. HIXON, Odessa, Missouri.— Avoid your practice of setting lines in the border and breaking panels for display lines. Inner panel arrangements are often very effective when the matter is enclosed in the inside panel, and a certain added prominence seems to be gained thereby. An advertisement of this character which appeals to us is that which you arranged for the Blue Book restaurant, headed "It All Tastes Good." In this, however, we do not believe anything was gained by setting the telephone number and the chef's name outside the inner panel. You use good judgment in the selection of display features.

Holtville Leader, Holtville, California.— In a general way your paper is very good, but in several instances, at least, improvement could be made with very little effort. Avoid placing advertisements as you have those for the New York Store and C. Morford, on page 4 of your issue for August 14. A better plan would be to place the former in the lower right-hand corner, thus giving the page orderly, balanced arrangement. By cutting it from a copy of this issue and replacing it as suggested, you can see the improved appearance. Make-up is all too often done without a thought as to the appearance of the finished page. We should prefer to see straight rules on the first page rather than the wave rules, both for the sake of uniformity and for the reason that they are more pleasing. The italic headings have insufficient force for such work.

Benton Review, Fowler, Indiana.— The energy necessary to "put over" an edition of the magnitude of your Fall Fashion and Gala numbers is commendable. It is all the more remarkable for the reason that



A simple style of advertisement composition that is both readable and effective.

the two special editions were issued within so short a period of time — one of thirty-six pages on August 20 and the other of forty-eight pages on September 24, 1914. The advertisements are composed in an excellent manner throughout, the display being above the average for such work, but the rules used in some instances are too heavy and mar the appearance of otherwise effective pages. We would advocate, also, less frequent underscoring of already strong lines.

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Uneven Trimming of Slugs.

An Iowa operator writes: "Under separate cover please find four slugs which I wish you would analyze for me. Am having trouble with front trimming-knives. You will notice my thirty-em slug measures about perfect, but when I change to other measures the knives seem to vary. Also notice the six-point slug, cast right off of the eight-point adjustment. Right-hand knife appears to be sprung, which, of course, seems impossible. Please measure this slug yourself — ends and middle. We set a great deal of twin-slug matter and each change compels me to readjust the knives or matter will not line up."

Answer.— You should set your right knife so the long slug will measure exact on both ends. If you find that it varies when shifting from one body to another, you may obtain relief by removing the knife-block and taking off the right knife. Clean the metal dust from all movable parts, and oil the following parts: Under side of the knife, three sides of the knife wedge, and under side of the brass washers. Be certain to tighten the knife-banking screws and have the outer end of the knife springs flush with the bracket. We do not believe your knife is sprung. It may be a help to put an extra friction spring on each knife-banking screw.

Keyboard Rolls.

A Washington, D. C., operator writes: "I would greatly appreciate it if you would kindly assist me in remedying, or even tell me the cause of, the following: (1) I put new keyboard rubber rolls (smooth ones) on my machine; did not put soapstone or the like on roll shaft to make the rolls go on easy or enlarge the rolls. To my surprise, when I put them on the machine, several (say ten or so) cams would not drop low enough to clear the stop-pins (H-381). I tried to loosen the screws in stop-strip and move them up a little, but it did not do any good; I loosened the hinge plate (H-236) and tried to move it down, but it did not remedy the trouble. Of course, the rubber rolls were turning and spoiled one roll, and the second one was just as bad as the first. I thought that possibly the stop-pins had become bent and I tried to straighten one and broke it, so I had to put on a patch of brass and file a pin. Of course, I am going to order another stop-strip, but would like to know the cause of this sticking so I will not have to file them as I did the old one to make it work. The only way I could get it to work was to file each pin a little. Do you think it is best to file the two screw holes in the hinge plate (H-236) so as to let the cams drop a little lower? (2) If the intermediate-bar point does not align with the second-elevator bar and does not let the line transfer freely, is it advisable to put a piece of tin or the like behind the intermediate bar to throw it over a little to the back of the machine?"

Answer.— (1) In regard to the rubber roller not permitting the descent of the cams sufficiently to clear the cam-stop pins, this trouble is due to the manner in which you put on the rubber. The roller stock being rubbed with graphite, and holding the palm of the hand tightly over the upper end of the rubber as you press it down, will cause the imprisoned air to be forced alongside the rubber, expanding it sufficiently to allow the rubber to slip on easily. It should then be drawn outward from the middle until the ends come about one-sixteenth of an inch from the bearings. The diameter of the roller then will not be above normal, hence the cams will drop properly. (2) It is rather doubtful if there is anything wrong with the bar or its pawl. Clean with gasoline the seat where the second-elevator bar plate strikes on descending. Afterward graphite the post, edge of bar plate, and observe how it works. Unless you have made some change of adjustments here, it should not cause you any trouble.

Cause of Hair-Lines.

A Pennsylvania machinist writes: "I am enclosing a couple of matrix proofs taken from letters running in machines in my charge. You will notice many of the letters, especially in the boldface, show burrs or hair-lines, and it is to find out what causes this that I write you. The matrices are eight-point De Vinne with seven-point Century Bold. It is a thin-walled letter, but the matrices are all new (have been running but a few months), and I am at a loss to know why so many hair-lines should develop in them. The spacebands are thoroughly cleaned once a day. The lines space pretty wide, but are locked tight in the jaws. Am also enclosing a matrix that has gone bad and developed lines."

Answer.— Endeavor to have as much in the lines as possible, and do not permit wide spacing, as this practice is often the forerunner of defective walls on matrices. See that the pump-stop just barely clears the block when a line is cast. This precaution will eliminate the danger of short lines casting. Another important point is that the spacebands must be driven up as tight as possible. To accomplish this, you should see that the wedges are graphited on all sides at least once a day, and that they are not handled unnecessarily, as handling removes the graphite, and without this lubricant the wedges can not tighten the lines as they should, hence producing broken walls. In addition to the wedges being lubricated, the justification rods should be oiled frequently, and the top of the justification block should be graphited daily. The justification springs may need an increase of stress. This you will

determine by the manner in which a wide line is justified. You may test it in this way: Send in a thirty-em line, which will have at least ten spacebands, and stop machine immediately after the spacebands are driven up the first time. With a hook or pliers, try drawing up on some of the spacebands toward the left end of the line. If they are properly driven up you will be unable to raise them to any extent. The black-face characters develop hair-lines with relatively less use on account of the extreme thinness of the walls, being possibly less than half as thick as the walls of the normal character. It is sometimes found that the walls on a black-face character have been damaged without their having been used once. This is due to abrasion from the spaceband wedges. You can still use the matrices and prevent the hair-lines appearing in the print by rubbing a bit of soap on the sleeves where they have contact with the walls of the matrices, and by dipping the ends of the bands into the graphite before using. Repeat the operation several times a day and you will note improvement in less than a week.

How Long a Run Will Slugs Stand?

The following is from a Maryland operator: "Enclosed you will find a few sample slugs. The pressman in this office claims they do not hold their face on a long run. How long ought these slugs run, in your estimation? Are they good or bad? About what is the average press run for a sixteen-page form of linotype slugs? Is it possible to make a run of 100,000 from linotype slugs and still keep the face good? Any information you can give on the above will be greatly appreciated."

Answer.— The number of impressions that can be printed from linotype slugs depends upon several factors, namely: nature of stock; care exercised in making ready; kind of ink used; condition of press, and quality of tympan. If all of the foregoing conditions are favorable, the slugs should not be much the worse for wear after a run of 25,000 impressions. The writer has seen good work done from slugs from which 100,000 impressions were printed. Of course it was on good book paper, with good black ink and careful make-ready. The slugs you sent are first-class, having both a sharp face and stable body. The metal appears to be reasonably hard also. The main cause of good slugs, similar to those you sent, not making a good showing may be due to a hurried make-ready. In such a case the pressman may use a soft tympan and plenty of impression. The abrasion that results causes the wear on the ends of slugs, such as appears on those you sent us.

Matrix Troubles.

A Missouri operator writes as follows: "(1) I send a matrix which has one of its toes bent. A dozen or so of them became bent in a week. Can you tell me whether this is done in the lock-up or distributor box? The toes are not sheared but just bent, and always on the same side, as on this matrix. (2) Distributor stops frequently, although there is no clog-up of matrices to stop it. I can start it again by turning the distributor screws back about half a revolution by hand. The trouble seems to be in the distributor box. I have adjusted matrix lift, but that does not improve matters. (3) In the assembler, the last matrix frequently does not go entirely down, but remains about half a matrix length above the others. It will go down if I wait long enough, but that takes too much time. Can you suggest a remedy?"

Answer.— (1) The matrix with its lower front lug turned to the right was damaged in the distributor box by the lower front distributor screw. It may be due to the catching of the matrix as it is raised by the lifter. We suggest that you send in a line of the thinnest matrices and observe how they are raised by the matrix lift. If you find that more than one are raised at a time it will indicate that the bar point of the box bar needs replacing. Examine the lifter cam and see if it shows signs of wear on the beginning of the elevation. If it does, a new one should be applied. Observe how high the upper ears clear the top rails when the matrix is raised. There should be at least one thirty-second of an inch clearance of ear above rail. (2) The stopping of the distributor and the bending of matrix ears are coincident. When the matrix ear is caught against the lower rail, being pressed against the rail by the lower screw, the distributor screws stop, owing to the clutch slipping. When you back the screws it relieves this stress and the matrix drops to be picked up again. The matrix then on the lifter is the one with the bent ear. Make observation the next time the stop occurs, and get the matrix before it enters the magazine. The adjustment of the lift, experimentally, will be of no use. It should be changed only when it is found to be wrong. You may readjust it correctly in this way: (a) loosen nut; (b) turn out screw a trifle; (c) send in a line of caps. These matrices will not be lifted, owing to the screw being turned outward. Then turn the adjusting screw inward slowly until the lifter begins to pick up matrices. Turn it no farther. Then tighten the lock-nut. Send in a line of figures and then a line of the thinnest matrices and observe the work of the matrix lift. (3) If the last matrix does not descend readily into the assembling elevator it may be due to the outside pawl spring being too strong, or the pawl may extend inward too far. An examination should show the cause.

Recent Patents on Composing Machinery.

Pump Spring.— S. E. Sperry, Woodhaven, N. Y., assignor to International Typesetting Machine Company, New York city. Filed January 29, 1913. Issued August 25, 1914. No. 1,108,804.

Sectional Matrix.— P. T. Dodge, Washington, D. C., assignor to Mergenthaler Linotype Company, New York. Filed March 27, 1912. Issued September 22, 1914. No. 1,111,060.

Vertical-magazine Linotype.— J. R. Rogers, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed May 8, 1911. Issued September 22, 1914. No. 1,111,096.

Linotype Matrix.— J. R. Rogers, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed November 26, 1912. Issued September 22, 1914. No. 1,111,097.

Linotype Matrix.— J. R. Rogers, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed March 28, 1914. Issued September 22, 1914. No. 1,111,098.

Linotype Matrix.— H. A. Sparling, New Orleans, La., assignor to Mergenthaler Linotype Company, New York. Filed June 9, 1910. Issued September 22, 1914. No. 1,111,106.

Slug-delivery Mechanism.— A. W. Le Boeuf, Woonsocket, R. I., assignor to Electric Compositor Co., New York city. Filed December 13, 1912. Issued October 6, 1914. No. 1,112,628.

Spaceband.— D. Petri-Palmedo, Hoboken, N. J., assignor to Electric Compositor Co., New York city. Filed November 10, 1911. Issued October 6, 1914. No. 1,112,652.

Matrix Magazine.— D. Petri-Palmedo, Bridgeport, Conn., assignor to Electric Compositor Co., New York city. Filed November 17, 1913. Issued October 6, 1914. No. 1,112,653.

Slugcasting Machine.— B. F. Bellows, Cleveland, Ohio, assignor to Electric Compositor Co., New York city. Filed July 19, 1909. Issued October 6, 1914. No. 1,112,886.

Linotype Spaceband.— J. T. Lockwood, New York city. Filed April 21, 1913. Issued October 13, 1914. No. 1,113,362.

Skeleton Slug.— E. F. Longwell, New York city. Filed April 11, 1911. Issued October 13, 1914. No. 1,113,665.

A BIOLOGIST IN EMBRYO.

S. H. Horgan, the engraving expert, has grandchildren he is proud of. Two of them were at breakfast with him one morning when they were told they would each have a fresh egg for their breakfast.

Rita, aged four, asks: "I wonder have those eggs got worms in them?"

Her brother, Drew, aged six, replies: "Eggs don't have worms in them. How can worms get into eggs?"

Rita: "Well, don't chickens eat worms?"

Drew: "Yes, but the chickens keep the worms in a different place from where they keep the eggs."

FORCES OF UNITED TYPOTHETAE AND FRANKLIN CLUBS OVERWHELM NEW YORK.

BY W. B. PRESCOTT.

GREAT expectations were exceeded in every feature attendant on the twenty-eighth annual convention of the United Typothetæ and Franklin Clubs of America, held at the Waldorf-Astoria, New York, October 6 to 8, 1914. The attendance was the greatest at an employing printers' gathering, exceeding seventeen hundred — 1,718, to be exact. The program was the meatiest, snappiest and most varied ever presented. The subjects ranged all the way from how a printer should send his work to the electrotype foundry, to T. E. Donnelley's ethical snapshot, in which he urged that a printer is, or should be, responsible for the respectability of his product, which ought to be as clean as his personal life and as high as his ideals.

There was not the enthusiasm among auditors that marked some of the earlier cost congresses, but each of the sixty gentlemen who " spoke his piece " had a message and seemed pleased to be able to give it to the world.

Organization O. K. — President Courts.

At the conclusion of the polite welcoming preliminaries, President Courts got down to business without ado. He read his address and directed attention to the meeting of the Typothetæ in New York in 1888, contrasting the organization of that day with the existing association. He said the United Typothetæ was generally recognized as the best-managed organization of its class. During the past year it had pushed with unprecedented vigor educational work of all kinds. In developing plans for the betterment of its members it was increasing the breadth and depth of their loyalty. On the other hand, the indifference of some members to appeals for information that might be made the basis of beneficial legislation retarded the progress of the organization. Mr. Courts took especial pride in referring to the Service Bureau as the most admirable function of the U. T. A. It gives members information on all problems affecting management, selling and production. The correspondence at headquarters during the past year was equal to that of any other three years, which probably accounts for the cost being $3.05 a month a member. The president spoke approvingly of the new school at Pittsburgh, which will be to the trade what the university is to educational institutions of lesser degree. He thought the Pacific coast should be represented in the executive council; that more field men should be employed, and said a good word for the effort to develop an accounting system for printers as an accessory to cost-finding.

Auditing Department Recommended.

First Vice-President Finlay, speaking as chairman of the executive council, congratulated the organization on having attained high-water mark in its membership. Reviewing the activities of the association generally, he said the price-list committee had been gathering data, but complained of difficulty resulting from men not fully developing their cost systems. He opined educational work would be necessary before there could be hope of ascertaining a unit of production of men and of machines. Information of that kind would be of immense benefit to managers and estimators, in the opinion of Mr. Finlay. He applauded the *Bulletin* as being a worthy exponent of the new Typothetæ. Credit for improving the financial standing of the trade was given to the establishment of cost systems. The vice-president would have the organization employ auditors whose duty it would be to look over the books of members and make suggestions tending to improve business methods. He complained that the school at Indianapolis was not properly supported by the members, even though competent journeymen are the great want of the trade to-day.

The reports of local secretaries were distributed in pamphlet form. Every one of them breathed the spirit of optimism, but they were not read to the meeting. Some of the committees presented written reports; for others, their respective chairmen spoke, and all reports were referred to the resolutions committee without debate.

Typothetae Grows and Becomes More Businesslike.

Secretary P. P. Tyler, who took office during the year, reported an addition of 637 members for the fiscal year ended August 31, 1914; that 540 had resigned or been suspended, and 31 typothetæ had been organized, making a total membership of 1,691, all of which is considered very satisfactory in view of existing trade conditions, for almost all the members who resigned or were dropped gave the current depression as their reason for lapsing. Headquarters work is reported as being put on a business basis, and steps are being taken to standardize the practice of the field men, of whom there are five. Detroit received a banner for having the largest typothetæ, and New Orleans received one on account of having the greatest increase in membership during the year — 300 per cent.

House-Organs — How to Make Them.

On the afternoon of the first day, the convention started in on a remarkable list of ten-minute addresses, the first subject being " House-Organs." It was handled by Jo Anderson, of Sacramento; Kenneth Grossbeck, of New York, and Charles F. Warde, of Pittsburgh. All were agreed that the house-organ was the latest innovation and the best possible medium for printers to reach their clientèle. Mr. Anderson contended that it was a creator of business and denied that the average solicitor was able to make new business. It didn't force sales on readers, but educated them slowly and eliminated " shopping." Mr. Warde said that regularity of issue was an imperative condition in order to be successful, a good mailing-list is a prerequisite, and individuality is of greater importance than size. " Don't overbite on size," is Mr. Warde's advice. Each copy should contain a return envelope backed up by good material. Though agreeing with the other two gentlemen that the house-organ should be well printed, Mr. Grossbeck maintained that attractiveness is not necessarily a seller, claiming that overdecoration is the bane of printers' house-organs. The copy should tell of something the reader needs and that will profit him. Variety of matter — from playing on the heart-strings to rousing the risibilities — is especially the spice of life in house-organs. One should not give too much prominence to his own house, for publicity and not salesmanship is the office of the house-organ. It can properly contain selling advertisements classified and displayed as such.

High Ethical Status for Printers.

T. E. Donnelley, of Chicago, delivered the shortest talk of the meeting. He opened by saying that Louis Hornstein, of the Mergenthaler Linotype Company, should really be credited with the speech instead of himself, as the speaker got his text from the paper read by Mr. Hornstein at Toronto. What the speaker called " a new citizenship " is arising in the printing business, and one of the effects of its dominance would be to prevent printers issuing gold-brick stuff and immoral literature. " What comes from our

presses should lead to righteousness, and the printer's product should reflect his ideals," said Mr. Donnelley. He does not think a printer who believes in prohibition should accept work from a brewery or other branches of the liquor business.

The Dummy Evil.

" Use and Abuse of Dummies " was the subject assigned to Fred E. Johnston, of Dallas, Texas, and E. A. Kendrick, of New York. The last-mentioned gentleman did not belittle the usefulness of dummies, but said that under existing practices they caused unjustifiable expense. Somewhere, somehow, the cost of dummies must come out of customers. He did not believe that printers should make dummies for jobs in competition with other printers who were delivering the goods and for fair prices. In Mr. Kendrick's opinion the man who is willing to give the job is welcome to the best a firm has in the way of dummies, but he would not give them to the buyer of printing who wants a collection of dummies and then shops for prices.

High-Class Salesmanship Needed.

Speaking on the subject of " Salesmanship," M. L. Griswold, of New York, said that time spent in salesmanship is service that is always looking for an opportunity to be of service. A knowledge of the prospect's business is the greatest asset a salesman can possess. He should prepare a plan that will attract, interest and inspire a prospect to use it. A salesman should always have sufficient reserve to close a deal, for when he has to be helped by others he is on the way to losing his force. As a matter of fact, the seller of printing is bartering service value first, with composition, presswork, etc., as a secondary consideration. " Printers do not advertise enough, nor well enough," was one of Mr. Griswold's expressions. Mr. Platt Young said the printer should sell wits rather than paper, type and ink. As advertising is now conducted, the agency gets the cheese while the printer gets the holes, because he is merely looking for a job. He must become more of a merchant and develop his selling power to the highest degree, plus exercising his knowledge of how to make the necessary mechanical short-cuts. " Get confidence and give service; be fair and free," is the thought Mr. Young left with his auditors.

Ten Aspirations of the Trade.

H. H. Cooke, of New York, in his address on " The Printer's Relation to Advertising," made a very strong and successful plea for adherence to the standards of practice promulgated by the Graphic Arts Department of the Associated Advertising Clubs at Toronto last June, which were adopted by the convention and are as follows:

The members of the Department of Printing and Engraving of the Associated Advertising Clubs of the World dedicate their best efforts to business uplift and social service, and to this end pledge themselves:

1. To give full value for every dollar received.
2. To charge fair prices, namely, known cost plus a reasonable profit.
3. To subscribe to and work for truth and honesty in business; to avoid substitution, broken promises, unbusinesslike methods.
4. To coöperate in establishing and maintaining approved business ethics.
5. To be original producers and creators, not copyists.
6. To be promotive, looking to the needs of the customer, analyzing his requirements and devising new and effective means for promoting and extending his business.
7. To place emphasis upon quality rather than price, service to the customer being the first consideration.
8. To merit the support of buyers of their product by living up to the spirit as well as the letter of these standards.
9. To develop, by coöperation with other departments of the Associated Advertising Clubs, an ever-strengthening bond of union, to the end that the service rendered to advertising by the graphic arts may achieve its highest efficiency.
10. To aid in securing just and harmonious relations between employer and employed by establishing honorable conditions of employment.

About Business Managers and Credit Men.

In discussing " Business Administration," I. H. Rice, of Los Angeles, said that business management is to the house what the mainspring is to a watch. "Accept responsibilities, greet all complaints smilingly and smooth out all grouches." J. C. McQuiddy, of Nashville, said the chief purpose of the business manager was to see that more comes in than goes out, and to be sure that the " come-in " is put in the bank. The office is the center of action and should be master of all details. The owner of a printing-office must analyze and deputize as well as remember that bad debts are a greater burden than poverty.

A. J. Brower, of New York, John I. Laney, of Buffalo, and Charles C. Robertson, of St. Louis, discussed " Credits." The first speaker said credit was evidence of progress in civilization, as confidence is the base of all credit. A credit man should have a good knowledge of accounting so as to prevent fraud, and also a knowledge of law, as it is not always possible to consult an attorney. His power of analyzing should be highly developed, and in the printing industry he should have sufficient knowledge of the business to determine whether the job is suitable for the office equipment. Mr. Laney expressed the opinion that no industry responded to the demand for profit so quickly as the printing business when properly managed. The speaker blamed supply-houses for many of the evils inflicted on the craft, and said that in certain cases a more conservative method of credit would bring relief. He favored a protection of twenty-five per cent in prices in favor of commercial printers as against private plants.

E. R. Britt, of St. Louis, read Mr. Robertson's paper, in which it was asked: " What's the use of a cost system if you can not collect? " The old personal method is giving way to the present system because it killed profit. A small office can not afford to carry deadbeats any more than big houses, so the talk about small concerns not being able to defend themselves against the deadbeat is unbusinesslike. The St. Louis Ben Franklin Club, through its credit department, has made it very difficult for deadbeats to get work.

Cost Systems Easily Maintained in Large and Small Offices.

" Large printers are the most magnificent gamblers in the world, and ninety-five per cent of them fail," said I. H. Blanchard, of New York, in opening the discussion on " Cost System in the Large Plant." He asserted that they do not gamble from choice, but from necessity. They gamble in equipment, in superintendents and workmen, and gamble in meeting competitors' prices. H. P. Kendall, of Norwood, Massachusetts, said the standard cost system was adaptable to almost any small plant of two or three operations. It was not so adaptable to large offices, however, as the employer was not so close to his employees and could not supervise all the operations, so has to rely on figures and written statements for his information.

Speaking from experience in a plant employing from 150 to 200 persons, E. L. Stone, of Roanoke, said that the cost system was as essential as type and presses.

" It is not a great extra expense, but merely a change in methods," said F. M. Acton, of Philadelphia, speaking on the " Cost System in the Small Plant." He said there was no excuse for small shops selling at a loss nowadays " when every printer who has a cost system is anxious to tell the

truth to the poor devils who have not." He cited the case of a man who was on the verge of failure, who got another chance from his banker, and within a year had a balance in the bank and a reputation for being good pay, all credited to a cost system.

Eugene E. Graves, of Norfolk, said there was more money in a cost system in a small office than can be secured by the same amount of effort in any other direction. He said those who found cost accounting burdensome did not have systems, but were the victims of red tape. " When a man is making money without a system, he should consider how much more he would make with one."

Bonus System Better Than Piece Work.

A. M. Glossbrenner, of Indianapolis, and C. A. Lick, of Fort Smith, spoke on " The Bonus System." Mr. Glossbrenner reasoned that because in business profit is the inspiration, if you set a man a task and a prize for doing it, you create in him a new spirit. " Driving does not increase production, and the bonus system is more effective than piece work." In Mr. Glossbrenner's opinion, the inauguration of such a system requires careful study, and it must be by the employer, as it is a subject he can not delegate to an employee, no matter how trustworthy otherwise.

Mr. Lick said that the coming great question before the industrial world will be that of efficiency. In his office, one operator on an automatic press had increased his wages $26 a month under the bonus system. He advised those installing such a system to act slowly and let the test be for a year at least.

Proper Treatment of Employees.

E. N. Hynes appeared for F. A. Curtis, of Detroit, and discussed " Cultivating Good Will Among Employees." He recited the progress of the Get-Together Club of the employees of the Curtis Company, but said such a movement must arise spontaneously from desire among the employees. The appointment of a committee to investigate the desirability of having the Typothetæ take up " Good-Will " work was urged.

James Berwick, of Norwood, Massachusetts, said that in manufacturing, few things make for success more than a friendly feeling among employers and employees. Man is not a machine and should not be treated as such. " Employers should strive to be more democratic with employees and be quick to eliminate abuses."

John S. Watson, of Jersey City, breathed the spirit of democracy and recited the history of the employees' organization in his establishment. A library is maintained by the firm, and in Mr. Watson's opinion the social and other features of the club redound to the credit and profit of the concern.

As the Buyer Sees the Printer.

" Viewpoint of the Buyer of Printing " brought to the platform three advertising managers — B. J. Beardsley, Harry Tipper and O. C. Harn, all of New York. Mr. Beardsley prophesied that selling by mail was going to affect industries generally, and the printer and advertiser very greatly. At present, mail-order houses are doing less than three per cent of the total business, and a doubling of that amount would mean a vast increase in printing, for which printers should be prepared. That is not merely a matter of type, machines, etc., but an organization of thinking men prepared to give service. Mr. Tipper said he bought printing as a service and not as a product, as service helped the advertising manager to make his printing more effective. He thought there was something wrong with the business when there is a difference of thirty-three per cent in the bids on a job. What amazed Mr. Harn in his dealings with printers was the tendency of competitors with equipment for mediocre work to clamor for first-class jobs. That causes trouble all around — cuts prices, disappoints the advertising manager, and the printer fools himself.



In Session at the Twenty-Ninth Annual Convention of the United Typothetae and Franklin Clubs of America.

Selling Composition by the Inch and Presswork by the Pound.

F. W. Baltes, of Portland, Oregon, printer, speaker and lightning calculator, discussed and illustrated, with jobs running from a two-line letter-head to a poster, his method

of charging for composition by the inch and for presswork on the weight of the paper to some extent. Mr. Baltes calls this the unit system, and says that while he finds no difficulty in making non-printers understand it, older printers have to unlearn too much. Here is how he charges out his work:

Advertising or Display-type Composition.— Measuring width of face; minimum line, 5 cents.

6-point, 6 cents per inch.....*30	12-point, 3 cents per inch.....*24
8-point, 4½ cents per inch...*28	14-point, 2½ cents per inch...*22
9-point, 4 cents per inch.....*27	18-point, 2 cents per inch.....*18
10-point, 3½ cents per inch...*26	24-point, 1½ cents per inch...*12

* Discount for paragraph matter.

Commercial or Job Composition and Headings.— 5 cents per inch width, per line, measuring face of type only. Minimum line, 5 cents.

Figures down, 1 cent each; minimum line, 2 cents.

Cuts.— Minimum, 10 cents each, justified.

Rules.— At rate of 1 cent per inch, plus 1 cent each.

Straight Matter, Hand Set.— Per 1,000 ems, $1.50.

Blank Forms or Typewriter, Hand Set.— Per 1,000 ems, $2.50, solid. Linotyped, $1.50.

Lock-up.— 25 cents, plus 10 per cent of composition or electrotyping.

Electrotyping.— 3 cents per square inch, plus 25 cents each.

Linotyping, Straight Matter, Proof Read:

Size.	Per 1,000 Ems.	Ems Sq. In.	Size.	Per 1,000 Ems.	Ems Sq. In.
5-point	$0.40	208.8	9-point	$0.45	64.4
5½-point	.40	172.6	10-point	.50	52.2
6-point	.40	145	11-point	.55	43
7-point	.40	106.4	12-point	.60	36.2
8-point	.40	81.6	14-point	.70	26.6

Minimum line charge, 20 ems of size used.

Only straight matter, on galleys, proof read and corrected, at above prices.

Catalogue matter, 50 per cent or more advance.

Advertising and circular matter, minimum, $1.00 per 1,000 ems.

All measurements based on solid matter.

Add 50 per cent for make-up.

Extra price for tabular or objectionable.

MAKE-READY.

Same as lock-up, plus line cuts at ½ cent per square inch on M. F. book and 1 cent per square inch on better grades. Half-tones at 3 cents per square inch, face measurement.

Wash-up.— Jobbers, 25 cents. cylinders, 50 cents.

PRESSWORK.

Per Thousand Run, Base Weight 10 by 10, 10 Pounds per Thousand. — 90 cents for 30 square inches, or under, plus ½ cent per square inch up to 100 square inches, plus 1 cent per pound over or under base, or $1.25 for 100 square inches, base weight.

$1.20 for 100 square inches, base weight, plus 5 cents for each additional 100 square inches, or fraction of 100, plus ½ cent per pound per 1,000 run, over or under base weight 20 by 30, 30 pounds to ream.

For each additional 1,000 over 5,000, deduct 30 cents per 1,000 run.

For sheets run with two or more on, add for additional composition or electrotyping, lock-up, ink and cutting.

Black Ink.— To cover 1,000 square inches type, from ½ to ¾ pound per 1,000 impressions, to 2 pounds for half-tones. Charge for ink.

Cutting.— 10 cents per 100 lineal inches, per 1,000 cut, plus ¼ cent per pound, plus 10 cents base.

Minimum, 10 cents, plus 5 cents per 1,000 pieces cut.

Padding.— ½ cent per pad, plus pulp at 1 cent per 100 square inches, plus 10 cents base.

POSTERWORK.

Composition, 36-point and Up.— 1 cent per inch width per line. Minimum line, 5 cents.

Presswork, Stock and Ink, per Sheet 28 by 42.— One color ink, 1½ to 2 cents; two colors, 2 cents to 3 cents.

Suggestion Contest that Paid Well.

Walter D. Fuller, of the Curtis Publishing Company, Philadelphia, gave an illustration of how that concern advertises statistics showing conditions existing in various departments, and does it with the same carefulness and energy as it would advertise for the purpose of getting new business. He displayed one of the charts distributed among the employees of the Curtis organization. He did not think bonuses necessary, but advocated a suggestion contest, saying that prizes amounting to $1,000 brought in twelve hundred suggestions which effected a saving of $30,000 a year.

Richard W. Gardner, of Baltimore, contended that cost-accounting is not cumbersome. The small man can develop a good system that will fit his business, and with larger concerns, once the overhead is determined, the rest is easy. He said that cost-accounting gets a black eye when the boss sees figures that discourage him and he loses faith in the system because the results do not please.

Estimating and Simplified Cost System.

"Promoting Knowledge in Estimating" was the subject assigned W. C. Root, of Pittsfield, and E. P. Mickel, of Nashville. The first speaker thought that an estimator should know his plant from the capacity of the press to the possibilities of an ink, and suggested that many estimators' mistakes would be discovered if there were a more frequent resort to the adding machine.

Mr. Mickel figured that a little knowledge of estimating is worse than a dangerous thing. It is impossible to lay down a set of rules regarding estimating, and one should never estimate while some person is waiting. "What the trade wants is real belief in the things we are preaching."

H. W. J. Meyer, of Milwaukee, contended that the various cost congresses of the Typothetæ had simplified and made clear what was supposed to be a very complicated affair — cost-keeping. The trouble is that people do not use it rightly. It is not a matter of forms or blanks or time, but one's attitude of mind that makes the Standard system elaborate or simple.

Application of Cost System Science of Success.

William Pfaff, of New Orleans, discussed "Preserving the Balance" in a rather facetious strain, and made fun of the tradition that printers have for long had difficulty in preserving a physical balance under certain circumstances. Before the day of cost systems, the only balance preserved was that due for type or paper, but since then wise printers had acquired a balance at the proper place — the bank.

D. A. Brown, of Kansas City, said that while cost system is the science of accounting, the application of it is the science of success. So great an evil is overequipment in his mind that he would make signing notes for machinery a penitentiary offense.

Exploiting Men and Having Recesses.

Maurice Weyl, of Philadelphia, in discussing "Shop Management," said that efficient management is the exploitation of men, and that army efficiency is due to absolute subjection that is impossible in the printing-office.

L. J. Calkins gave a résumé of the manner in which the Maqua Company plant, at Schenectady, New York, is conducted. It has an unusually attractive environment which has a wonderful effect on the men. The house endeavors to make work more like play than drudgery, and among its efforts is a ten-minute recess morning and afternoon for all employees whose work compels them to stand.

Printers to be Happiest Group of Happiest Nation.

"Coöperation" was the subject assigned Charles Francis, of New York, and Robert Seaver, of Boston. The first speaker said coöperation is opposed to the individualistic idea — an idea which a handful of printers have been combatting for two decades with small success. Mr. Francis sees a new day, however, when there will be coöperation between the printer, his customer and his employees. When it arrives, the trade will be composed of the happiest group in the happiest nation on earth. Mr. Seaver thought a printing-office should not be a mere manufacturing estab-

lishment, but an opportunity to serve customers and help them make more money. In order to achieve this there must be interdepartmental harmony, for sneaks and grouches are too expensive for any office to carry.

Fire and Accident Prevention.

In introducing the speakers under this heading, Chairman Finlay said that the members of the Typothetæ did not support the mutual insurance companies in the manner which they deserved. John A. Morgan and William J. Hartman, of Chicago, D. S. Brassil, of New York, and Charles L. Kinsley, of Philadelphia, all officers of mutual companies, outlined the accomplishments of their respective organizations, and each made an unanswerable argument for coöperative insurance. Mr. Hartman declared that in Chicago the original rate had been cut fifty per cent by reason of the entrance of the mutuals in the field.

Technical Education and the Boy.

In discussing "Apprentice Instruction," Dr. W. F. Hamilton said that in his travels around the country he found people generally convinced that trade education is necessary, but there was very little doing. He excoriated the practice that sends the incorrigible boy from the public school to an alleged trade school, and said industry did not want him because it had a sufficient number of bullheads now. A. A. Stewart, of Boston, made an eloquent appeal for the boy. He said employers required too much of apprentices, and if one failed, the apprentice was always to blame, but if the boy succeeded the boss generally moved into the limelight to receive the plaudits.

The paper of E. E. Sheldon, instructor at the Lakeside Press School of Apprentices, Chicago, was read by Alfred Eugene Deadrick, a special apprentice and assistant to Mr. Sheldon. The excellent methods employed by the Lakeside Press were outlined, and it was declared that the first step in apprenticeship should be the employer's acquaintance with the home and parents of the boy. The public school can not prepare boys for trades, and employers can not expect experts to be made for them without cost.

Long-Price List Disapproved.

"Printerman and Paperman; Partners or Neighbors — Which?" was the rather lengthy subject handed George Olmsted, of Chicago. He expressed the belief that its biggest accomplishments were yet before the trade, and while the paperman should protect printers, the latter should educate some of their colleagues to refrain from advising customers to buy direct from the paperman. Indeed, it would not be unreasonable for the printer to refuse to use paper that he does not buy. In Mr. Olmsted's opinion, the long-price list is not a remedy for existing evils, nor is local action effective. "Let us all get together and see what can be done," is the message he left with his hearers.



Reception and Dance at the Twenty-Ninth Annual Convention of the United Typothetae and Franklin Clubs of America.

New Business Remedy for Overequipment.

The advertising manager of the American Writing Paper Company — Fred Webster — gave as "The Remedy for Overequipment": Create new business. He outlined what the papermakers are doing in this direction, and asked the printers to coöperate. He said "junking" could not remedy the evil, that better selling methods were necessary, and felt sure if the printers and papermakers worked together there was one hundred and fifty million dollars' worth of new business that could be created.

The Supplyman and the Printer.

This subject brought to the platform two of the big men in the typefounding industry — R. W. Nelson, of the American Type Founders Company, and W. H. French, of Barnhart Brothers & Spindler. Mr. Nelson said that printers never lost an order on account of idle composing-stones or idle type. But men will cut prices in order to keep their presses busy. He said leaders in the Typothetæ should educate their fellows not to ask terms and not to work one manufacturer against another, for as long as those things are done the overequipment evil will continue. In his opinion, Mr. Webster's plan would need to be supplemented by care in buying machinery, etc. Mr. Nelson said the spirit of coöperation was making marked progress

in governmental affairs, and he felt it would develop quickly and largely in industry.

Mr. French's paper was a literary gem in which he spoke through a " Philosopher on a Hill." He congratulated the organization on having speeded up universal brotherhood, and took an optimistic view of the situation arising out of the existence of secondhand machinery. He said it should be removed from the market, as traffic in it is not good for manufacturer, agent, user, press buyer or the trade, while uniformity of prices and terms is desirable.

H. L. Baker took up the cudgels for the supplyman. He said that they discouraged men entering the trade by informing them about real conditions. Evidently in a martial mood, Mr. Baker declared that the printer was a small-visioned creature who owed his success to the supplyman.

Frank H. Clark, of Cleveland, and William A. Grant, of Chicago, discussed the relations between " The Engraver and the Printer " from the standpoint of the engraver.

" The Electrotyper and the Printer " were taken care of by F. W. Gage, of Battle Creek, H. B. Hatch, of Philadelphia, and Edwin Flower, of New York.

Action on Apprentices and Long-Price List.

The committee on apprentices presented a comprehensive printed report, detailing the arrangements with the Carnegie Institute of Technology to establish what is practically a university of printing, and what has been done in the way of compilation of text-books. Accompanying the report was a sample text-book, being No. 1 of Part 1, and treating of type. It is by A. A. Stewart, and a worthy production even for that talented trade writer. The convention ratified the agreement with the Carnegie Institute and reaffirmed the vote at New Orleans a year ago, which carried with it an appropriation of $4,000 for the Indianapolis School; and appropriated another $1,000 for the preparation of text-books.

The long-price list was a subject of discussion and had active partisans. The convention, however, contented itself by appointing a committee of fifteen (including the printing-trades matters committee) to meet with similar committees in the National Paper Trade and Allied Associations to discuss the matter from all points of view and report its conclusion to the executive council, which is required to immediately forward the information to the members.

Publication of Production Costs Disapproved.

Believing that, outside of national and local printers' associations, the promulgation by general publicity of information regarding average costs of production is no longer to the best interests of the industry, the convention recommended the discontinuance of the practice.

The delegates went on record as approving the " world-old truism that we as employers are indeed ' our brother's keeper' " and recommended consideration of the policy outlined in the papers presented under the heading of " Cultivating Good Will Among Employees," urging that, wherever possible, better relations be established. A special committee of three will be appointed to outline a course of action in this matter and report at the next convention.

Hour-Costs and Changes in Constitution.

The cost committee had endeavored to compile information on hour-costs, but expressed regret that the members did not answer the questions in as large a volume as it desired. Nearly three thousand letters were sent out and they elicited only 107 replies that could be safely used in getting averages. This computation disclosed that hand composition cost $1.36 an hour; linotype, $1.85; job presses, 72 cents, and cylinder presses, $1.98.

The amendments to the constitution and by-laws provided that hereafter (1) the expenditures will be under a budget system; (2) the maximum dues from any local association to the United Typothetæ shall not exceed $5,000; (3) two-year-old locals employing a secretary for estimating at a wage of not less than $25 a month, shall have fifty per cent of the increase in dues refunded; (4) that any delegate or delegates may cast one vote for each $5 paid annually, and (5) allied crafts organizations may become members of the U. T. A.

Official Family for 1914-15.

There was mild curiosity through the lobbies and elsewhere as to what the nomination committee would do, it being understood there were contests for at least one of the offices, and Dame Rumor had it a fight would be put up on the report of the committee. However, the elder statesmen poured oil on the troubled waters, and after many whispered conversations, and some more pretentious caucuses in rooms, it was announced the committee's report would go through without opposition. The result is that the following gentlemen will constitute the official family of the Typothetæ for 1914-15:

President, Albert W. Finlay, Boston. First Vice-President, C. D. Traphagen, Lincoln, Neb. Vice-Presidents: Alfred F. Edgell, Philadelphia, Pa.; George H. Gardner, Cleveland, Ohio; I. H. Rice, Los Angeles, Cal. Treasurer, Arthur E. Southworth, Chicago. Executive Committee: Pliny L. Allen, Seattle, Wash.; Jo Anderson, Sacramento, Cal.; D. A. Brown, Kansas City, Mo.; C. P. Byrd, Atlanta, Ga.; Robert T. Deacon, St. Louis, Mo.; E. Lawrence Fell, Philadelphia, Pa.; William Green, New York, N. Y.; E. N. Hines, Detroit, Mich.; Geo. K. Horn, Baltimore, Md.; David L. Johnston, Buffalo, N. Y.; H. W. J. Meyer, Milwaukee, Wis.; W. E. Milligan, San Antonio, Tex.; J. A. Morgan, Chicago, Ill.; Benjamin P. Moulton, Providence, R. I.; William Pfaff, New Orleans, La.; R. P. Purse, Chattanooga, Tenn.; J. B. Redfield, Omaha, Neb.; Eugene Saenger, Sioux Falls, S. D.; B. F. Scribner, Pueblo, Colo.; Fred. L. Smith, Minneapolis, Minn.; Edward L. Stone, Roanoke, Va.; John Stovel, Winnipeg, Canada; Charles F. Warde, Pittsburgh, Pa.; John S. Watson, Jersey City, N. J.; H. C. Wedekemper, Louisville, Ky.

Record-Breaking Entertainment.

There were about three hundred ladies in attendance, and all previous efforts were excelled in entertaining them. A river and harbor yacht trip was provided for one afternoon and an automobile ride for another, to say nothing of having a special reception and exhibition of ladies' wear at one of the large department stores. For men and ladies both, entertainment was given in the shape of a visit to the Metropolitan Museum of Art, a reception, dance and supper at the Waldorf-Astoria, and a huge theater party to see " Wars of the World " at the Hippodrome. A number of the larger New York printing-offices kept open house for the visitors, and there was a special display of rare fifteenth century Colonial and other early printing at the New York Public Library.

In deference to the expressed wish of the Typothetæ, there was not a great display of exhibits. The linotype and intertype were on view, as were also Thompson's typecaster, the Miller saw-trimmer, and Wood, Nathan & Virkus Co.'s " Virkotype " process of embossing without dies, while the Eagle Printing Ink Company dispensed hospitality at the official hotel. A. E. Davis showed the National Automatic Press in the Hotel Martinique.

The advertising bureau of the New York Edison Company and the Marchbanks Press were conducting an elec-

trical exposition at the Grand Central Palace during Typothetæ week. The Lanston Monotype Company, American Type Founders, the Humana Company, the F. Wesel Manufacturing Company, Seybold Machine Company and the Latham Machinery Company were among the principal exhibitors in the printing section.

Auxiliary and Related Associations.

The Secretary-Managers' Association, composed of the secretaries of local typothetæ, held three sessions, at which there were papers and discussions on how to make the secretaries more efficient.

Representatives of trade-composition houses attending



F. H. Clark,

President, International Association of Electrotypers.

the convention got together and organized a federation, of which Lawrence E. Smith, of Kansas City, was elected secretary.

The Order of Pica was not nearly so much in evidence this year as it has been on previous occasions, but it held a meeting and took steps toward bringing the more serious side of the organization before the trade. There will be an effort made to find a place for a paper setting forth the aims and objects of the Order at the next Typothetæ convention. Frank Atwood, of New York, was elected president; Cliff Hunn, of Chicago, vice-president; Daniel Baker, of Toronto, treasurer, and E. E. Salt, of New York, secretary.

The pamphlet binders took advantage of the convention to hold a meeting. It is said that in the East work is being done for prices that preclude solvency, to say nothing of profit. Arrangements were made for a mass-meeting of New York pamphlet binders, and presumably efforts will be made to organize them.

The Printing Trade Press Association held its annual meeting, discussed a few matters, and reëlected the officers by acclamation.

Representatives of about thirty houses attended the short session of the Open-Shop Division. The Advisory Board of the Printers' League, which is practically the union-shop adjunct of the Typothetæ, met and discussed the situation. Optimism was in the air, and it was reported that some forty cities were organizing for League purposes. There are now ten local branches.

ELECTROTYPERS' ASSOCIATION IN FOURTEENTH ANNUAL CONVENTION.

Never did a convention adjourn with more determination and brighter hopes for bettering conditions than did the fourteenth annual convention of the International Association of Electrotypers, held at the Waldorf-Astoria Hotel, New York, October 6, 7 and 8, 1914. A series of addresses, selected with the greatest care in order to insure their importance and value to the industry, brought forth considerable discussion which proved of benefit both from an inspirational and an educational standpoint.

The opening session of the convention was called to order by President Willard F. Scott at ten o'clock on Tuesday morning, October 6. After the preliminaries usual to the opening of a convention, P. J. Wilhelm, of Buffalo, delivered an address on "What Our Association Has Accomplished," and brought out many encouraging facts as to the value and necessity of organization.

During the afternoon session the address, "What the Cost System Means to Our Industry," by L. E. Knox, of Boston, brought out conflicting arguments, the attempts to discredit previous results of cost-finding being many. The debate resulted, however, in the Standard Scale, as issued by the Chicago association, being again endorsed as the official scale of the national association.

That "service" and "servitude" are words of distinctive meaning was brought out strongly by H. B. Hatch in



A. J. La Vigne,

Vice-president, International Association of Electrotypers.

his address on "The Meaning of Service." The electrotyper who is coerced into doing things and rendering service for which he is not paid is submitting to servitude. Service means keeping your plant up to date and giving your customers the best possible satisfaction in order to keep pace with the times.

F. W. Gage spoke in his usual forceful manner on the subject, "The Progress of Organization," bringing out the point that on a common-sense basis only can the electrotyper hope to succeed and manage his own business, and, if big enough, he should coöperate with his competitor on common-sense lines.

Vice-President A. W. Finlay, of the United Typothetæ and Franklin Clubs of America, spoke on the benefits to

be derived by the electrotypers by affiliating with his organization. The general opinion among the electrotypers seemed to be that Mr. Finlay made it very clear that affiliation with his organization would increase the expenses of the electrotypers rather than reduce them, and that he held out no promises whereby consolidation would prove beneficial to the electrotypers.

As the discussion led into the second day, it became necessary to postpone the original program of the morning, setting it back one day and proceeding with that part of the program set for the afternoon of the second day.

An address on "Depositions of Steel and Copper," by August Leuchter, while consuming a great deal of time, brought forth many interesting facts regarding Mr. Leuchter's experience, and by hearing this address many of those present will undoubtedly profit to the extent of more than paying the cost of the trip.

George E. Dunton, speaking on "Mechanical Processes, Past and Future," covered a bit of history connected with the electrotyping business, and also touched on his various patent claims.

"The Regulation of Nickel and Copper Electrotyping Solutions," an address by William Blum, of the Government Chemical Department, proved of great interest because of the practical demonstration with instruments showing how tests were made, and how the properties contained in the various solutions used in the electrotyping business were determined. The Government has seen fit to place several men at the disposal of the electrotypers for the purpose of having any and all solutions analyzed, this service being free of charge, and it is now possible for electrotypers to obtain the formulas of solutions that will prove of benefit to them. The fact that the printing industry stands sixth in importance of all industries in the United States has perhaps been the cause of Uncle Sam's taking a deep interest in assisting the electrotyper to keep pace with this important business.

In an address on "The Best Methods of Meeting Increasing Costs," James Call brought out the fallacy of selling electrotypes cheaper abroad than at home, and also suggested that when old machinery was available, the better thing to do would be to destroy it rather than send it back on the market, thereby permitting some one to become a competitor on the investment of very little money.

One of the ever-important duties of a convention is the selection of officials for the following term, and in the ticket unanimously adopted by this convention the electrotypers are a unit in their declaration that they are certain of getting action for their money. F. H. Clark, of Cleveland, was elected president; A. J. La Vigne, of New York, vice-president; F. Diver, of Toronto, second vice-president; J. J. Foy, of Chicago, secretary, and Mr. Van Leyen, of Detroit, treasurer. It is generally agreed that few men in the organization are the equal of Mr. Clark, and with his wide experience in organization work, as well as his progressive and aggressive ideas, something of material value to the craft will, without doubt, be the result of his administration.

The national arbitration agreement was perfected by the retiring president, W. F. Scott, and A. D. Robrahn for the association, and James J. Freel, president of the International Stereotypers' and Electrotypers' Union, and becomes effective on January 1, 1915.

MEN seldom die of hard work; activity is God's medicine. The highest genius is willingness and ability to do hard work. Any other conception of genius makes it a doubtful, if not a dangerous, possession.—*R. S. MacArthur.*

"THE INLAND PRINTER" COVER-DESIGN.

H. E. Ostmark, a young compositor employed by the Faulkner-Ryan Company, printers, Chicago, is the designer of the cover-page of this issue of THE INLAND PRINTER. Mr. Ostmark has had no instruction of an academic character whatever. The work as it stands is the result of observation and more or less desultory practice in drawing. It shows an element of simplicity and strength that is most satisfactory under the circumstances, and is an indication of the latent ability in the ranks of printers that can be developed by the training offered by the I. T. U. Course. Mr. Ostmark is a subscriber to the Course, but so far has been unable to avail himself of the instruction, and our purpose in exploiting his work on this cover-design is to encourage other printers to realize that they have abilities that, if applied, will make their work potential and establish their reputation. But these abilities must be put in motion, and the most direct, the surest and most definite way to that end is to take the I. T. U. Course of Instruction and follow it diligently. A half hour or so each day will teach the hand to function with the will, and the realization of growth in skill will most surely add to the pleasure of the work of the day — of the most interesting and developing vocation — printing.



Rainbow Falls, on Feeder of Stehekin River, Lake Chelan (Wash.) Country.

Photograph by C. R. Herrand.

Written for THE INLAND PRINTER.

THE PROPER PREPARATION OF FORMS FOR CYLINDER PRESSES.

BY CUTUNDERLAY.

MAKE-READY, on cylinder presses constructed for letterpress work, is the operation of preparing the press, form, and inking mechanism for the proper contact or printing of the type-matter, cuts, etc., on the paper or stock, according to certain requirements and degree of quality.

Make-ready is one of the prime factors or processes of the printing craft, and although generally understood to be a purely pressroom operation, it is by no means confined to that department alone.

There are so many conditions bearing upon the proper make-ready of a form before it reaches the pressroom, which, while really no part of the work of the pressman, as generally understood, are so essential to his work that he should have a knowledge of them.

The composing-room is where the make-ready of a form really begins, and the setting of the type into the stick is the starting-point. The stick should be inspected, tested carefully, and accurately set. A stick that is set too wide or spreads is sure to cause trouble in locking-up matter; it will also cause trouble on the press by spaces and quads working up, resulting in loss of time.

In the handling of machine composition, it has been the writer's experience that matter from the monotype caster should be constantly watched, and special care taken that it justifies accurately to standard foundry measures. No guesswork or hard-and-fast rules regarding allowance for "squeeze" will do. One of the best methods to get matter cast to standard foundry measure is for the "runner," or caster, to frequently test lines in a stick set to standard measure. By this system, hand-set matter will properly and accurately justify with machine matter, and a multitude of make-up, stone and press troubles will be obviated.

Slugs from the linotype machine should be evenly and accurately trimmed, and special care should be used in make-up, especially on fine work. It is often necessary to make up slugs on one side for equal alignment, and also to insert space at bottom, so they will stand squarely on their feet.

The make-up of all matter should be done with extreme care, and during this operation all previous irregularities should be corrected. Reglets and wood furniture should be eliminated from all make-up where slugs and metal furniture can be used.

Next is imposition, and the thoroughness of this operation has a vital bearing on make-ready.

The first essential governing proper imposition is the chase. A cylinder-press chase should be made of cold-drawn, rolled steel, not iron, and electrically welded or brazed, according to modern methods. Most important of all, the chase must be square and true, and lie perfectly flat on the stone.

Experience has proved to the writer that the common stock chases are not made of material of sufficient size to meet the most exacting demands of the highest-grade work, especially close-register and color work. The material itself should be "lead-high," or ¾ of an inch in thickness, and 1½ inches in width. This has reference to all chases 25 by 38 inches or larger. Chases constructed of material as above reduce spring to a minimum and allow for bars without danger of weakening the chase.

The perfect imposition of the form is surrounded by numerous technicalities, and first is the placing or arranging of the pages or sections to be imposed.

To fill in the margins, wood furniture is most frequently used, but is not the best material for this purpose, for the reason that wood warps — and warp means spring, and a springy form causes quads, etc., to work up, and this is press trouble. The best material for this purpose is metal furniture or railroad furniture for general catalogue and booklet work. In this connection, it is of great importance that all head margins be made up of metal furniture of the same measure as the page itself wherever possible, and the side margins extending into the head margins.

This arrangement allows each page or section to be locked as a separate unit, and will make it an easy matter to detect all inequalities in make-up and allow them to be readily corrected.

At this time all cuts should be tested for height, etc., and corrected, if it has not already been done by the make-up man. The pressman can generally manipulate a low cut, but a high cut causes a waste of press time and should never be allowed to get as far as the pressroom.

We now come to the point of exact position and line-up. This is one of the most important operations of imposition, and one which, when imperfectly done, causes more trouble and waste of time in the pressroom than any other.

There is really no reason why a form can not be accurately imposed and lined up on the stone as well as on the bed of the press, conditions being as previously outlined.

To perform this work properly requires a steel T-square 60 inches long, a common carpenters' square, and a tailors' rule 45 inches long. If these tools are given the stoneman, there is very little excuse for the form going to the pressroom more than one or two leads out of register or position. It might be well to mention here that when imposing electros all measurements should be made from the type edge or face and not from the block itself. This is necessary from the fact that electros are not always blocked squarely and blocks may be of varying sizes.

After the form has been properly imposed and lined up in the composing-room, there is one last thing that can be done — and which is seldom done — to guide the pressman in setting his sheet for position, which has a great bearing on pressroom efficiency. This has reference to the pointing of the form. For example: Suppose the form is one of sixteen pages, octavo size, 25 by 38 inch sheet, size of page, 6¼ by 9½ inches, composed of text-matter and cuts of varying sizes. To enable the pressman to set the sheet absolutely in position without guesswork and know that he is right, it is necessary that he have something definite to measure to; hence the points as before mentioned. See diagram:

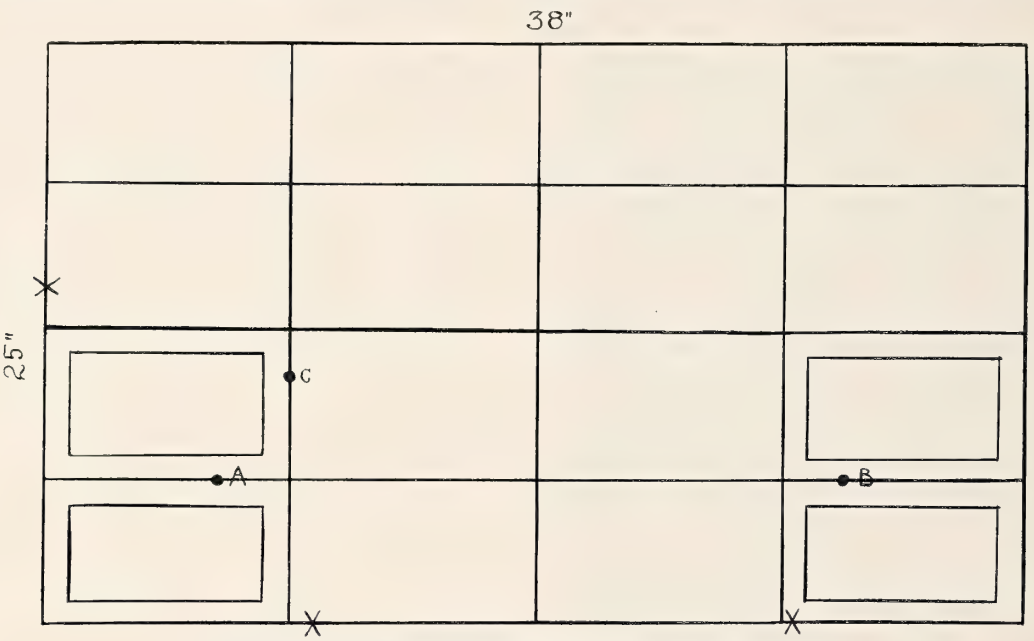
When the sheet is set, the two points nearest the drop-guides (A-B) should print 6¼ inches from the drop-guide edge of sheet and the remaining point (C) 9½ inches from the side-guide edge of sheet. Now, when the sheet is folded to size 25 by 38 (not to edges, because sheet is liable to vary) and from the guide-edges of sheet, all pages will print exactly in their intended position, provided form has been imposed correctly. These points are also a great help in lining up sheet from press to prove position.

We now have the form ready for the press and actual make-ready.

Assuming that the press is new, as the last operation of the erector is the setting of the cylinder it is the first to be considered by the pressman. He should see that the cylinder offers the same resistance to both bearers and that

each of the bearers is type-high (.918 inch). The degree of resistance is governed to some extent by the class of work that the press is to execute, and the cylinder bearers should be set somewhat "stiffer" on the bed bearers for cut or half-tone work than for type or general work. The bearers should never be under type-high (.918 inch).

The packing of the cylinder is next, and is governed in some degree by the class or grade of work. A pressboard should always be the base on which to make up the packing—one of average thickness for general work and another slightly thicker for the better grades of half-tone and process colorwork. On common work, it is necessary at times to carry more hangers than at others, never more than five or six, however, and two manilas should also be included on which to hang make-ready and overlays when necessary. Four hangers and two manilas should be sufficient for high-grade cutwork.



Showing the Placing of Points to Enable the Pressman to Set the Sheet.

Hangers should be of forty or fifty pound hard super, and the manilas fifty-pound, of a good grade. Hangers and manilas should always be of the above grade and weight stock, and never of stock in work. Hangers are simply for elimination, as make-ready on ground sheets are hung on manilas.

In adjusting the pressboard and making up packing, the writer has always found the following method most satisfactory:

First: Cut a square piece of pressboard, say 4 by 1½ inches, of the same thickness as that intended to dress the cylinder, and also several pieces of the same size of super and manila to be used for hangers, and the same number of pieces of manila stock to be used for binders. With these pieces you can make up the packing to fit the cut of the cylinder to the necessary number of points, and even with the cylinder bearers, which will be determined by gaging. If you find that it requires a thinner or thicker pressboard to permit of the necessary hangers, etc., select from your samples a piece of the correct thickness. You now know of what the make-up of your packing should consist, and the fitting of the pressboard is next. Proceed as follows: Take the piece of pressboard last selected and punch a ⅛-inch hole, or slightly larger, about 1 inch from either end in center; then fit same over a hook under head of cylinder and fold and crease down so as to exactly conform to head of cylinder. Now take pressboard that you intend to fit to cylinder, measure and square to size, allowing for overhang at head according to test strip. Next, lay pressboard on flat, level surface and crease top portion that is to hang over head of cylinder, as per test strip. Now measure accurately the distance between hooks, and punch pressboard accordingly, same distance from edge as test strip. Pressboard can now be adjusted under hooks, drawn over head of cylinder, and is ready for binder.

For the average run of work, a binder of white bleached muslin or cambric of fine quality serves every purpose, and should be fastened under the hooks as follows: Lay muslin on table or bench and cut square to selvage with straightedge; line off about 1¼ inches and crease over carefully. Insert a straight piece of Bessemer rod, 1/16 of an inch in diameter, in fold and paste down securely. After muslin and paste have dried, insert wired edge of muslin under hooks and draw down smoothly over cylinder and reel up carefully. On the finer grades of half-tone printing, where a manila binder is preferred, use the same process. By using this method, the packing and make-ready near the head of the cylinder will always be true and even, and the best results will be obtained. Also, the cylinder can be easily and quickly stripped, packing changed and replaced whenever necessary. The remainder of the packing containing the make-ready can be adjusted in the usual way.

After packing has been adjusted, set tongues so that they conform to the curve of the cylinder and not over a nonpareil or less above cylinder when grippers take sheet. This adjustment is important, as trouble from sheet buckling is often traced to this point. See that shooflies and grippers are properly set and not too near tongues when taking sheet.

The rollers can now be considered and set. The adjustment to the type-face should be about one lead contact or less, and with this adjustment ample bearing on the ink table will be allowed.

Pressmen should see that rollers are in contact full length and evenly on vibrator, lightly when same are fresh and new, and somewhat harder when rollers are thoroughly seasoned and older. First-class presswork demands the

highest-grade roller, and upon the perfect condition and working of same depends, in a great measure, the quality of your presswork.

It is important to understand that the roller carries a film of ink, which it transfers to the type-face according to a certain degree of efficiency. This efficiency depends on the roller and its condition, the ink, the number of rollers carried, the nature of the form, and the required result. To illustrate: Heavy solids and small type in the same form require the maximum number of form rollers, including riders, with which the press is equipped, for the reason that the solids must be fully covered and the small type must not be filled up, and this result can only be obtained by a series of thin, unbroken films of ink. The ink, of course, must be of good quality and suited to the stock and work. Every pressman should realize that a plurality of form rollers tends to reduce offset, and riders should always be used on good work where a possibility of offset exists; also the consumption of ink is less where the full complement of rollers is used. It is a fact that rollers that are in perfect working condition will often satisfactorily handle a lower or cheaper grade of ink on certain classes of work than rollers that have been neglected and carelessly cleaned.

We are now ready to consider the actual laying of the form. But before the form is laid, the guides should be set and a sheet run through the press, delivery determined and adjusted for either fly or printed side up, and jogger also set. By so doing, any necessary changes in the adjustment of the guides can be made without affecting the form, and when sheet is to be slit, the accurate adjustment of the guides is absolutely necessary.

The ink can generally be placed in the fountain at this stage, unless it is of a quick-drying or heavy nature or a special color. The fountain can be roughly set for the average number of teeth that the dog is to engage. Now carefully examine the bed of the press, remove any foreign substance and see that it is perfectly clean and smooth.

We will assume that the form to be laid is one of linoslugs and cuts, line and half-tone, thirty-two pages (5½ by 8 inches), made up to 33 by 46 inch stock, pointed to be worked sheetwise, slit on press and folded on machine as double sixteens; also, further assume that the form has been skilfully and accurately imposed and locked. Be sure all quoins are tight, and carefully lay the form on bed to grippers as marked.

As there is some spring in all forms, especially in large forms, it is necessary that the chase be blocked all around. This is a very essential point to be observed by the pressman for several reasons:

First.— It is impossible to properly make ready a springy form.

Second.— Spring in a form causes type, quads, leads, furniture and about everything else in the form to work up, creating delay, spoiled sheets and trouble for the pressman in more ways than one. After the form has been carefully set on bed of press, unlock all quoins and tighten clamps and side lock. This will take all spring or bow out of the chase, and the form can then be half locked and planed down and tested for spring. Then lock to the necessary degree of tightness for make-ready.

After carefully inspecting the form for any imperfections of type, slugs or cuts, proceed to send down first try-sheet. This sheet should be, in the majority of cases, fifty-pound super, same as used for hangers, except in instances where very light stock is to be used, when a lighter weight will answer. Where the stock to be used is extremely heavy, several extra sheets should be used with the try-sheet to give corresponding thickness. If medium or thick cardboard is to be printed, the packing should be adjusted to meet this extra thickness, and for the try-sheet a sheet of card to be printed under a sheet of fifty-pound super should be sent down for first impression, extreme care being used that it will take only light impression. When impression has been adjusted just right for proper marking-out of spot sheet, proceed in this way until impression and make-ready are O. K. for proper printing on card, attaching make-ready on manilas in usual way and adding fifty-pound sheet of super to packing that was used on top of card for testing printing and impression. This method of make-ready for the printing of heavy card can always be depended upon to give the best results, and is absolutely necessary in high-grade printing on cardboard.

To come back to the make-ready of the form in question: after first try-sheet has been pulled, examine it carefully and proceed to make such corrections in type, slugs and cuts as appear necessary to ensure perfect printing. It is very essential that all type-matter, cuts, etc., are level and offer the same surface to the rollers, except in some instances where vignette cuts are used, which can be very slightly lower than the type, more especially the vignette edges. Now pull second try-sheet and proceed to mark out for first actual spot sheet of make-ready. This sheet can generally be marked out from the back, as the greatest inequalities of impression show on this sheet, but it depends a great deal on the judgment of the pressman and the grade and nature of the work. After sheet has been properly marked out and patched up with French folio or tissue of a medium thickness, it is hung on second manila and hanger eliminated to allow for ground sheet carrying make-ready. After binding down securely, send down next try-sheet and proceed to mark out according to inequalities of impression noted thereon.

If print shows few inequalities of impression, they can better be marked out on the face against carbon on back, and patched up with a lighter weight of tissue. Hang on manila as before, always eliminating hanger to compensate for ground sheet. We will assume that these two marked-out sheets have accurately evened the impression. We will further assume that several of the cuts require overlays, and that a chalk overlay is to be used. The eight-point or ten-point chalk overlay is generally used for black work and is handled as follows: These overlays are generally hung on friskets, and in this instance, of two or four pages made of fifty-pound manila previously sent down for impression. Hang friskets containing overlays on first manila, previously spotted for correct position, placing two sheets of medium-soft texture over overlays and immediately below top-sheet.

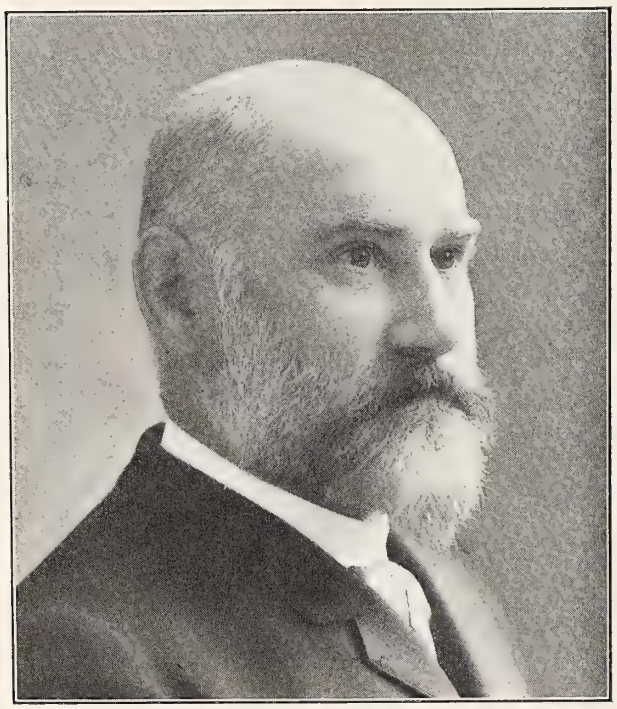
If impression has been lightly and carefully evened and overlays accurately hung, the next impression on the stock to be printed should be very nearly correct. The slight alterations that may be necessary can generally be made on the frisket carrying overlays, or directly on spot sheet.

When making ready close-register work, three or four colors, whether flat, stipple or half-tone, great care should be taken in adjusting packing and sending down sheets for register. It is not a good plan to send down a number of loose sheets when trying for register. Cylinder should be carefully packed and try-sheet must hug cylinder closely — no fall or drop before actual contact with plates or type. This class of work can always be best handled on metal half-beds from plates, and the leveling of them from the back will always give the best results. Increasing the circumference of the cylinder by extra sheets or packing will always throw out register — hence the extreme care necessary in making ready this class of work.

OBITUARY

Cephas Ross Carver.

Cephas Ross Carver, for more than forty years identified in the printers' and engravers' machinery business, died on October 3, 1914, at the age of seventy-two years, at his home in Buckingham, Pennsylvania. Mr. Carver was born on January 17, 1842, near Carversville, Bucks County, Pennsylvania, and at an early age learned the machinists' trade, which he followed until the opening of the Civil War, when he enlisted and was soon promoted to the position of sergeant. At the close of the war he started in business with Samuel Brown under the firm-name of Brown & Carver, and developed the well-known Brown & Carver paper-cutter. In 1875 Mr. Carver purchased Mr. Brown's interests, and was sole owner from then until 1903, when he sold the business to the Oswego Machine Works, Oswego, New York.



Cephas Ross Carver.

After disposing of the cutting-machine business, Mr. Carver organized the present C. R. Carver Company, with the following officers: C. R. Carver, president; H. E. Carver, vice-president and treasurer, and E. M. Lockwood, secretary. This company has, under the leadership of C. R. Carver, developed the acme of perfection in steel-die stamping and embossing presses, which are so well known throughout the country.

Mr. Carver was a man of much energy and had a personal acquaintance with the trade in general. He always had a hobby of seeing how well a machine could be built, and until recently spent considerable time at the factory with that point in view. He was a member of several clubs, as well as the G. A. R. and St. John's Lodge, No. 115, F. & A. M. He leaves a wife and one son, H. E. Carver, who will succeed his father as president of the C. R. Carver Company.

Horace A. McClung.

Horace A. McClung, of the McClung Printing Company, of Pittsburgh, Pennsylvania, passed away at four o'clock on Monday, September 21, 1914, after a long illness, his death being due to appendicitis. Mr. McClung was born in Pittsburgh in 1865. He attended the public schools and learned the printing trade in his father's job office. Upon the death of his father in 1897 he assumed charge of the business, which he has since conducted.

In politics he was a Republican, and always active in the party. In 1908 he was elected to the Legislature from the fourth district, and was reëlected in 1910. He was from time to time a member of the appropriations and other important committees.

Mr. McClung was active in the last campaign for county offices, especially in the interest of the candidacy of George W. Richards for sheriff. In January of this year, shortly after Sheriff Richards assumed the duties of his office, Mr. McClung was appointed chief of deputies.

Arthur J. Davis.

Arthur J. Davis, vice-president of the Milwaukee Lithographing Company, Milwaukee, Wisconsin, passed away on Friday, October 2, at Mendota, Wisconsin. Mr. Davis was born in Quebec in 1858, and went to Milwaukee in 1888, associating himself with the Gugler Lithographing Company, and later with the Milwaukee Lithographing Company. He was a thirty-second degree Mason and a member of the Knights Templars. He is survived by his widow, two daughters, Miss Loelaphoen and Miss Jessie Lorraine Davis; two sisters, Mrs. J. McPherson and Mrs. Eva Davis, both of Detroit, and one brother, George, of Milwaukee.

Funeral services were held under the auspices of the Masonic order on Monday afternoon, October 5, from the Masonic temple at Hartland, Wisconsin.

Charles Hart.

Charles Hart, one of the pioneers in the lithographing business in Manhattan, New York, passed away on Friday, October 9, at his home, 444 Sixth street, at the age of ninety years. He was born in London, England, in 1824, and came to this country in 1845, establishing himself in the lithographing business at 36 Beaver street, Manhattan, remaining there until his retirement four years ago. He is survived by a son, Horace G., and three daughters, Mrs. H. A. Garthwaite, Miss Lillian and Miss Grace Hart.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

C. F. King with New York "Evening Post."

C. F. King, formerly advertising manager of the Chicago *Record-Herald,* has recently joined the advertising staff of the New York *Evening Post.*

Changes at the Trow Press.

F. M. Artley, formerly of the Jersey City Printing Company, has recently become associated with The Trow Press, 201 to 213 East Twelfth street, New York city. James L. Halley has resigned as vice-president, general manager and director of the company.

Meyer-Rotier Printing Company Acquires Business of Wright & Joys Company.

Owing to the advanced age of the owner, A. M. Joys, and his desire to retire from all active interest, the business of the Wright & Joys Company, of Milwaukee, Wisconsin, has been turned over to the Meyer-Rotier Printing Company, also of Milwaukee.

United States Lithograph Company Moves to Brooklyn.

The United States Lithograph Company, it is announced, is moving its factory from Elizabethport, New Jersey, to Brooklyn, New York. The change has been contemplated for some time, and preparations are under way for the transfer of the machinery and equipment. This move is being made to combine the Brooklyn branch and the Elizabeth division, in order to secure greater efficiency.

United Printing Machinery Company Moves.

The offices of the United Printing Machinery Company have been moved from Jamaica Plain to 136 Federal street, Boston. The company announces that in its new quarters, with largely increased facilities, it hopes to be able to serve the printing trade better than ever before. Its customers should find the new location more convenient than the former offices in Jamaica Plain, where the company has so long been located. Manufacturers Equipment Company has assumed the sales of the United Printing Machinery Company, as the sole distributor of its products.

Honorary Memberships Conferred by Old-Time Printers' Association.

The Old-Time Printers' Association, at its quarterly meeting held at the Hotel LaSalle on October 11, 1914, conferred honorary membership upon Assistant Secretary of Labor Louis F. Post, of Washington, D. C., who made one of the principal addresses at the unveiling of the Old-Time Printers' memorial window in the Henry O. Shepard Public School. Thomas A. O'Shaughnessy, who designed the window; James Keeley, whose address at the unveiling exercises the association has decided to publish in pamphlet form, and Clara J. Shepard, daughter of the late Henry O. Shepard, founder of The Henry O. Shepard Company and of THE INLAND PRINTER, for whom the school was named, were also elected to honorary membership in the association.

Committees were named to arrange for the association's annual banquet in honor of Ben Franklin, to be held January 18, 1915.

George R. Smith Issues Booklet Showing Type-Faces.

George R. Smith, Monadnock Block, Chicago, has just issued a well-arranged booklet, showing a number of series of type-faces that are popular and in demand. In putting up his type, Mr. Smith is following a new idea. He says that job fonts are an aggravation and a nuisance, besides being expensive, and he has eliminated them entirely. All of his type is put up in ten-pound fonts, and he says this idea seems to take well with the printers, as his foundry is compelled to run night and day to keep up with orders from nearly every State in the Union. Mr. Smith is well and favorably known, and his numerous friends are certain they will receive satisfaction and full value from him.

New Sample-Book of Gummed Papers from Ideal Coated Paper Company.

From the Ideal Coated Paper Company, Brookfield, Massachusetts, comes a new sample-book of "Thistle Brand" imported qualities of guaranteed non-curling gummed papers, which the company carries in stock at all times. The increasing popularity of the Poster stamp for advertising purposes is creating a greater demand for gummed paper, especially of the non-curling variety, and those who aim at getting their share of this new class of business or who do work of any kind requiring the use of gummed paper should secure a copy of this new sample-book.

Desaulniers & Co. to Enlarge Business.

The firm of Desaulniers & Co., of Moline, Illinois, has recently completed arrangements that will result in a material expansion of its business. The firm does an extensive business in printing, electrotyping, binding and engraving, and also office outfitting, and it is the intention to increase the business still further by the addition of new equipment and the inauguration of new departments. George Spiel, until recently connected with the firm of Rand, McNally & Co., of Chicago, has acquired a large interest in the company and becomes one of its active officials.

Photoengravers Enter into Arbitration Agreement.

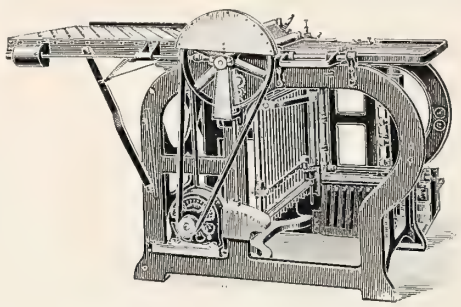
The Executive Committee of the International Association of Manufacturing Photoengravers, at a meeting in the Martinique Hotel, New York city, October 6, decided to enter into an arbitration agreement with the International Photoengravers Union for the peaceable settlement of all disputes of the future. This action marks a new departure in this important industry, representing $40,000,000 in

annual sales and giving employment to 12,000 highly skilled artisans. It was also decided to give unqualified support to the Vigilance Committee of the Associated Advertising Clubs toward enforcing truth in advertising.

The New Model B Cleveland Folder.

In an attractive booklet entitled " 159 Folds — How the Cleveland Folder Does It," The Cleveland Folding Machine Company, of Cleveland, Ohio, announces that its new Model B folder is now ready. In placing its Model A folder on the market, the object of the company was to increase the efficiency of folding machines by doing away with tapes and knives. In the Model B folder the company is putting out a larger machine embodying many new improvements, all of which are explained in the booklet.

Among the many advantages claimed for the new folder is the greatly increased number of folds it will make. While



The New Model B Cleveland Folder.

the Model A makes thirty-three parallel and right-angle forms, the Model B will make one hundred and fifty-nine forms in the parallel, right-angle and oblong folds. The parallel folds range in size from 26 by 58 inches to 4 by 7 inches; the right-angle folds from 26 by 40 inches to 7 by 8 inches, and the oblong folds from 26 by 34 to 7 by 8 inches.

In construction, the greatest care has been taken to provide a machine the parts of which are readily accessible. No tapes, knives, chains or sprockets are used. The feed rollers are so arranged that when the sheets are placed on the table they automatically follow a guide, which insures perfect register.

Printers and binders who are interested in increasing the efficiency of their equipment should write the company for full particulars regarding the new machine.

A Novel Three-Color Press.

From Tokyo, Japan, comes a description of a two-revolution and stop-cylinder press that is a radical departure in press construction. The inventor, T. Ruddiman Johnston, states that the press will print in three colors in perfect register, as the grippers that take the sheet do not relax until the last printing is effected. A sheet is fed to the grippers, the cylinder revolves and the yellow plate is printed. Before the second revolution takes place the sheet is shifted laterally on the cylinder to the red space. This operation is repeated and the sheet is finally discharged face up into the delivery apparatus by the release of the section of grippers that hold the completed sheet. The gripper mechanism consists of a series of grippers attached to a chain-moving device traveling laterally to the face of the gripper edge of the cylinder. The length of the cylinder will necessarily be approximately three times the width of the feed-board, and will correspond proportionately to the width of the bed and the component parts of the printing surface. The ink fountain will be divided for the three colors, and the rollers will carry the three colors at one time, the colors being separated mechanically.

In a letter to THE INLAND PRINTER, Mr. Johnston states that many British printers have written him, expressing the desire to obtain such a press, and doubtless American printers also would welcome its appearance. He also states that he has no United States patent, so the invention is open to any American manufacturers to take up.

Slip-Sheeting Eliminated.

One of the operations considered necessary in producing fine printing is the slip-sheeting of the stock during printing. This is a cost which, if totally eliminated, will increase the profits of the printer and will allow the speed of production to be increased. Naturally, printers are somewhat skeptical regarding the installation of attachments or apparatus for curing real or imaginary evils in the printing operation. Hence many continue using old and discarded ideas because no one has furnished convincing arguments or information regarding the real value of some material of merit. One of the hardest things to convince a pressman is that he can mix a compound in his ink and it will prevent offsetting. This statement would be of no value if it could not be substantiated by those who have nothing to gain or lose by verifying the fact. Hence, in stating that Knauffsatt will prevent offsetting when it is used as directed is making a claim that must be verified. From the very fact that some of the foremost printing concerns in the United States are depending wholly on Knauffsatt now, instead of slip-sheeting as heretofore, to eliminate offsetting, is sufficient evidence of its value for this purpose. The No-Off-Set Company, 532 East Broadway, Louisville, Kentucky, are the manufacturers, and will be pleased to furnish names and addresses of the many concerns using Knauffsatt.

Chicago Graphic Arts Association in First Meeting of the Season.

A large attendance — far beyond their fondest hopes — greeted the officers of the new Chicago Graphic Arts Association at the first meeting of the season, which was held on Thursday evening, October 1, 1914, at the Grand Pacific Hotel. The progress of the association since its organization has been extremely gratifying to the officers and members, and the enthusiasm and interest shown at this meeting augur well for the popularity of the movement.

A large delegation from the Western Paper Dealers' Association united with the members of the Graphic Arts Association on this occasion, the feature of which was the lecture on " Paper-Making," illustrated with stereopticon views and moving pictures, delivered by Wilbur W. Langtry, of the District of Columbia Paper Company.

President W. H. Sleepeck made a short address of welcome, during the course of which he called attention to what was being accomplished by the association, and also to plans for the future — vocational training, matters of legislation, estimating, and other features of importance to the industry at large being included in the work laid out.

President Sleepeck called upon R. E. Parker, secretary of the Western Paper Dealers' Association, who made a short address, expressing the pleasure he and the members of the organization he represented took in joining with the members of the Graphic Arts Association. At the close of his talk, Mr. Parker introduced Mr. Langtry, and those present proceeded on a trip through a paper-mill, seeing, by the aid of stereopticon views and moving pictures, actual scenes incident to the manufacture of the various papers made by the company Mr. Langtry represented.

That the good will aroused by association with other members of the craft, and with the representatives of the

supply-houses, was a valuable asset, not only to the members of the organization, but to all engaged in the industry, was the general opinion, and it was unanimously conceded that gatherings of the kind should be more frequent.

Federation of Trade Composition Houses Organized.

During the course of the convention of the United Typothetæ and Franklin Clubs at New York, representatives of machine-composition houses from various parts of the country gathered at a dinner in the Waldorf-Astoria Hotel for the purpose of forming a national organization of the machine-composition clubs. The object of the federation is to unite the several local organizations now in existence, and to advance the interests of the trade-com-



A SECTION IN ONE OF THE FOUR PACKING DEPARTMENTS OF THE J. W. BUTLER PAPER COMPANY.

With the various conflicting reports regarding the condition of business at the present time, the above busy scene in the packing department of one of our large paper-houses should not only prove of interest but of encouragement also. This picture was taken on Friday, September 25, 1914. The company states that orders are usually lightest on Fridays. On other days the aisles and all available space in the packing departments are choked with paper merchandise of all kinds.

position plants throughout the country. Albert O. Jennings, of New York, was elected president; John J. Miller, of Chicago, vice-president, and Lawrence E. Smith, of Kansas City, secretary-treasurer.

Edward D. Appleton with J. F. Tapley Company.

Edward D. Appleton, for the past ten years manufacturing man for the Robert Appleton Company, publishers of the Catholic Encyclopedia, is now connected with the J. F. Tapley Company, book manufacturer, of New York city, and holds the position of vice-president with that firm.

Mr. Appleton has been for many years a leading figure among book manufacturers and publishers. Prior to 1900 he was manager of the Appleton Bindery for a considerable period, and from 1900 to 1906 he was in charge of the Chicago office, handling in the West the sales of the Appleton publications.

His long practice in bookmaking enabled him to produce in the Catholic Encyclopedia a publication that has been called by experts "a masterpiece of bookmaking." In his new position he will be able to apply his extensive experience to the advantage of the publishers in the great book center in which the firm is located.

The officers of the J. F. Tapley Company are: President, Alfred C. Wessmann; vice-president, Edward D. Appleton; treasurer, Frederick Zwicker; secretary, E. Woodman Palmer.

Chicago Printing Crafts Association to Hold Annual Banquet.

At the last regular meeting of the Chicago Printing Crafts Association, held on Tuesday, October 20, it was decided to hold the annual banquet and dance at the Congress Hotel, on Wednesday evening, November 25. All arrangements have been made, and the intention is to make this banquet the best affair of its kind ever held in Chicago. The Chicago Printing Crafts Association is composed of the active superintendents, foremen and assistant foremen in the composing-rooms, pressrooms and electrotype departments throughout the city. The committee appointed to take charge of this banquet is as follows: E. J. McCarthy, chairman; W. F. Barnard, Frank Dermody, Wm. J. Haneman, Harry Hillison, Frank Kurth, E. J. Manske, A. W. Michener, E. R. Richards, Frank Shank, R. A. Slavik.

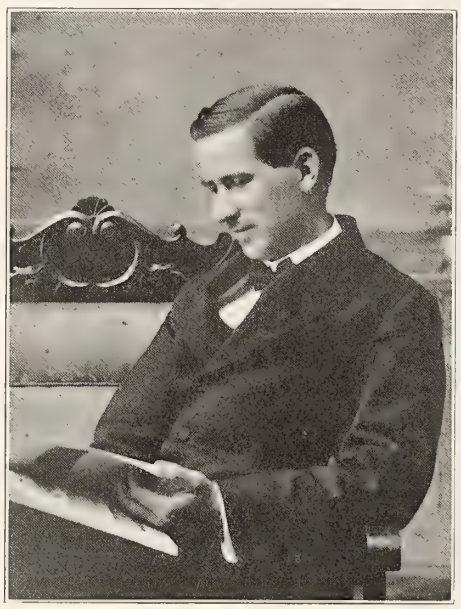
"Me and the Dog."

Only very occasionally is it given to a man to produce a bit of advertising that is so desirable that the public is anxious to receive it — so anxious in fact that every one who sees it wants to buy it, and every one who hears about it wants to buy it. Nearly every printer in the United States has heard of Jo Anderson, of Sacramento. He is

one of the most restlessly progressive printers in the restlessly progressive West. He is full of ideas, and he makes his ideas potential. He does not aim so much to sell printing as to sell ideas and the printing that exploits them. He has just issued a book about "Me and the Dog" — the dog has a real chain on his collar. Any description of the booklet would be inadequate. It is unique. Fifty cents directed to Jo Anderson, 416 J street, Sacramento, California, will bring the book.

Rev. George W. Everett Director of Printing at Lincoln Memorial University.

On September 1, 1914, Rev. George W. Everett, after a somewhat varied career, assumed the duties of director of printing at the Lincoln Memorial University, of Cumberland Gap, Tennessee, being appointed to that position during the past summer. Mr. Everett's experience and training



Rev. George W. Everett.

throughly qualify him for this position. After working through the printing-office, learning the business thoroughly, Mr. Everett has held the position of editor of several papers, and for more than five years was superintendent of printing at the Mississippi Baptist Orphanage. Mr. Everett is a graduate of the Endyion Military Preparatory School, and the four-year Bible course of Iowa Christian College, from which institution he received the degree of Master of Ancient Literature, and was also a member of this year's class of graduates from the Berea (Ky.) Normal School. Last year he was pastor of the Vincent Boring Memorial Methodist Episcopal Church, at London, Kentucky. He intends continuing preaching and doing other religious work in addition to his duties at the university.

This is the first time that class instruction in printing has been given at Lincoln Memorial University, and the course includes instruction in typesetting, correct composition, job printing, platen-press work, business management, and methods for conducting a newspaper.

Commenting on this new feature, the *Mountain Herald*, published by the university, states:

"This work is quite in keeping with other industrial features of this institution. It is just as reasonable that students who are naturally fitted for newspaper work should receive instruction in this phase of industrial activity as it is that the student should be instructed for other vocational activities. There are certain by-products of printing which strengthen other departments. For instance, the accuracy required in justification and spacing has untold values. Again, work in printing improves the student's habits of writing and speaking correctly. We shall expect to see high-grade work done in this department before the close of the college year."

George E. Lincoln's Auto Kept Busy.

George E. Lincoln, western manager of the Mergenthaler Linotype Company, has long been an enthusiastic motorist, and from reports received by THE INLAND PRINTER it appears that a new line of transportation has been created between Chicago and New York which should be known as the "Lincoln Express." Since May, 1914, Mr. Lincoln has made the trip between these two cities five times, on the last trip leaving Chicago at six o'clock on the morning of September 19. Arriving at Albany, Mrs. Lincoln and Miss Bessicks were taken aboard the car, and the party proceeded, going through the Berkshire Hills, Green and White Mountains, Breton Woods, New Hampshire, Poland Springs and Portland Maine. From Portland the party went to the convention at the Waldorf-Astoria Hotel, New York city, arriving on October 3.

Meeting a number of old acquaintances at the convention, Mr. Lincoln suggested to several that they accompany him to Chicago in his machine on the return trip. Lawrence Smith, of the Smith-Grieves Company, Kansas City, and Mr. Bott, of New Orleans, southern representative of the Mergenthaler Linotype Company, agreed to take the trip and left New York at six o'clock on Saturday morning, October 10, arriving at the Onondaga Hotel, Syracuse, about five o'clock in the evening, making the run in a little over eleven hours. The balance of the trip was made in good time, the party arriving at Hotel Sherman, Chicago, at eight o'clock on the evening of October 13.

Pushing Campaign of Charles S. Peterson for County Treasurer.

Members of the Machine Composition Club of Chicago are hard at work, individually and collectively, regardless of party affiliations, pushing forward the campaign of their president, Charles S. Peterson, of the Peterson Linotyping Company, for election to the office of county treasurer on the Progressive ticket. The club unanimously endorsed Mr. Peterson's candidacy, a campaign committee was appointed, and a systematic plan of action is being carried forward. That Mr. Peterson stands as a strong candidate is the general feeling, and the members of the club are very optimistic regarding the results of the election.

Mr. Peterson has proved himself an efficient member of the School Board, and as chairman of the Finance Committee of that body has won the esteem of the citizens of Chicago, and has also gained experience which makes him fully competent to fill the office.

Fiftieth Anniversary of Charles Beck Company.

In commemoration of its fiftieth anniversary, which was celebrated on October 10, 1914, the house of Charles Beck Company, Philadelphia, manufacturer and distributor of machinery and paper, has issued an attractive booklet, giving the history of its growth, commencing with the early history of its founder prior to the establishment of the business and leading up to the present organization.

The story is interesting, showing how in 1854, as a boy of seventeen, Charles Beck, the founder of the company, left his father's farm with five dollars, an extra suit of clothes, a Bible and a parental blessing, and started out to make his way in the world. The present organization

stands as sufficient testimony of the way in which he succeeded. In the booklet are shown, besides the picture of the founder, the first ledger of the company, the first delivery service, which was a small push-cart, and the modern service, an up-to-date auto truck; also pictures of the various locations of the company.

A New Rotary Newspaper Press.

J. A. Boyce, pressman on the *Springfield Record* and the *Illinois State Journal*, is the inventor of a press which, it is said, promises to bring changes of great importance in the printing world, and the claims for which follow:

The patents cover the use of a single set of standard plates, lying the length of one page around the cylinders in a four-page-wide machine, where the old method required duplicate plates, lying around the cylinders. The new way prints from a single set of standard plates, instead of from duplicate plates as in the old way.

By running printing couples at the same surface speed and using the same number of plates, the new machine produces twice as many papers an hour. Under the old system, trouble is experienced by running hot boxes when the cylinders are running at a high rate of speed, as the plate-cylinder boxes have a continual strain at one point, between the plate cylinders and the impression cylinders, while under the new way this trouble is avoided by having the strain equalized, one-half on each side of the cylinder boxes, with no strain on the impression cylinders during each half revolution of the plate cylinders.

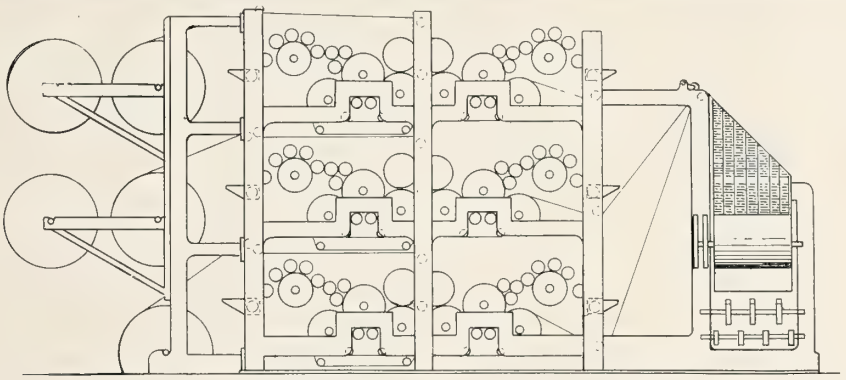


Diagram Showing Side View of New Rotary Newspaper Press Invented by J. A. Boyce, of Springfield, Illinois.

By the new method, pressure between the plate and impression cylinders is relieved, when the press is standing, without removing the stereotype plates.

By the old method time is lost on long runs in stopping the press and washing composition rollers. By the new method one-half the time is required.

This press requires much less floor-space than is needed for other machines producing the same number of pages, and it is much easier to operate. The machine is so built that unusual strength and durability are given to the parts where needed.

By the old method the plate cylinders must be moved around in different positions to put the plates on and take them off. By the new way the plates are put on and taken off without moving the plate cylinders around. Also plate cylinders are so positioned as to make the putting on and taking off of plates an easy matter.

Webs can be led through the press to the folding mechanism without any plates on the press. Superior control of the webs is also given. All the printing units run at the same surface speed.

Distribution, roller sockets, mechanism for moving impression cylinders, mechanism for driving printing units, method for throwing form rollers out of commission when the press is standing, and the mechanism for putting blankets on impression cylinders have all been improved. It will not be necessary to change muslin on the blanket cylinders so often, as the superior location of the parts prevents the printed webs from offsetting.

Patents are allowed and others pending, also claims allowed, covering the important features of the invention.

Notes from the New York Master Printers' Association.

The New York Master Printers' Association has a system in its business office whereby special reports are secured for the members. These reports are in every sense up to date, and are the result of personal investigation. The charge to the membership for this service is fifty cents a report, and it has already been employed by quite a number of the members, and always with success.

The Executive Committee of the association is a very active body. It consists of men keenly alive to the needs of the printing industry, and its chairman, Charles Edgar, is unremitting in his attendance and attention to details. At its meeting of October 1, several knotty problems were presented to him for solution, and he and his fellow members acquitted themselves so well that those bringing the complaints were loud in their praises of the efficiency of the Executive Committee.

The new chairman of the Publicity Committee, A. Price Dillont, has been active recently in spreading the propaganda of the association, resulting in several new members filing their applications with the business office. There are one or two printers who have expressed a hesitancy to Mr. Dillont, but he reports that with very few exceptions those who applied have already seen the merits of the association without the necessity of any argument on his part to convince them that they owed it to themselves to become members.

The up-to-date method of collecting accounts which was inaugurated by President Crawford received the stamp of approval of the Executive Committee and is now in operation. Members are urged to send in their small accounts to the business office, which will aggregate them against any one debtor, thus making it possible to proceed against this debtor for the recovery of just claims. There is hardly a printer, in fact, we can say there is no printer, that has not many claims on his books too small to warrant paying fees for their collection, or the cost of a suit. By rounding these up it is confidently expected that the names of habitual debtors will be found to appear on the books of more than one printer. The results of this system can be anticipated because of the fact that the movement is one so interesting to the members themselves they can scarcely hesitate to give it their support.

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. 54. NOVEMBER, 1914. No. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.— To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, ETC., OF THE INLAND PRINTER, CHICAGO, ILL.

Published in compliance with Act of Congress, August 24, 1912.

Editor — ALBERT H. McQUILKIN, La Grange, Illinois.

Managing Editor — ALBERT H. McQUILKIN, La Grange, Illinois.

Business Manager — W. B. PRESCOTT, Chicago, Illinois.

Publisher — THE INLAND PRINTER COMPANY, Inc., 632 Sherman Street, Chicago, Illinois.

Owners — ESTATE OF HENRY O. SHEPARD, DECEASED, 632 Sherman Street, Chicago, Illinois.

No bonds or mortgages outstanding.

(Signed) W. B. PRESCOTT, Business Manager.

Sworn to and subscribed before me this 18th day of September, 1914.

[SEAL] HARRY H. FLINN, *Notary Public.*

My commission expires February 8, 1916.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of the Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

Baltimore, Md., Oct. 13, 1914.

TRADE NOTICE REGARDING LABELS AND ADVERTISING COLOR WORK.

This company has purchased and stored sufficient colors, bronzes and supplies to last from twelve (12) to fifteen (15) months.

We have every facility for the production of high-grade embossed, varnished, die-cut and plain labels, wrappers and general color printing.

For years we have done much work for the trade. This work has never conflicted with our direct work for consumers. Hot embossing up to 56 in., varnishing up to 72 in.

We are prepared to form desirable additional trade relations for the economical execution of such work on the basis of

QUALITY, SERVICE, AND ASSURED DELIVERY.

MARYLAND COLOR PRINTING CO., Baltimore, Md.

ANY WEEKLY OR DAILY can create many pages extra advertising by showing merchants new ways to get business; you may get many contracts with my plans for securing advertising for shoes, drugs, furniture, jewelry, furnishings, pianos, coal, banks, photographs, undertaking, opticians, meats; twelve plans (based upon my personal experience in small towns and in New York, Philadelphia, Chicago, and Paris, France) outlined for $2. HOLLIS CORBIN, 3975 Drexel blvd., Chicago.

INCREASE YOUR EARNING POWER by knowing your hour cost, efficiency and overhead, and become a potent factor in your craft; the Model System of Bookkeeping and Cost-finding will assist you in that direction; send for complete information. S. D. WINCHELL, 1116 Girard st., Philadelphia, Pa.

FIVE VERY STRONG, new, ingenious plans for getting large number of new yearly subscriptions (also renewals) for weekly or daily anywhere; get full subscription price in advance; five plans outlined for $2. HOLLIS CORBIN, 3975 Drexel blvd., Chicago.

GET PRINTING ORDERS BY MAIL from hundreds of towns; field unlimited; in 4 months in small city, with $850 plant, I got $50 to $75 weekly mail orders above local business; plan, typewritten, $2. HOLLIS CORBIN, 3975 Drexel blvd., Chicago.

WE NEED A HIGH-CLASS MAN, familiar with the printing business, to represent us in the marketing of the Universal Typesetting Machine. For particulars write UNIVERSAL MACHINE CO., 326 Grand River av., Detroit, Mich.

FOR SALE — All or interest in growing specialty printing office; investor must be capable of running business; exceptional opportunity for some one; better investigate this. Lock Box 691, Kalamazoo, Mich.

FOR SALE — Job-printing plant of the late George Phillips, located at Sterling, Ill.; well-established business; cheap for quick sale to settle estate. KARL G. SCHUELER, Mgr., Sterling, Ill.

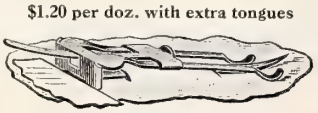
ENGRAVING METHODS.

ANYBODY CAN MAKE GOOD CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, $1; circular and specimens for stamps. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY — Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on nameplate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

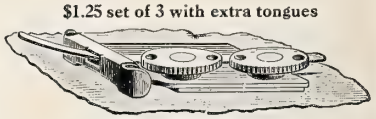
Megill's Patent
SPRING TONGUE GAUGE PINS
$1.20 per doz. with extra tongues



QUICK ON

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES
$1.25 set of 3 with extra tongues



VISE GRIP

SHERIDAN CONTINUOUS-FEED EMBOSSER, built 33 by 46, enlarged to emboss 36 by 50, passes 37 by 50½ sheet; Sheridan cuts made from this machine; running regularly; 6 years old; outgrown.

COLT'S EXTRA HEAVY CUTTING, CREASING AND EMBOSSING PRESS, built 23 by 35, enlarged to emboss 26½ by 36; extra heavy fly-wheels, nickel-steel shafts and pinions, steel gears; used 6 months after enlarging; outgrown.

BROWN & CARVER 44-in. PAPER-CUTTER, hand clamp, split gauge, grooved table; used 3 years; outgrown.

HOLLINGSWORTH LABEL VARNISHING MACHINE, 62 by 42, in full operation on regular work; outgrown.

Replaced by larger machines; prices attractive; terms if desired. MARYLAND COLOR PRINTING CO., Baltimore, Md.

REBUILT — Guaranteed satisfactory to purchaser, Huber 4-roller, 46 by 60 bed, $1,100; Campbell job and book, 41 by 60 bed, $700; 37 by 52 bed, $650; 34 by 50 bed, $550; Campbell "Economic," 45 by 60 bed, $800; Hoe pony drum, 17 by 21 bed, $475; f.o.b. New York. C. FRANK BOUGHTON, successor to Van Allens & Boughton, 17-23 Rose st., New York.

FOR SALE — Inland Printer, Volumes 31, 33, 34, 35, and 37 to 45, inclusive, all bound three-fourths cloth, morocco backs and corners; Volumes 46 to 53 unbound; entire lot, $20. S. N. WHITAKER, 157 Union av., N.-E., Grand Rapids, Mich.

COLT'S ARMORY CUTTER AND CREASER, 20 by 30, equal to new, a bargain; send for illustrated list of rebuilt printing, bookbinding and paper-box machinery. RICHARD PRESTON, 167 Oliver st., Boston.

RULING MACHINE, nearly new; 44-in. Diamond power cutter, power bronzing machine, 25-in. Golding power cutter, 10 by 15 Gordon press, 8 by 12 Golding jobber. GEBHARD PAPER CO., Detroit, Mich.

DEXTER FOLDER, 32 by 44 down to 12 by 16 fold, 8, 16, 24 or 32 fold on 8, 16, 24, 32 gang work; cost $1,500; nearly new, $950. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago.

LINO-TYPEWRITER — The typewriter "built like a linotype"; price reasonable; easy terms; agents wanted. BUCKNER LINO-TYPEWRITER COMPANY (est. 1908), Berkeley, Cal.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE CHEAP — An imported gelatine printing press, about one year in use; will take sheet 26½ by 34. AMERICAN PHOTO COLOR CO., 520 W. 48th st., New York, N. Y.

LINOTYPE — Model No. 4, complete with magazines, matrices, liners and blades. WINSTON PRINTING CO., Winston-Salem, N. C.

LINOTYPE — Model 8, with three fonts of matrices; in use only one year. LANCASTER INTELLIGENCER, Lancaster, Pa.

FOR SALE — One Autopress, in excellent condition; $840 f.o.b. Scranton, Pa. EUREKA SPECIALTY PRINTING CO.

FOR SALE — All-size Scott rotary press, with necessary attachments. GREELEY PRINTERY, St. Louis, Mo.

FOR SALE — A large assortment of secondhand bookbindery machinery at a bargain. M 639.

HELP WANTED.

Office.

WANTED — Office man with printing and lithographing experience, who knows good half-tone work and can handle the office end of an offset department; must be a man of wide experience, ingenuity and accustomed to high quality of work. M 580.

Salesmen.

DOUBLE YOUR SALARY — We are willing to pay $100 or more per month to a live salesman who visits the printing trade, for information which can be furnished without interfering with his regular employment. EMBOSO SALES COMPANY, Riggs bldg., Washington, D. C.

GERMAN-ENGLISH LINOTYPE OPERATOR, good all-around floor and stone man, union, wants situation either as full man on German-English keyboard — in both languages — or as one-month apprentice on German keyboard; weekly German paper preferred. M 714.

WANTED — By a practical, experienced man of good address, position as printing salesman; moderate salary; good estimator and thoroughly versed in paper and layout; Middle West preferred. M 739.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N.-W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $5.

MISCELLANEOUS.

PRINT ON GLASS — Make slides for the movies; everything you need besides your type and press, and full instructions, $3. THE TRAPP PRINT-SHOP, Topeka, Kan.

SITUATIONS WANTED.

Bindery.

POSITION AS FOREMAN of book bindery in some small town; can do all kinds of binding, ruling and finishing; understand catalogue and pamphlet work. Address G. H., care W. D. Vance, 102 N. Belmont, Indianapolis, Ind.

SITUATION WANTED as bindery foreman; practical in all branches of edition work; 18 years as foreman; understands machinery; can handle help to best advantage; steady, sober, reliable. M 712.

BINDERY FOREMAN, thoroughly familiar with loose-leaf, edition and blank-book work, a practical man himself, desires position; best of references. M 592.

BOOKBINDER — All-around man, expert finisher, forwarder and marbler, wishes position; blank-books, loose-leaf, ledger and rebinding. M 732.

SITUATION WANTED — Practical all-around bookbinder; references; sober and reliable. M 737.

BOOKBINDER, non-union, first-class finisher and forwarder, wishes position. M 733.

Composing-room.

HUSTLING WORKING OR DESK FOREMAN wants to connect with first-class job shop where future prospects are brighter; a practicing student of efficiency and system; young man, hard worker; can handle force to best advantage of shop; willing to go anywhere; union, married. M 762.

SITUATION WANTED in Canada by first-class compositor; thoroughly good experience, special catalogues and books; union, age 24. C. BENNEWITZ, 378 Somerset st., Ottawa, Ont.

COMPOSING-ROOM FOREMANSHIP or layout job wanted; have experience, ability, initiative, reliability, good health. M 728.

Engravers.

EXPERIENCED HALF-TONE AND COLOR PHOTOGRAPHER wants position in Southern States; also etch copper and zinc. M 734.

HALF-TONE AND COLOR OPERATOR open for position; color negatives made by all up-to-date methods. M 735.

Managers and Superintendents.

MANAGER-SUPERINTENDENT SEEKS CHANGE — Absolutely dependable and temperate; age 46; present position over 4 years; 20 years in charge of medium-sized plants; thorough knowledge of all branches: buying, estimating, reading, selling in or out of office (except blank-books); strict disciplinarian, good organizer, economical manager; give full particulars, size of plant, conditions and salary to start; at present working under U. T. A. Cost System. M 738.

Newspaper Men.

YOUNG MAN, 31 years, desires connection with good newspaper and job office, or exclusive job office in Southwest, Arizona or Southern California preferred; fully capable as superintendent of job department or in an editorial position; experienced as foreman, assistant superintendent and manager of order department in large job-printing plants and as manager and editor of daily; will furnish A-1 references; any reasonable offer considered. S. N. W., 157 Union av., N.-E., Grand Rapids, Mich.

Photographers.

POSITION WANTED by photo retoucher and freehand artist; is A-1 interior and exterior photographer. W. F. JACKSON, Frankfort, Mich.

Pressroom.

SITUATION WANTED — Pressroom foreman would like a position with an up-to-date, reliable concern where good work is appreciated; has had 18 years' experience on half-tone, catalogue and color work as pressman and foreman; has ability to produce both quality and quantity that will increase output to more than cover salary asked; steady and sober, hustler, married. M 729.

WANTED — Position as pressman; commercial and catalogue work; references if required. W. S. WOODWARD, 58 Trinity st., New Britain, Conn.

PRESSMAN desires job in the East; 12 years' experience in book and job offices; union. L. S. SMITH, care of W. S. Semple, R. 4, Easton, Pa.

CYLINDER PRESSMAN, with 11 years' experience on high-class work, and can deliver the goods; married, union, sober and reliable. M 736.

AGENTS WANTED by Swiss manufacturer of machinery for printing and allied trades.

Specialty: Modern Stereotyping Plants of a New Process

Apply with full particulars under No. 731 to The Inland Printer Co.

Rulers.

PAPER RULER wants situation in Ohio or the West; 12 years' experience on all kinds of work; best of reference. GEORGE HESS, 207 Rodgers av., Bellevue, Pa.

WANTED TO PURCHASE.

WANTED — 1 copy Volume 5, Penrose's Annual. M 625.

BUSINESS DIRECTORY.

Advertising Blotters.

POATES' Geographical Series of blotters — covering every State in the United States, Insular Possessions, Mexico, Cuba, Porto Rico, West Indies, important cities and foreign countries (9¼ by 4), Panama Canal in three sizes — all maps in three colors, water in blue, mountains in relief, and all railroads named, in thousand lots ready for imprinting; our own and original new idea, educational as well as interesting; write for quantity prices; send for sample to-day; same series in post-cards; printers wanted to take up our agency in their cities. L. L. POATES PUBLISHING COMPANY, 20 N. Williams st., New York. 3-15

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-15

Bookbinders' Sewing Machines.

SMYTH, JOSEPH E., CO., 638 Federal st., Chicago, Ill. Manufacturers bookbinders' sewing machines. 4-15

Brass-type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

Calendar-pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes ninety-seven sizes and styles of calendar-pads for 1915; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices. 3-15

Carbon Black.

CABOT, GODFREY L. See advertisement.

Casemaking and Embossing.

SHEPARD, THE H. O., COMPANY, 632 Sherman st., Chicago. Write for estimates. 1-15

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders. 3-15

Copper and Zinc Prepared for Half-tone and Zinc Etching.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-15

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-14

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue. 1-15

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Embossing Dies.

STEARNS, HOWARD CO., 732 Federal st., Chicago. Embossing dies for catalogue covers and labels; book stamps; hot-plate embossing. Write for our samples. 11-14

Hot-die Embossing.

HOT EMBOSSING: catalogues, covers, show-cards. OSCAR FISCHER & CO., engravers and die-sinkers, 638 Federal st., Chicago. 10-15

GOLDING MFG. CO., Franklin, Mass. Our hot embosser facilitates embossing on any job press. 9-15

Job Printing Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

GOLDING MFG. CO., Franklin, Mass. 9-15

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty. 3-15

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Paper Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario. 4-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

GOLDING MFG. CO., Franklin, Mass. 9-15

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue. 1-15

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-15

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-15

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-15

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago office, 544-546 S. Clark st. 11-14

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; 426 S. Dearborn st., Chicago; factory, Long Island City, New York. 10-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; First av. and Ross st., Pittsburgh; 706 Baltimore av., Kansas City; 40 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis.; 919-921 4th st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa. 3-15

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:
Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio. 11-14

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-15

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders. 3-15

Printers' Supplies.

BARNHART BROTHERS & SPINDLER, Scientific Printing-office Equipment. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

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BARNHART BROTHERS & SPINDLER — Babcock drum and two-revolution presses, paper-cutters, Miller saw-trimmers, rebuilt machinery. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

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Punching Machines.

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Rebuilt Printing-presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

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JOHNSON AUTOMATIC ROLLER RACK CO., LTD., Battle Creek, Mich. "THE JOHNSON WAY" keeps rollers good, every day. 12-14

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A COLD SIMPLEX STEREOTYPING OUTFIT, $19 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type — and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard. "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33d st., New York. 12-14

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AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 2 Duane st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 602 Delaware st.; Minneapolis, 419 4th st., S.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 92 Front st.; Spokane, 340 Sprague av.; Vancouver, 1086 Homer av. 8-15

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PRESS OF THE HENRY O. SHEPARD CO., CHICAGO
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We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color halftone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

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for all kinds of paper. A pound sent, express paid, on approval. Send on your paper and I will print Gold Ink on it to show you.
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THE PETTIT LINOTYPE KNIFE WIPER has stood the test for 8 years. Over 2,500 in daily use throughout the U. S., Canada, Australia and Philippine Islands. Can be attached in ten minutes by any operator. No drilling or tapping required. Sent on approval. Infringements will be prosecuted. Patented: January 16, 1906; August 25, 1908. **Price $3.50**

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The
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The process is installed in the majority of the progressive printing-plants in the United States.

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All About PAPER

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Paper

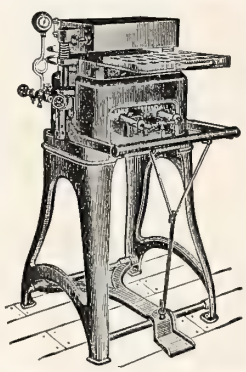
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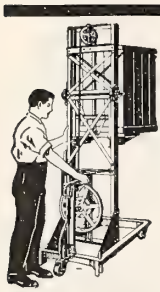


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Portable Tiering Machine

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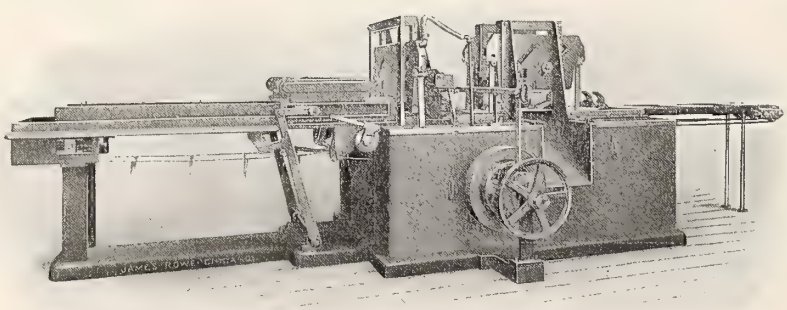
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Our plant can be made the means of creating new business for *your* plant this month.

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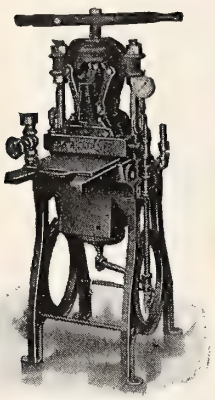
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Write now for *Circular 64A-F.*



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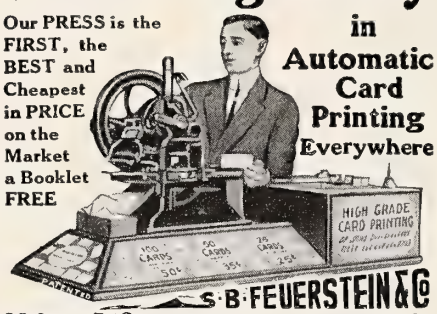
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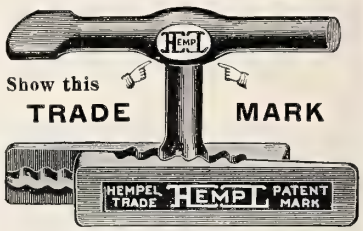
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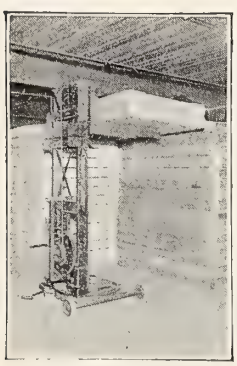


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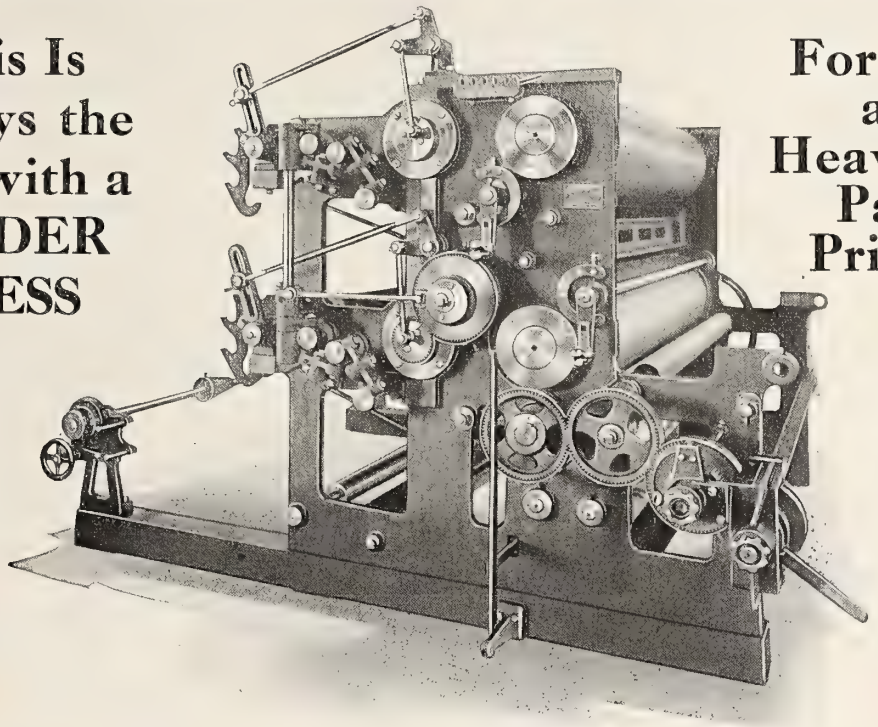
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For Printing-Plants places at the finger ends of the operator complete and positive control of every movement required of any motor-driven machine.

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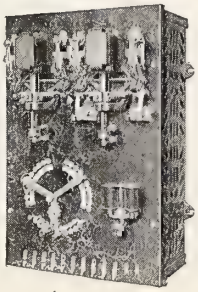
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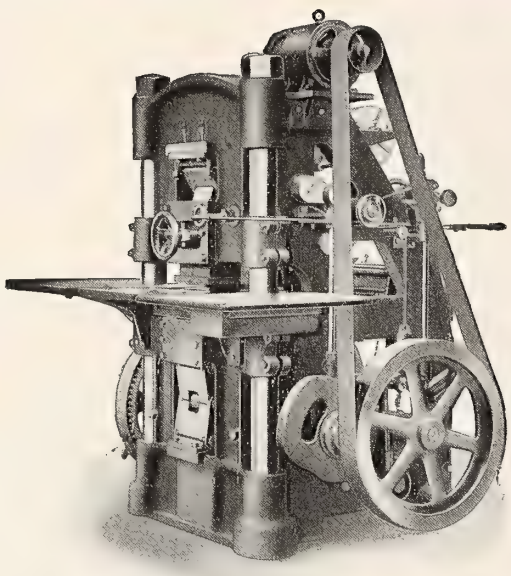
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Size 6 x 10 inches.

Are noted for their excellence and economy of production, durability of construction and pronounced by the users as the BEST.

Our Company controls the manufacture and sale of the Demery Apparatus for steelplate work.

Manufactured in the following sizes:

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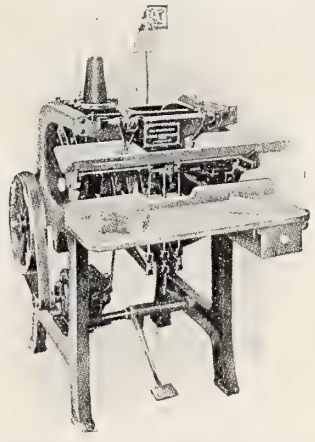
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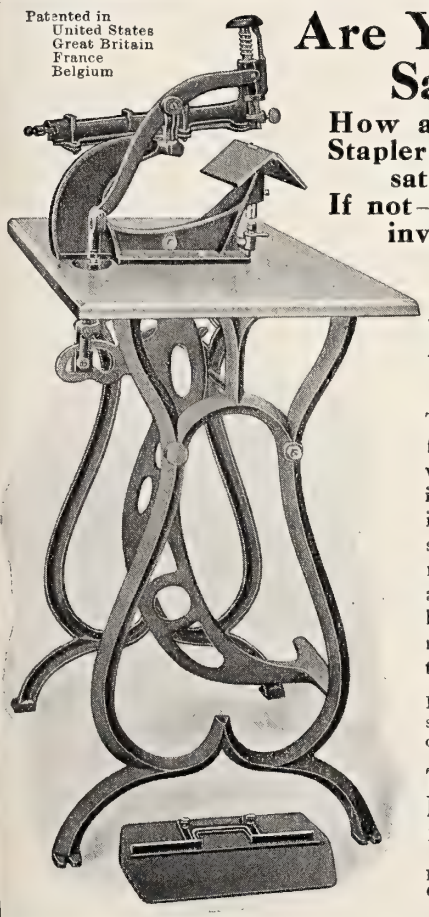


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When Nicholas J. Schnell was working at the printers' case, he decided that the scale wasn't enough for him. He wanted to earn more money, so he determined to be the best printer on the floor.

He enrolled with the International Correspondence Schools for the Course in Advertising. He learned how to display advertisements effectively and was able to suggest strong plans for getting new business. His newly developed knowledge of layouts, dummies, color harmony, etc., proved valuable to his employers, and he soon became the star of the office.

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Let us send you our 100-page prospectus about the I. C. S. Advertising Course, which gives thorough training in every branch of advertising work.

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That obligates you not at all, and it may mark the turning, point in your life, as it has for scores of ambitious printers.

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Please send, without obligation to me, specimen pages and complete description of your new and complete Advertising Course.

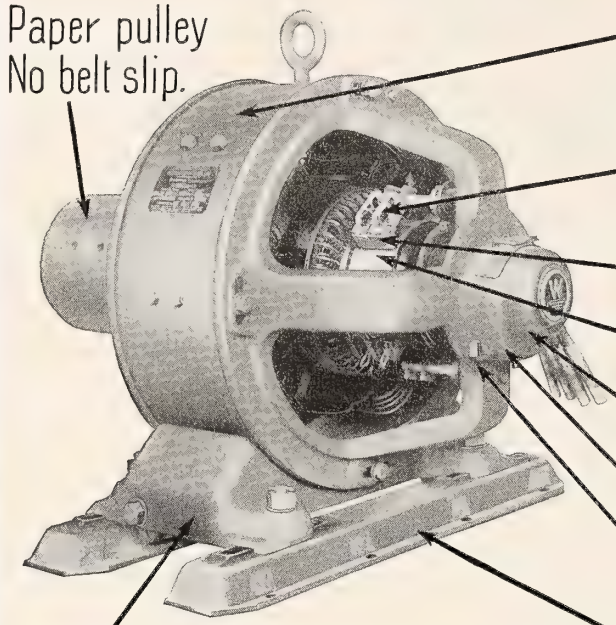
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Buffalo, N. Y.	Dayton, Ohio.	Louisville, Ky.	Pittsburgh, Pa.	Tacoma, Wash.
Butte, Mont.	Denver, Colo.	Los Angeles, Cal.	Portland, Oregon.	Toledo, Ohio.
Charleston, W. Va.	Detroit, Mich.	Memphis, Tenn.	Rochester, N. Y.	Washington, D. C.
Charlotte, N. C.	El Paso, Texas.	Milwaukee, Wis.	St. Louis, Mo.	

Cloister Italic

The most beautiful inclined type-face ever designed



HERE *is now ready for market an inclined companion to Cloister Oldstyle, which will be known as Cloister Italic and which is made in eleven sizes from six-point to forty-eight-point. The designer of Cloister Oldstyle received his inspiration from the splendid Roman type-face cut by Nicolas Jenson in 1470, but in Jenson's time there were no inclined type-faces.*

On book and pamphlet work Cloister Italic will look well used for the preface or introductory pages, running heads, subheads, captions, and in combination with Cloister Oldstyle on title-pages. The Italic may be used alone on circulars, tickets, invitations and other forms. With Cloister Oldstyle the Italic looks especially well on high-grade papers. These special characters are furnished with each font:

A B D E G J M N P Qu
R T U Y ‘ “ ” [ ] ( ) k v w & ſt

Specimen sheets of Cloister Oldstyle, Cloister Title and Cloister Italic may be obtained from any of the Selling Houses of the American Type Founders Company.

6 Point 33 A $1 25 65 a $1 25 $2 50
EFFICIENCY AND MODERN METHODS ARE FACTORS WITH PRINTERS
Except under extraordinary circumstances it never pays to keep type standing. It pays to buy type in judicious weight fonts $1234567890 thereby eliminating picking, which is money lost

8 Point 30 A $1 40 60 a $1 35 $2 75
MODERN ADVERTISING CONSIDERED BY SMART PRINTERS
The whole history of the printing industry is most intimately connected with a suggestion of pleasing type designs to meet the ever-changing tastes of the public

10 Point 28 A $1 55 56 a $1 50 $3 05
MERITORIOUS DESIGN ENSURES BETTER PRINTING
Every person who establishes a printing business does so with the prime object of making money. The successful ones use American type faces

12 Point 26 A $1 75 52 a $1 70 $3 45
BUYERS EXAMINED DISTINCTIVE BROCHURE
Magnificent Exhibition Charmed Distinguished Investigators

14 Point 23 A $1 90 46 a $1 85 $3 75
PUBLICITY EXPERTS DEMAND RETURNS
Numerous Merchants Studying Advertising Efficiency

18 Point 17 A $2 15 31 a $1 95 $4 10
DEJECTED ARTISANS EXPELLED
Remarkable Geographical Demonstrations

24 Point 11 A $2 30 20 a $2 05 $4 35
INSURES FINE PRINTING
Modern Requirements Considered

30 Point 9 A $2 55 17 a $2 55 $5 10
COMMENDS DESIGN
Needed Handsome Booklet

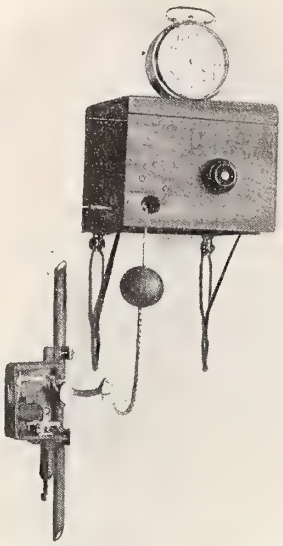
36 Point 8 A $3 35 16 a $3 30 $6 65
BOUGHT HOMES
Competent Geographer

42 Point 7 A $3 90 13 a $3 70 $7 60
MODES Delighted

48 Point 6 A $4 75 12 a $4 50 $9 25
Beauty REIGNS

American Type Founders Co.

ORIGINATOR OF THE FAMILY IDEA IN TYPE



The

SPARKALARM

PATENTED

Lights the gas for any composing machine automatically at any time before the arrival of operator.

No dependence on human memory.

Practically no maintenance.

No hunting for matches.

Serves as reliable timekeeper.

Requires winding but once each week.

Neat, simple and compact.

Durable and safe.

Will absolutely shut off the gas if it fails to light.

Not an experiment. Will be sent on thirty days' trial.

PRICE COMPLETE, $35.00

THE SPARKALARM COMPANY

GRIMM BUILDING MADISON, WISCONSIN

Don't Overlook This Little "Money-Maker"

Think of the many profitable jobs you are turning down every day. Let the public know you have the

Progress Die Stamping Press

and you will be surprised at their quick response.

Capture this special work and keep it in your own town.

1001 Dies and Complete Outfit



THIS PRESS

Is the most complete Die Stamping Press on the market.
Is the fastest hand Die Stamping Press in the world.
Is the only Die Stamping Press with Universal Counter.
Does work equal to the finest ever executed.
Can be operated by an inexperienced employee.
Is equipped with every two-letter monogram, script or block.
Is equally well adapted for customers' small steel dies.

These facts are susceptible of proof. Let us prove them.

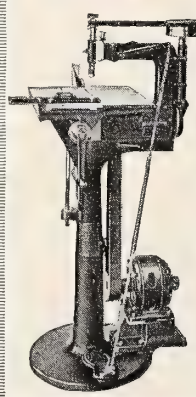
PROGRESS MANUFACTURING CO.

79 SUDBURY STREET, BOSTON, MASS.

THE BODY-GUARD OF THE COMPOSING-ROOM

For twelve years the Miller Saw-Trimmer has stood as a body-guard of the composing-room, helping the compositors and pressmen out in their fight against time, haphazard methods and lost profit.

The Miller is an ideal fighting machine when it comes to putting to flight the old time-consuming way of justifying cuts, making inside and outside mortises, planing type-high, drilling, routing, beveling, rabbeting, angling, mitering, etc., etc., reducing all of these to an exact science by affording a rapid method of performing these operations to exact points, fractions of point, and multiples thereof.



No business man can overlook a chance to add 25% to 50% additional composing-room profit to the output of his plant and 100% to the quality of the work.

Drop us a postal for further information. Address the nearest office.

MILLER SAW-TRIMMER COMPANY

PITTSBURGH, PA.

501 FISHER BLDG. 1125 WORLD BLDG.
CHICAGO, ILL. NEW YORK, N.Y.



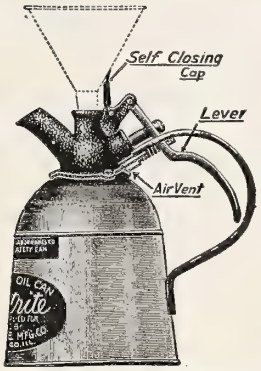
SAFETY FIRST—PREVENT The EXPLOSION and FIRE— Use JUSTRITE

Oily Waste Cans

No. 1—6 GALLONS
No. 2—8 GALLONS
No. 3—10 GALLONS

Safety Oil Cans

1 PINT 1 GALLON
1 QUART 3 GALLONS
2 QUARTS 5 GALLONS

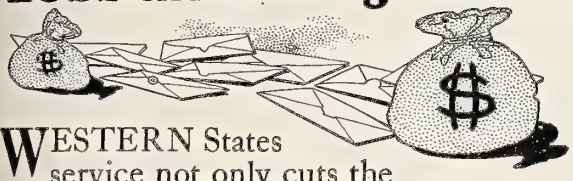


For GASOLINE, BENZINE and ALL EXPLOSIVE OILS

Approved, Tested and Inspected by the UNDERWRITERS LABORATORIES, INC. Under Direction of The National Board of Fire Underwriters

JUSTRITE MFG. CO. 327 So. Clinton St. CHICAGO

Make Envelopes Cost Less and Bring More



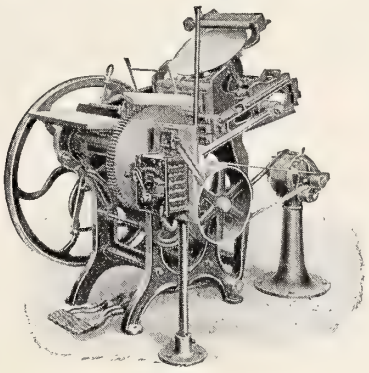
WESTERN States service not only cuts the cost of envelopes but enables you to *get more for the work of printing them.* Get acquainted with our short cuts and economies—our special envelope stock which cuts to advantage—our layouts for printing envelopes and letter-heads on the same sheet and at one operation—our "Sure-Stick" bond, linen and ledger envelopes—and a dozen other money-making ideas that are spelling profit and success for hundreds of printers everywhere.

Western States Envelope Company Milwaukee

MANUFACTURERS OF GUARANTEED "SURE-STICK" ENVELOPES FOR PRINTERS AND LITHOGRAPHERS

Motor Satisfaction

Comes as a result of wise buying and the knowing of "which is which" on the motor market.



THE OLD RELIABLE

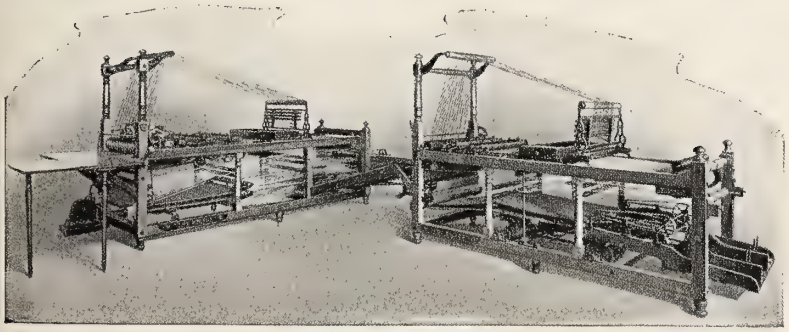
JENNEY MOTOR

Spells "Satisfaction" wherever installed.

Send for complete motor installation information, cost, terms, etc. JENNEY MOTORS are built in all sizes for both alternating and direct current.

Jenney Electrical Department

AMERICAN ROTARY VALVE CO.
General Offices: Chicago, Ill.
BRANCHES IN ALL PRINCIPAL CITIES



DUAL "L" RULING MACHINE

THIS CUT shows our Dual "L" Ruling Machine, which will rule the faint and down lines on one side of the sheet at one operation. The Machine can be so constructed that the two machines can be used as single machines, the change being made in ten minutes time. All up-to-date shops are equipped with one of these machines. This machine is guaranteed to do perfect work.

THE W. O. HICKOK MFG. CO., *Harrisburg, Pa., U. S. A.*

ESTABLISHED 1844

A TIME such as this calls for patience on the part of the printer with his ink-maker. On account of the war the manufacturer of printers' ink is paying an advance of from fifteen to three hundred per cent for his colors. Some colors can not be obtained at any price, as the supply is exhausted. None of us will seek new trade until we are in better shape to take care of it, but every inkmaker is doing his utmost to supply the demands of his regular customers.

Sinclair & Valentine Co.

Main Office and Factory:

603-611 WEST 129TH STREET, NEW YORK CITY

Down-town Branch: 168 CENTRE STREET, NEW YORK CITY, NEW YORK
Dry Color and Varnish Factory: EDGEWATER, NEW JERSEY

Branches:

516 Atlantic Avenue, Boston, Mass.
152 North 11th St., Philadelphia, Pa.
321 Frankfort Ave., N. W., Cleveland
718 South Clark Street, Chicago, Ill.
320 Locust Street, St. Louis, Missouri
233 Richmond St., W., Toronto, Can.
173 McDermot Avenue, Winnipeg
213 North Calvert St., Baltimore, Md.

BUY NOW

Rebuilt and Guaranteed Printing Machinery

Drum Presses

17 x 21	Hoe, tapeless	$ 260.00
17 x 22	Potter, tapeless	300.00
19 x 24	Babcock Standard	400.00
24 x 32	Diamond Hand	150.00
24 x 32	Diamond Power	200.00
25 x 35	Potter, tapeless	450.00
26 x 39	Cranston, tapeless	650.00
32 x 47	Hoe, tapeless	475.00
37 x 52	Potter, tapeless	600.00

Two-Revolution Presses

23 x 28	Campbell, front fly, trip	$ 600.00
25 x 29	Scott	650.00
25 x 30	Cottrell, rear fly	650.00
26 x 32	Babcock Optimus	750.00
27 x 40	Swink, front fly	600.00
29 x 41	Campbell, front fly	800.00
30 x 42	Miehle, front fly	1,200.00
32 x 47	Babcock Optimus, four-roller	1,200.00
33 x 46	Cottrell, four-roller, front fly	900.00
36 x 52	Potter, four-roller, front fly	650.00
38 x 50	Campbell, four-roller, front fly	700.00
40 x 56	Cottrell, four-roller, front fly	1,100.00
46 x 60	Whitlock, front fly, four-roller	1,400.00
39 x 53	Miehle	1,850.00
39 x 53	Miehle Perfector, prints both sides	2,600.00

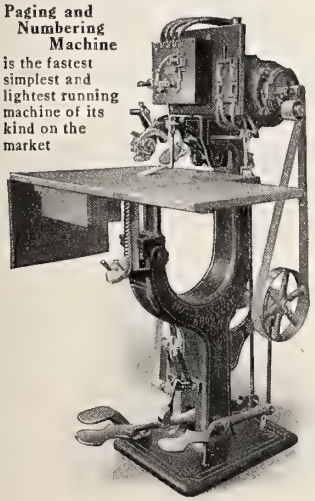
Tell us your wants in Cylinders, Gordons, Cutters, Folders, etc. Send for illustrated lists.

WANNER MACHINERY COMPANY
A. F. Wanner, Prop.
703 S. Dearborn St., Chicago, Illinois

HOOLE MACHINE & ENGRAVING WORKS

29-33 Prospect Street **111 Washington Street**
BROOKLYN, N. Y.

The "IMPROVED CHAMPION" Paging and Numbering Machine is the fastest simplest and lightest running machine of its kind on the market



"HOOLE" Paging and Numbering Machine

Foot Power
Electric Power
Steam Power

Manufacturers of

End Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds

LINCOLN TEXT

ANTIQUE WOVE BOOK PAPER

Extra Quality—Moderate Price

Carried in Stock

25 x 38—60-Pound

White, Blue, Coffee, Gray, India

White, 5¾ cents per pound. Colors, 6 cents per pound

Parker, Thomas & Tucker Paper Co.
514 - 522 Sherman Street, CHICAGO

A sample of ink in a SAVINK can FREE

THE coupon in the corner gives you a chance to test out the SAVINK CAN, the new, distinctive package for

Ullman-Philpott Inks THAT PRINT

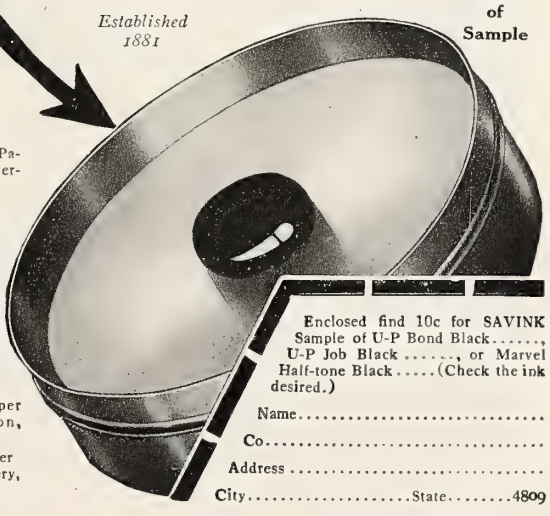
The Savink Can

is the clean, economical way to cut your ink waste in two. The Savink Can lets you remove the exact amount of ink you require. The remaining ink is kept away from the air and does not dry up or form a skin.

The Ullman-Philpott Co.
4809 Lexington Ave.,
Cleveland, Ohio.

Established 1881

Exact Size of Sample



Branch Distributors:

The Tri-State Paper Co., Cumberland, Md.

R. D. Wilson Sons & Co., Clarksburg, W. Va.

Wright, Barrett & Stilwell, St. Paul, Minn.

C. I. Johnson Mfg. Co., St. Paul, Minn.

Wahpeton Paper Co., Wahpeton, N. D.

Mercantile Paper Co., Montgomery, Ala.

Enclosed find 10c for SAVINK Sample of U-P Bond Black....., U-P Job Black ....., or Marvel Half-tone Black .....(Check the ink desired.)

Name.....

Co.....

Address .....

City.....State.....4809

We Are Taking Your Customers

Appearance of Our Neat Cards in Case



because you *don't care for all of their business.* You prefer to have them send their money to us instead of paying it to you. That suits us all right, but we would rather you would supply all your customers' needs, because you would soon supply *all your customers*

PEERLESS PATENT BOOK FORM CARDS

and that would very considerably enlarge your business as well as ours. We would mutually profit.

You may refuse to believe it, but the best customers will have our cards. Nothing else will answer. They are using them and will continue to use them, whether you believe it or not. It is a matter of business with them, and with us, and it will be with you if you will investigate. The time for investigation is now. These cards are absolutely unique in card manufacture; carried in book form in a genuine seal leather case, they are detached one by one as used and all edges are smooth. Prove it to yourself. Send for tab and prices.

The John B. Wiggins Co. Established 1857

Engravers, Plate Printers, Die Embossers, 52-54 E. Adams St., CHICAGO

Twenty-Five Hours Saved
KNAUFFSATT Will Do It

When you can save 25 hours labor for 50 cents, don't blame your competitor, when he avails himself and underbids you on the next job, and call him cheap. He's not cheap, but progressive; and if he doesn't print for less, his bank account calls for more, for we guarantee a saving of five to fifteen times its cost in labor alone when used right. Ask those who use it. Sold in three sizes — $1.00 tube, enough to treat 12 lbs. of ink; $2.50 can, enough to treat 64 lbs. of ink; $8.00 pail, enough to treat 256 lbs. ink.

Call on your jobber or order direct

THE NO-OFF-SET COMPANY

LOUISVILLE, KY.

DURO OVERLAY PROCESS

A New Composition Indestructible Overlay Thoroughly Tested and Found "Not Wanting"

This process is *simple, durable, time* as well as *cost saving*

It is composed of a firmly coated paper basis which when properly made and attached to the cylinder or platen of a printing-press results in securing a beautiful soft-appearing impression of the half-tone with the tone effects of the subject correctly produced.

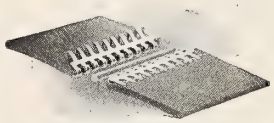
We guarantee that Duro Overlays will give less wear to cuts than any other material used for mechanical overlays—an important feature to be considered on either short or long runs.

Full information, how to use, cost, terms, etc., will be mailed to any one desiring to investigate.

Samples sent on request.

DURO OVERLAY PROCESS
W. E. RADTKE

121 Oklahoma Ave. **MILWAUKEE, WIS.**



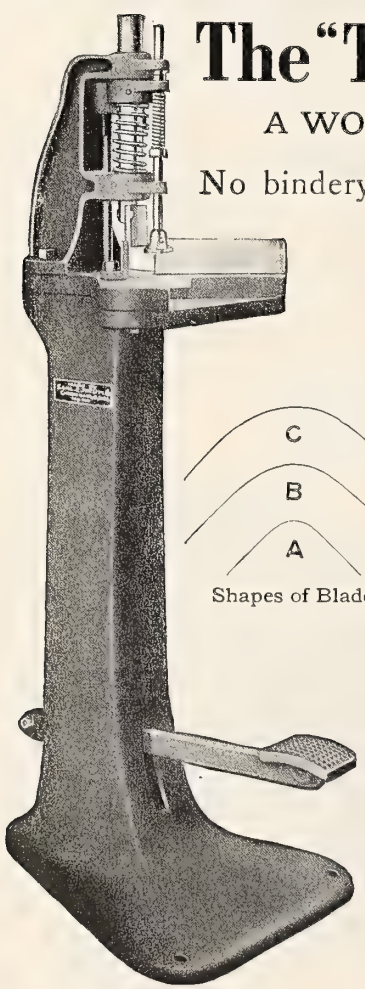
A SMOOTH FASTENER
for TAPE BELTS
not the only, but the better way.

Alligator Steel Belt Lacing

No tool required but a hammer. A hinge joint in any size of belting, suited alike to machine equipment and shop use.

May we send you a free sample?

FLEXIBLE STEEL LACING CO.
522 S. Clinton St., CHICAGO



Shapes of Blades

The "Tatum" Round Cornering Machine

A WORTHY ADDITION TO "THE LINE OF TRUE MERIT"

No bindery is complete without a round cornering machine. In these days of keen competition efficiency is the keynote to success.

Add a "TATUM" Round Cornering Machine to your equipment and not only improve the appearance of your work, but cut down the cost of production.

In the construction of this machine we have combined the maximum of *efficiency* with the minimum of cost.

The machine is self-contained, fitted with adjustable side gauges and an automatic clamp, leaving both hands free to handle the stock.

Choice of three styles of blades.

THE PRICE IS INSIGNIFICANT, ONLY $25.00

55 YEARS OF KNOWING HOW

THE SAM'L C. TATUM CO.

MAIN OFFICE AND FACTORY:
CINCINNATI, OHIO, U. S. A.

NEW YORK OFFICE:
No. 180 FULTON STREET

MAKERS OF "THE LINE OF TRUE MERIT"

Cash In on the Demand
for
POSTER STAMPS

THEY TURN EVERY PACKAGE INTO AN EYE-CATCHING ADVERTISEMENT

The demand for them is growing by leaps and bounds, and since the WAR the German supply has been absolutely shut off. Printers and lithographers here should therefore get busy.

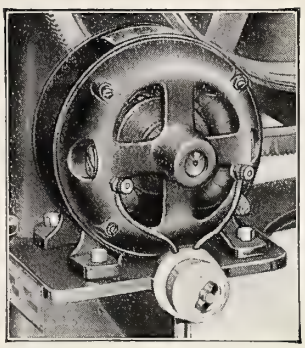
We have made a particular study of this proposition and have splendid collections of German specimens on exhibition at our various offices, and we cordially invite printers to get in touch with our representatives and arrange to see these collections, get ideas from them and arrange to get the proper paper for printing these stamps.

To get this stamp business, to get reorders, and to turn them out at a profit, a GUARANTEED FLAT GUMMED PAPER must be used.

Ideal Coated Paper Co.

BROOKFIELD, MASS.

NEW YORK CHICAGO CINCINNATI



OUR SUPERIOR MOTOR WINS ANOTHER GOOD WORD:

"We have recently installed another linotype machine, which came already equipped with an A. C. motor. We knew nothing about this motor and agreed to give it 30 days' trial.

"IT HAS PROVEN TO BE QUITE NOISY IN OPERATION, however, and we do not like it as well as the one we bought of you several months ago for our other machine.

"WE WOULD LIKE TO MAKE THE CHANGE TO YOUR EQUIPMENT."

INDIVIDUAL MOTOR DRIVE WILL REDUCE YOUR POWER BILL.

Write for Circular 3500

THE HOLTZER-CABOT ELECTRIC COMPANY

CHICAGO, ILL., and BOSTON, MASS.



ONE little Carborundum Stone added to your print-shop equipment will save time, save stock, save trouble.

It will keep the paper-cutter knives always keen, smooth, true—cutting—it will lessen the need of grinding—and you can use it without taking the knife from the machine.

The stone cuts the edge on the knife—two or three strokes and the knife will cut clean without feathering the stock.



Ask for the

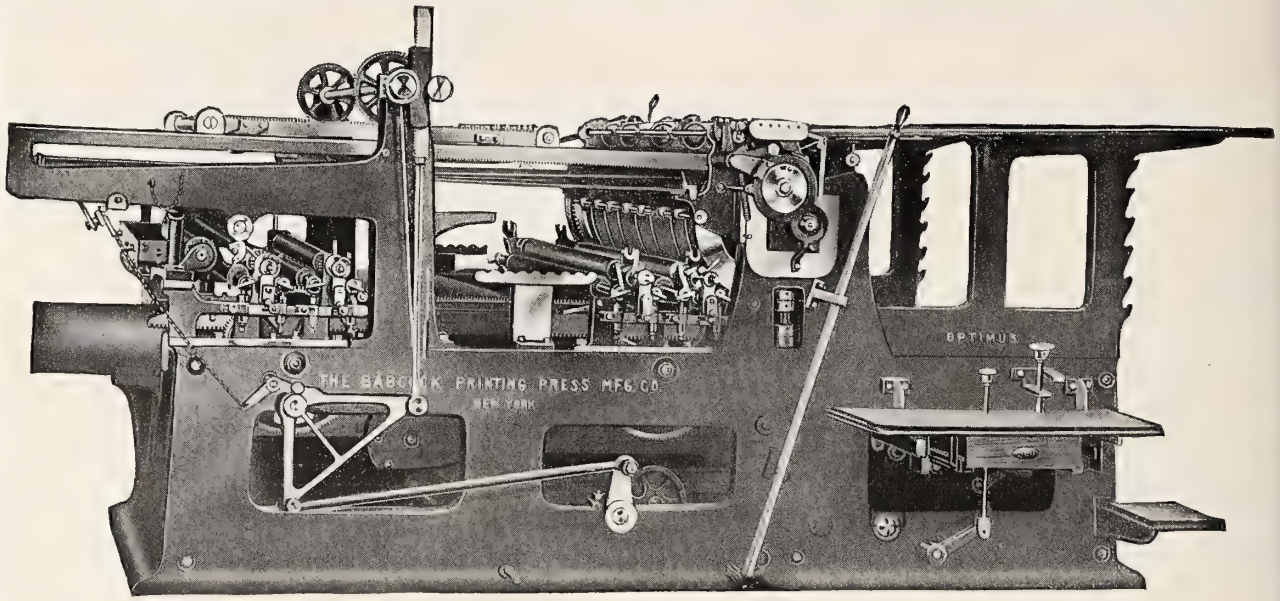
CARBORUNDUM MACHINE KNIFE STONE

From your hardware dealer or direct, $1.50

THE CARBORUNDUM COMPANY

NIAGARA FALLS, N. Y.

The Babcock "Optimus"



Accurate Register and Perfect Distribution are absolute necessities in fine printing. These

THE BABCOCK OPTIMUS

has always possessed. Optimus distribution is perfect. We couldn't improve upon that, so we have improved the mechanism controlling the rollers and increased the durability of the parts. All Optimus Presses, except the pony sizes, have table rollers positively driven by our New, Patented, Noiseless, Spiral Gearing.

The roller journals are large and long, giving increased wearing surface. All composition rollers are of the same size and interchangeable, saving nearly half the cost of rollers. All rollers may be thrown out of action at any time by moving a single lever, a great convenience and saving of time, or any one roller may be thrown out while the others are in action, which is not only a decided convenience but economy as well, if a roller shows any inclination to melt. No other press built has so PERFECT DISTRIBUTION combined with SIMPLICITY, DURABILITY and ECONOMY of MECHANICAL CONSTRUCTION.

See the Optimus at work. It tells its own story better than we can.

Our Best Advertisements Are Not Printed—They Print

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN. 38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, Illinois
Dallas, Kansas City, Omaha, St. Louis, St. Paul, Seattle

National Paper & Type Co., New York Agents for South America, with branches in Peru, Argentina and Chile
Mexico and Cuba

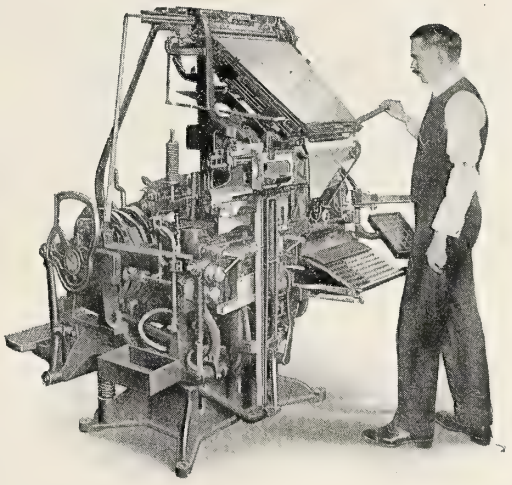
John Haddon & Co., Agents, London, E. C.

Miller & Richard, Canadian Agents, Toronto, Ont., and Winnipeg, Manitoba

INTERTYPE

Stands for

"The Acme of High Quality"



MODEL B TWO MAGAZINE INTERTYPE
Instant Changes from One Magazine to the Other

The following extract is taken from a letter written by an Intertype owner who sets type for the trade:

"I have had so many compliments from job-printers on the quality of composition turned out of my office that I thought it would be of interest to you to know of the success I have had.

"Mr. Ray M. Leeper, proprietor of a small office which turns out quality printing, printed a job for the Seyfang Baking Co., from slugs produced by my machine. Imagine my surprise when the director of publicity called on me, introduced himself, and said his only reason for calling was to thank me for the fine work turned out by Mr. Leeper; that Mr. Leeper informed him it would have been impossible to do it had it not been for my machine.

"I am certainly meeting with success, due to the quality of the work I am turning out.

"Mr. Goodrich, proprietor of the Goodrich Printing Co., for whom I am setting a 100-page book, was in a hurry for the work. Being unable to handle it, I asked him to 'farm' some of it out to a local typesetting company. He refused and decided to wait. He said: 'We printers have not been used to the kind of composition you are turning out. I will wait until you can do the work. Solid slugs, clean face and the even thickness of your slugs in double-up matter is worth waiting for.'"

The Intertype Combines Versatility with Simplicity and Speed

Write to our nearest Agency for detailed information

INTERNATIONAL TYPESETTING MACHINE CO.

WORLD BUILDING, NEW YORK CITY

CHICAGO: Rand-McNally Building — SAN FRANCISCO: 86 Third Street — NEW ORLEANS: 316 Carondelet Street
CANADA: Miller & Richard — AUSTRALASIA: Alex. Cowan & Sons, Ltd. — HOLLAND: Lettergieterij Amsterdam
CUBA: Vilaplane & Arredondo — SWEDEN and FINLAND: Aktiebolaget Gumaelius & Komp. — ARGENTINA: Bromberg & Co.
NORWAY: Hansen & Skotvedt — DENMARK: F. L. Bie — SOUTH AFRICA: John Dickinson & Co.
ENGLAND: H. W. Caslon & Co., Limited — BELGIUM: Etablissements "Plantin" Soc. Ame.

DEALERS YOU OUGHT TO KNOW

This Directory is in the interest of Printers' Supply Houses, Paper-Dealers, Engravers, Electrotypers, Lithographers, Linotype and Monotype Composition, Motor Power and Secondhand Machinery, etc., and represents Near-by Dealers not usually advertisers.

Your Near-by Dealers Can Serve You Quickly.

Subscribers will find this Directory a great convenience in placing orders with near-by dealers. Should any article be desired not herein advertised, The Inland Printer will be pleased to furnish special information or advise manufacturers of such requirements.

MISSOURI
NEW JERSEY

Illinois Electrotype Co.
Electrotypers Nickeltypers
Designers Engravers
314-318 South Canal Street, Chicago
Phones: Harrison 1000. Automatic 52964.

GLOBE TYPE FOUNDRY
Don't Buy Solid Quads
ECONOMY QUADS
SAVE 25 PER CENT
In Weight
In Time
In Labor
In Trouble
PAT'D OCT. 25 '10
Always INSIST on your Dealer supplying ECONOMY QUADS
SAMPLE FREE
958 Harrison St., Chicago



Advertising Stickers! All Kinds! All Prices!



Inexpensive and effective advertising. A universal business help. Send to-day for price-list. Splendid field for agents.

St. Louis Sticker Co.
Department I St. Louis, Missouri

JUERGENS BROS. CO.
DESIGNERS
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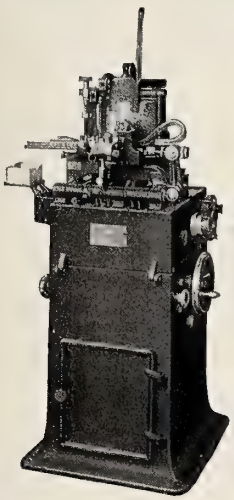


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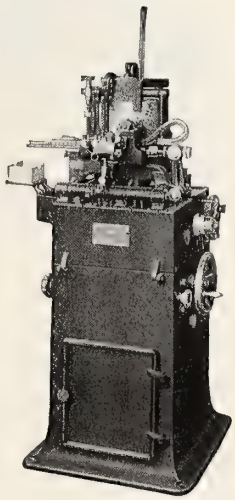
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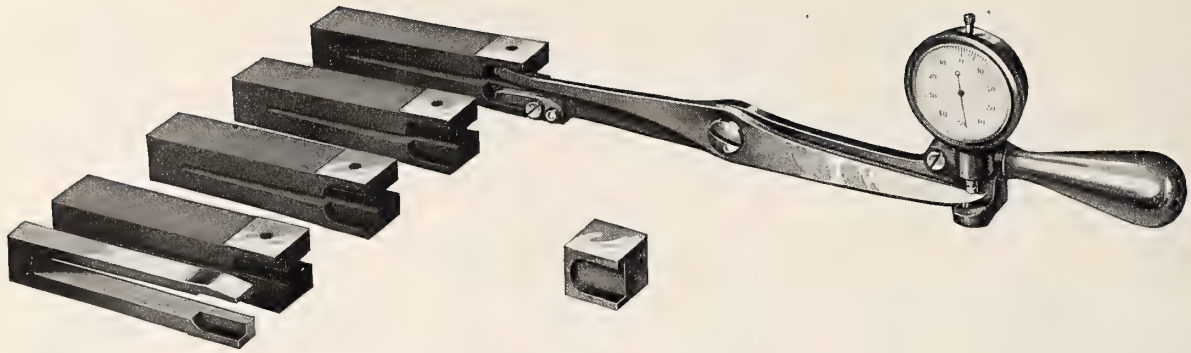
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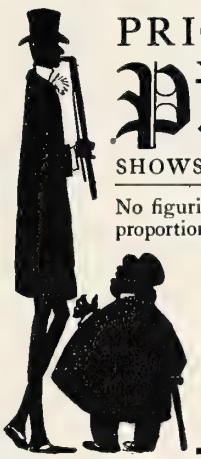
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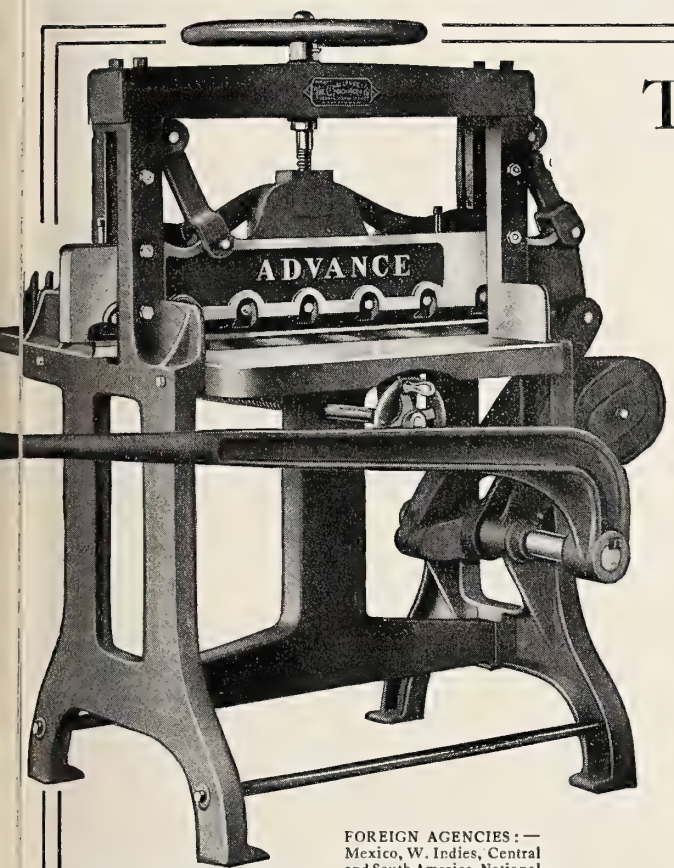
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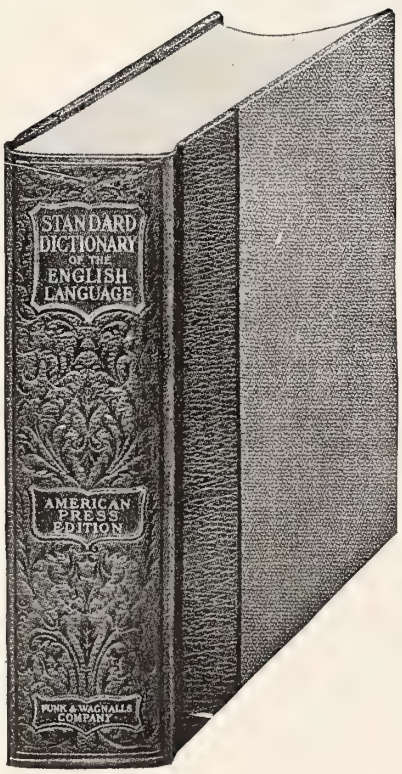
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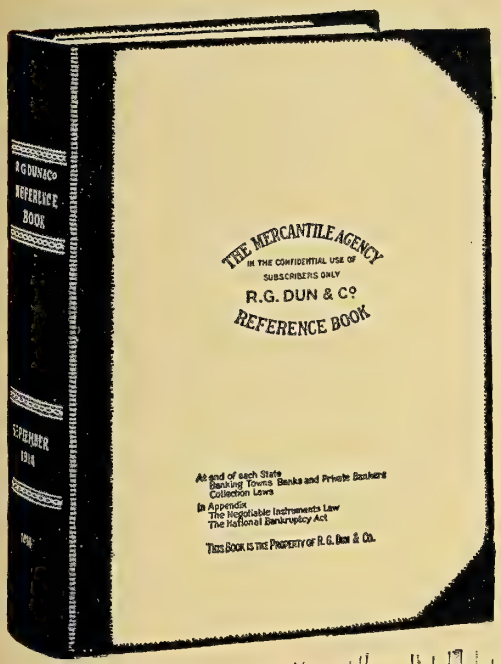
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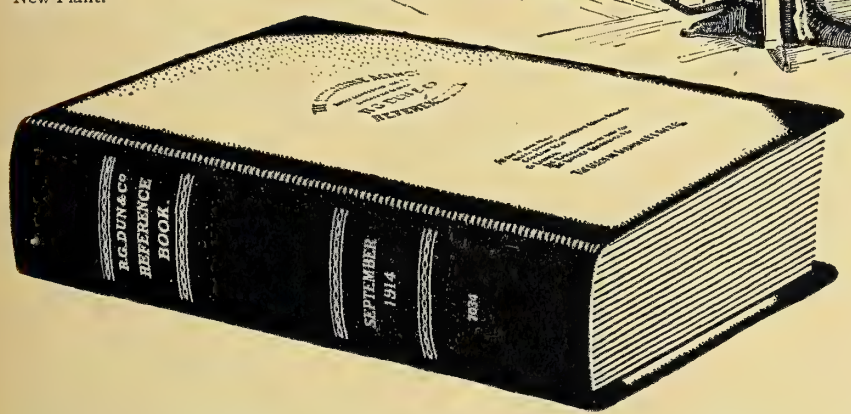
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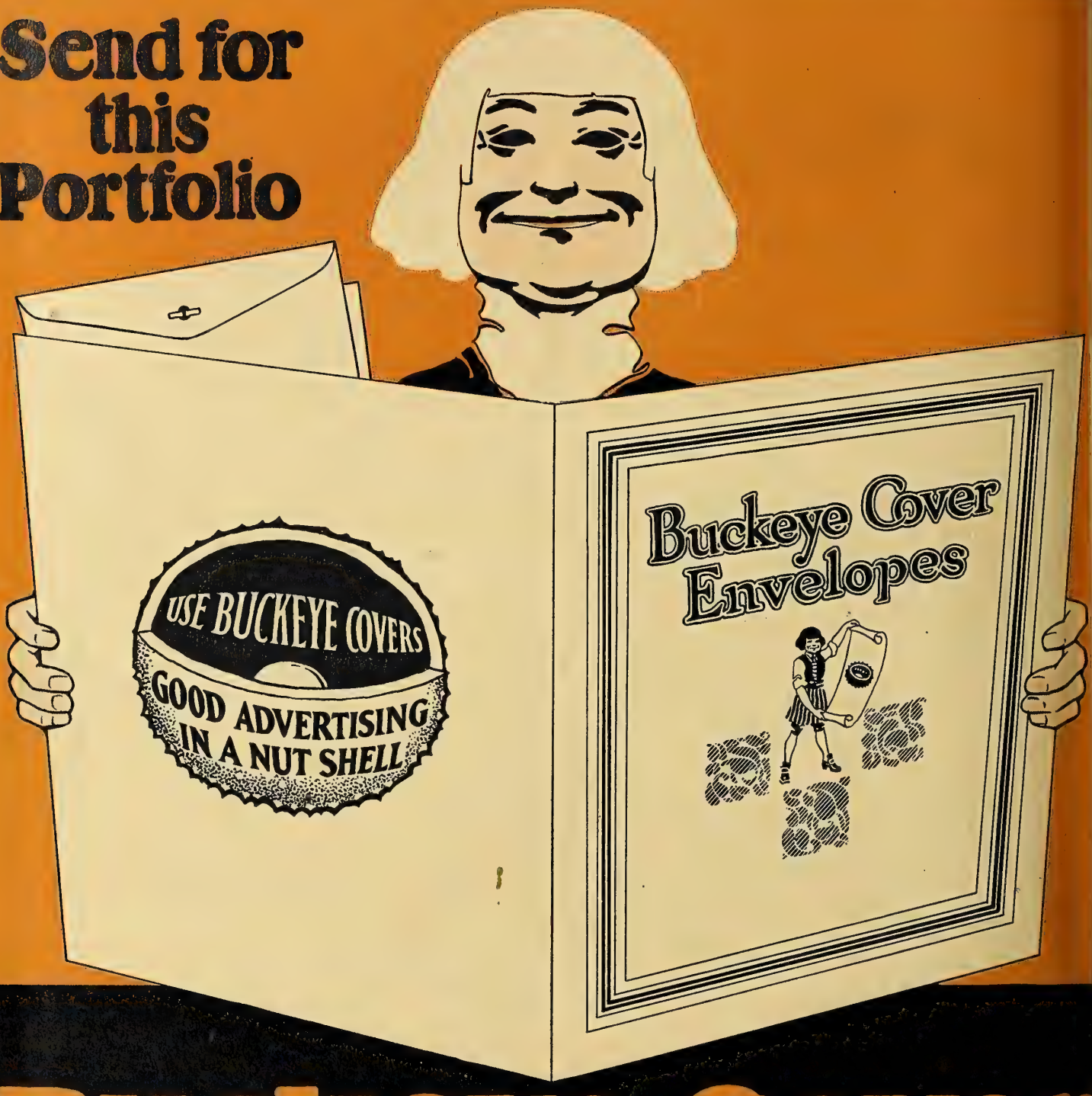
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December, 1914

The Inland Printer



Volume 54 Number 3

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HUMANA

10x15 (THE GUARANTEED AUTOMATIC FEED FOR PLATEN PRESSES) 12x18

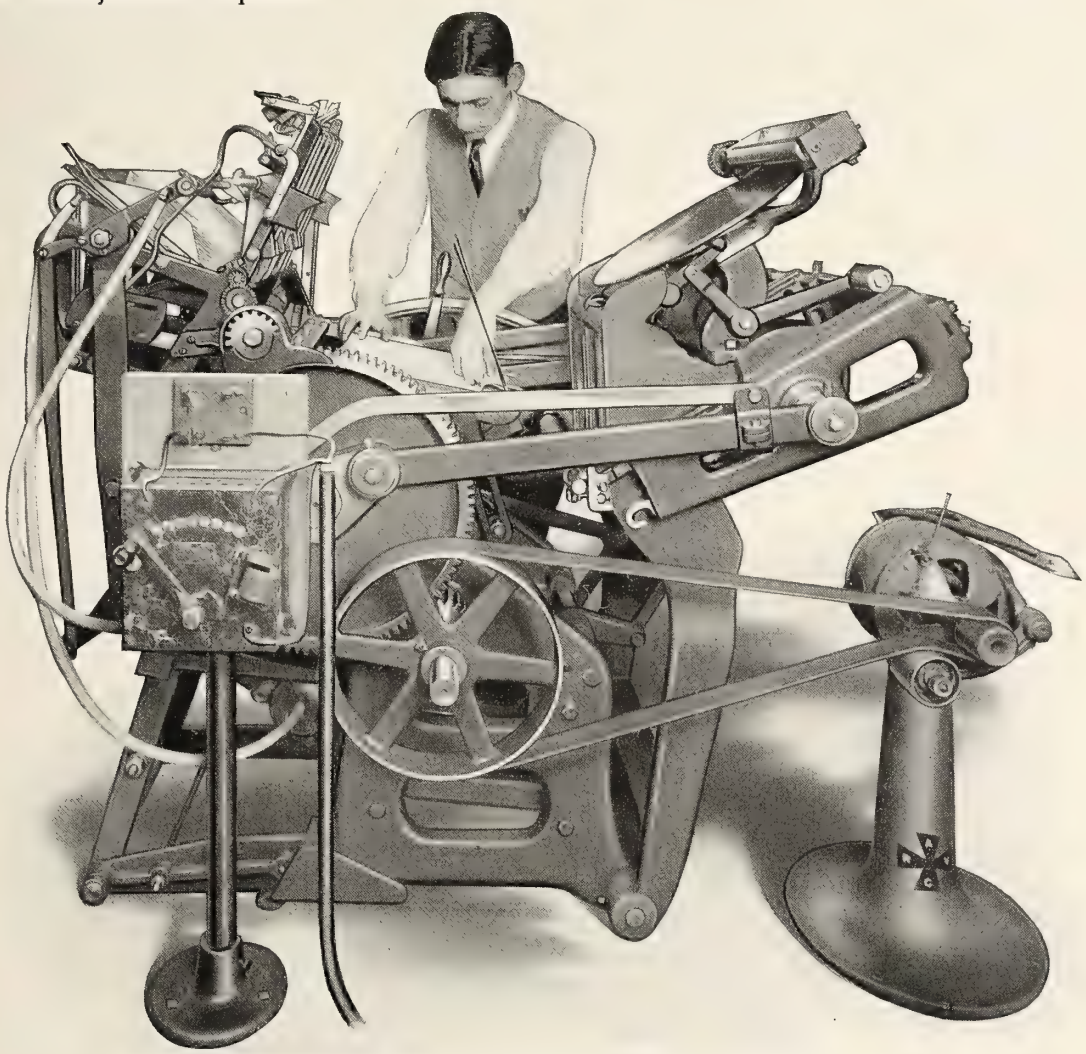
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The "HUMANA" is GUARANTEED as to its parts and workmanship, and is extremely SIMPLE to adjust and operate.

Sold with a TRIAL and GUARANTEE!



CASH or DEFERRED PAYMENTS!

A platen press HUMANIZED (showing make-ready)

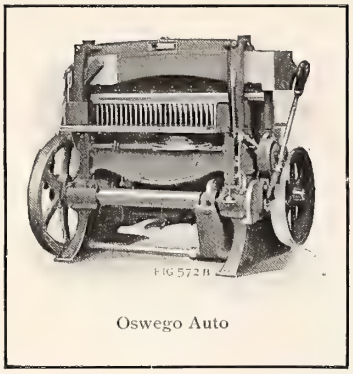
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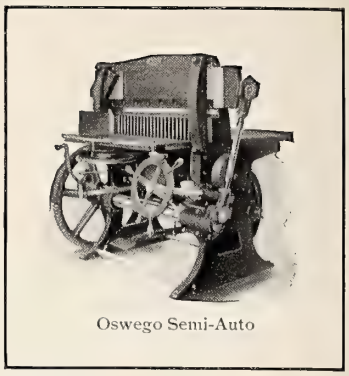
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NEW YORK CHICAGO PHILADELPHIA ST. LOUIS BUFFALO BOSTON ATLANTA CINCINNATI



Oswego Auto

HE THOUGHT IT TOO SIMPLE TO IMPROVE



Oswego Semi-Auto

such a simple operation as cutting paper. He did not know his cutting-room costs—that is, did not know that a little study there would pay him perhaps a 100% dividend.

The operation of JUST LAYING A BRICK has been simplified so that now three times as many bricks can be laid in a day with less effort, viz.: Before, the mason picked them from the ground at his feet, thus lifting not only the weight of the brick (four pounds, say), but also the weight of half of his body (say 75 pounds) every time he lifted a brick.

Now the bricks are put on a platform of easy height. The mason does not have to lift half his body every brick. He therefore lays more bricks, happier, better and easier.

NOW TO THE MUSTARD

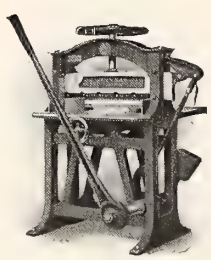
Every single unnecessary body movement possible is eliminated in the operating of the new Oswego Auto Rapid-Production Cutting Machine. No flexing side muscles to reach the starting lever. (There are two on the Oswego Auto, each right at hand where you want it.)

A moving picture of the operator's body-motions on the Oswego Auto shows less space covered by him and less lost time, muscle-fag saved, and a fresher, happier man at four in the afternoon, with the consequent probable increase in output, therefore, of 30%, often more.

An operator, asked why he prefers the Oswego Auto Rapid-Production cutting machine, answers, "Because it is so easy on you." That is, the Oswego Auto Rapid-Production cutting machine cuts accurately (guaranteed) the maximum quantity in the minimum floor space, quietly, safely and easily. That is high performance, indeed.

Details of the new mechanism securing this rapid and excellent production will be sent you gladly upon request.

IT WILL PAY YOU WELL TO STUDY YOUR CUTTING-ROOM COSTS



Oswego Lever

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

OSWEGO, NEW YORK, U. S. A.

CUTTING MACHINES EXCLUSIVELY
NINETY SIZES AND STYLES, 16 TO 84 INCHES

For Paper, Board, Cloth, Foil, Leather, Celluloid, Rubber, Cork, Etc., Etc.



Oswego Power

BY THE WAY, DO YOU KNOW YOUR UNIT COSTS OF CUTTING?

THE PASSING OF MONOPOLY

FOR the past several months the International Typesetting Machine Co. has shipped more new composing machines than any other manufacturer in the world.*

This is not due to a lower price, since the former monopoly has been selling machines at prices lower than ours.

Neither is it due to a large sales force, as they employ at least three salesmen to our one.

But it is due entirely to the fact that the Intertype in hundreds of offices all over the world has proven itself a vastly superior machine.

*This statement is absolutely correct. Monopoly representatives will undoubtedly dispute it, but we challenge their employers to formally deny it.

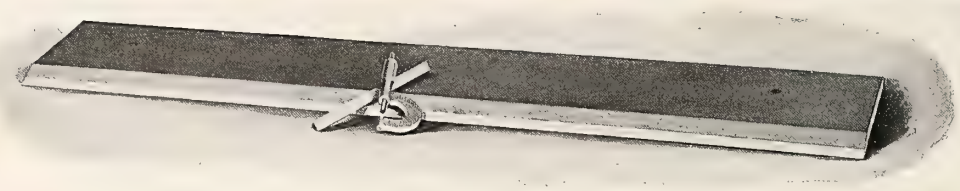
QUALITY ALWAYS WINS

INTERNATIONAL TYPESETTING MACHINE CO.

WORLD BUILDING, NEW YORK CITY

CHICAGO: Rand-McNally Building
SAN FRANCISCO: 86 Third Street
NEW ORLEANS: 316 Carondelet Street
CANADA: Miller & Richard
AUSTRALASIA: Alex. Cowan & Sons, Ltd.
HOLLAND: Lettergieterij Amsterdam
CUBA: Vilaplane & Arredondo
SWEDEN and FINLAND: Aktiebolaget Gumaelius & Komp.
ARGENTINA: Bromberg & Co.
NORWAY: Hansen & Skotvedt
DENMARK: F. L. Bie
SOUTH AFRICA: John Dickinson & Co.
ENGLAND: H. W. Caslon & Co., Limited
BELGIUM: Etablissements "Plantin" Soc. Ame.

ESTABLISHED 1830



"COES" MICRO-GROUND

TRADE-MARK REG. U. S. PAT. OFFICE.

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

LORING COES & CO., Inc.
DEPARTMENT COES WRENCH CO.
WORCESTER, MASSACHUSETTS.

NEW YORK OFFICE—W. E. ROBBINS, 29 Murray Street
Phone, 6866 Barclay

TORONTO TYPE FOUNDRY COMPANY, Toronto, Montreal, Winnipeg, Calgary and Regina
Sole Agents for Canada

COES RECORDS

First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, *any kind*	since 1830

COES is Always Best!

NOW ON SALE

A PURPOSELY AGED LINSEED OIL HALF TONE HAVING GOOD COLOR AND EXCEPTIONAL WORKING QUALITIES

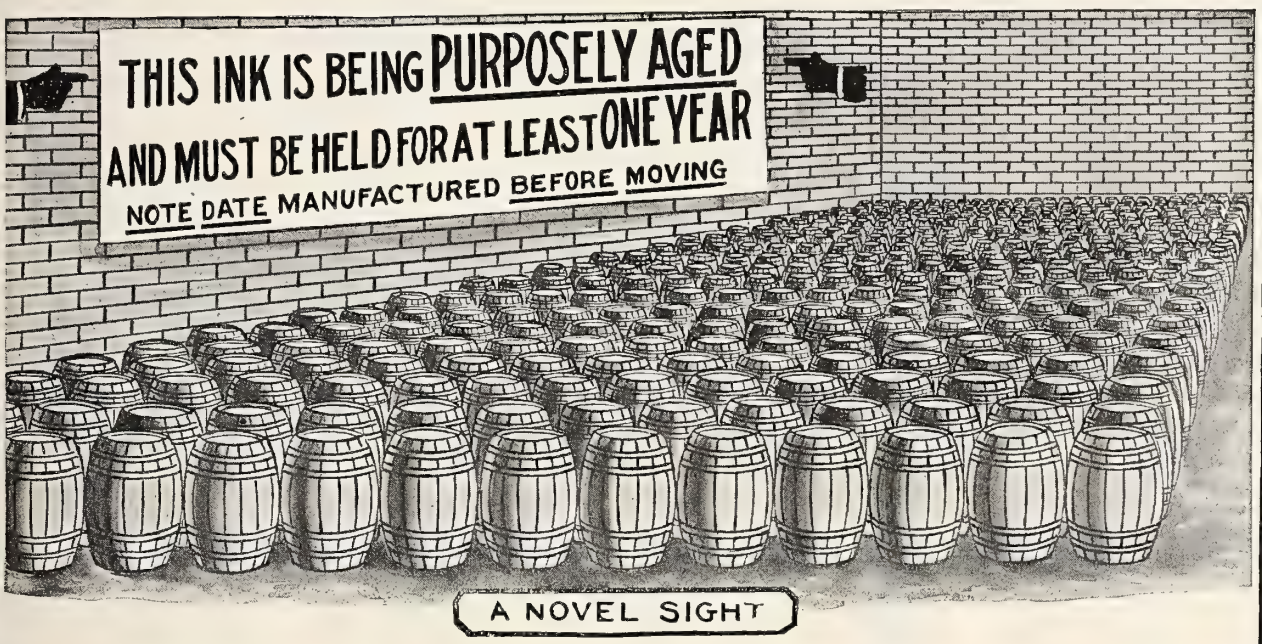
HELD IN STOCK ONE YEAR TO PERMIT OF CHEMICAL ACTION

PURPOSELY

BLACK AGED INK

HELD IN STOCK ONE YEAR TO PERMIT OF CHEMICAL ACTION

THE QUEEN CITY PRINTING INK COMPANY
CINCINNATI



A NOVEL SIGHT

TONS OF BLACK INK REPRESENTING THOUSANDS OF DOLLARS HELD IN STOCK ONE YEAR BY

THE QUEEN CITY PRINTING INK CO.

CINCINNATI

CHICAGO
PHILADELPHIA
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BOSTON
ST. PAUL

KANSAS CITY
ROCHESTER
DALLAS

Here's a Bindery Table

Proposition That Beats Anything You Ever Saw—an Indestructible All-Steel Table at Very Moderate Prices

These Tables will not get rough after you use them awhile, and will virtually go through fire and water and be just as good as the day you bought them. There is no danger of burning a hole through the top with the glue pot. Glue or anything of that kind which sticks to the top can be scraped off, leaving the surface just as good as new.

The Tables are rigid and strong, and are impervious to all materials used about them. The tops of the Tables are made of the finest smooth furniture steel, 1/8 of an inch in thickness. The legs of the table are of heavy hot-rolled angles and channels. Tables can be furnished with casters if desired.

All Tables are finished in pleasing olive green enamel.

Sizes and prices are as follows:

		With Rubber Tired Casters
No. 785—36 x 72 inches, shipping weight 300 lbs.,	**$22.50**	**$31.00**
No. 786—36 x 96 inches, shipping weight 375 lbs.,	**$27.50**	**$36.00**
No. 787—36 x144 inches, shipping weight 475 lbs.,	**$32.50**	**$45.00**

(No. 787 Has 6 Legs. Nos. 785 and 786 Have Four Legs)

STANDARD HEIGHT OF TABLES, 32 INCHES. OTHER HEIGHTS WILL BE FURNISHED UPON ORDER

All Tables are shipped knocked down to insure the lowest possible freight rate.

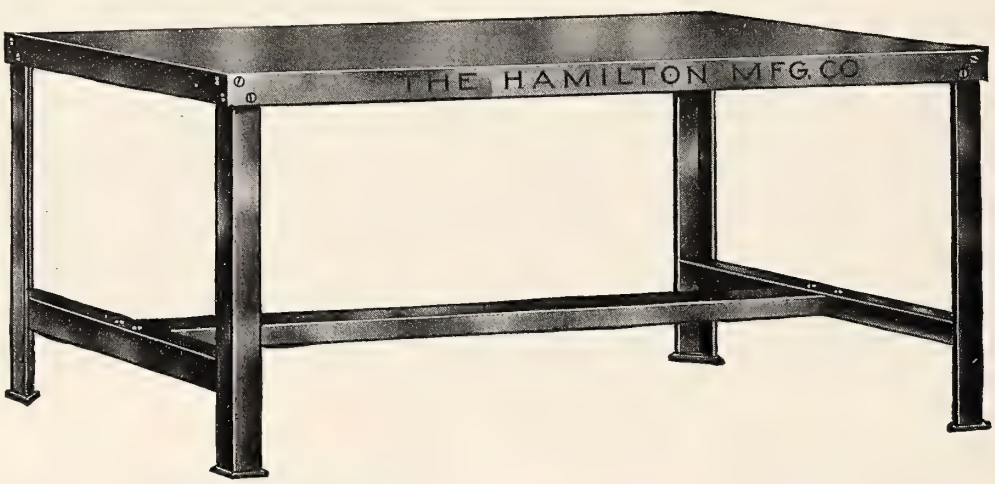


Illustration of No. 785 Table, 36x72 inches.

Order one of these tables to-day and try it out in your bindery. We predict you will not be satisfied until your bindery is completely equipped with them.

THE HAMILTON MANUFACTURING CO.

Main Offices and Factories, TWO RIVERS, WIS. **Eastern Office and Warehouse, RAHWAY, N. Y.**

HAMILTON GOODS ARE CARRIED IN STOCK AND SOLD BY ALL PROMINENT TYPE FOUNDERS AND DEALERS EVERYWHERE

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer

U. P. M.

CONTINUOUS FEEDER

THIS IS NOT THE BIRTH OF A HOPE, BUT
THE CHRISTENING OF A PROVED SUCCESS

THE
UNITED PRINTING MACHINERY COMPANY

IS NOW FORMALLY PLACING ON THE MARKET
THIS SUCCESSFUL NEW MODEL CONTINUOUS FEEDER

Several well known Master Printers have given this Feeder real working tryouts during the past year. Hear what three of them say

UNITED PRINTING MACHINERY COMPANY

136 FEDERAL STREET, BOSTON 116 EAST THIRTEENTH STREET, NEW YORK
325 SOUTH MARKET STREET, CHICAGO

What Three Master Printers Say

We, the undersigned, placed the first three of the new model U. P. M. CONTINUOUS SHEET FEEDERS in our plants on trial some months ago.

We have since bought them. Before doing so we tested them severely day in and day out in comparison with other Feeders.

In giving this new U. P. M. Feeder our concerted endorsement, we do so because under continuous working-day conditions it has fulfilled all claims of its builders and made good.

Signed:



DE VINNE PRESS, NEW YORK.

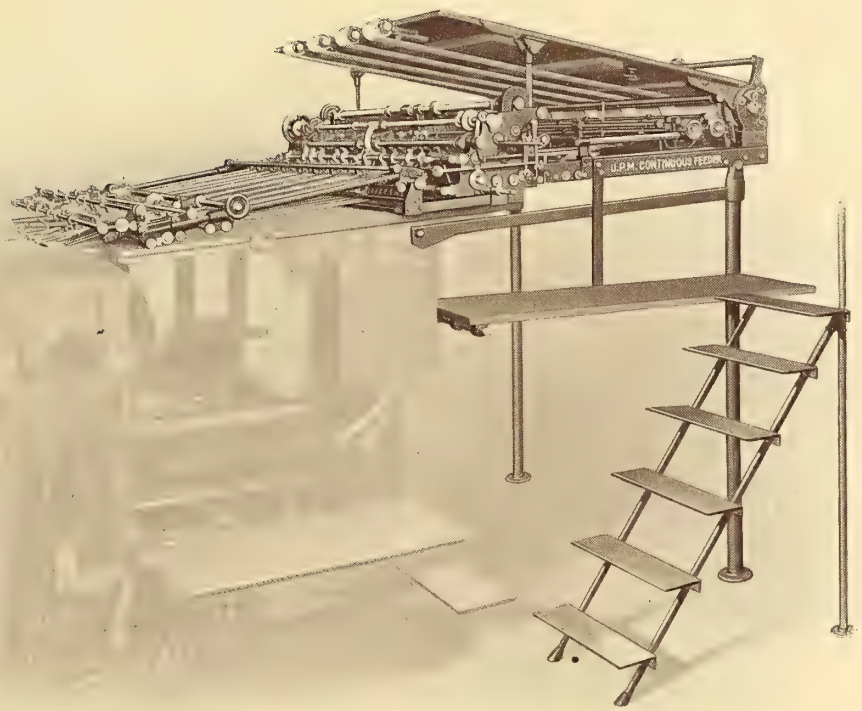


JERSEY CITY PRINTING CO.,
JERSEY CITY, N. J.



GAZETTE PRINTING CO.,
MONTREAL, CANADA.

NEW MODEL
U. P. M. FEEDER



Looks like many another Feeder, but is different

Points of Difference and Advancement

1. This U. P. M. Continuous Feeder will profitably feed a larger range of paper stock than any other Feeder.

2. It is quicker for pressman to connect and disconnect.

3. It is quicker to adjust for different sizes of paper.

4. Better register. Improved side guide.

5. Combing wheels travel with sheet. Less vibration and wear and tear.

6. Improved Conveyor. Less trouble from electricity in paper stock.

7. Improves quality of half-tone work over hand-feeding because the accuracy of this Feeder is such that the press is not tripped so frequently and form is therefore inked more evenly throughout run.

8. Requires less attention than any other Feeder.

9. So simple that but little power is required to run it. This lessens cost of maintenance and increases the life.

10. Test for speed and accuracy on any variety of weight and quality of stock.

WE INVITE YOU TO INSPECT THIS FEEDER

SOMETHING NEW BUT NOT UNTRIED



A Coated Book Paper for Catalogues of every description. A paper that will not crack and tear. Foldwell catalogue leaves do not break between the stitches and fall out.

Foldwell Coated Book

KNOWN TO YOUR CUSTOMERS IN EVERY LINE

Never before in the history of paper merchandising has an enamel paper created the sensation or secured the endorsement which has followed the use of hundreds of car loads by printers from Massachusetts to Texas—the demand has come from almost every state in the Union—wherever printers have sought to increase the efficiency of their customers' advertising.

There is no competition because—
There is no paper that will meet the same requirements

Prove these facts true—send for free booklet

"FOLDWELL AS A BUSINESS ASSET"

The most unusual sample book ever written—you can't read it without profiting by the suggestions.

CHICAGO PAPER COMPANY

801 South Fifth Avenue, CHICAGO
Nicholas Building, TOLEDO, OHIO

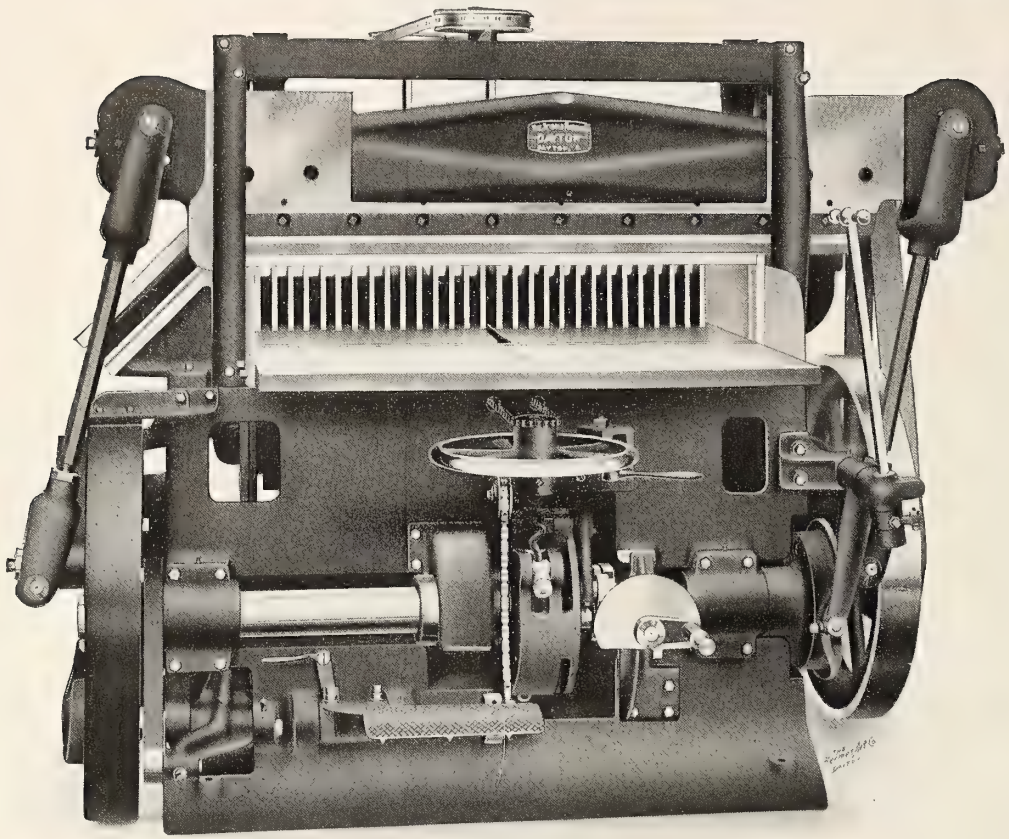
New York
LASHER & LATHROP
18 Beekman Street

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WHITEHEAD & ALLIGER
8 Thomas Street

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UNITED PAPER MILLS, LIMITED, Toronto, Canada

The Seybold "Dayton"



AUTOMATIC CUTTING MACHINE

Safety First

SEYBOLD PATENTS
Furnished in Sizes 35 inches to 64 inches Wide.

SAFETY for the operator was the predominating thought in designing the new "DAYTON" Cutter. This is proven by the existence of FOUR DISTINCT SAFETY FEATURES of the machine.

FIRST: No accidental knock or thrust can throw in the clutch. The lever must be turned slightly and then pulled toward the operator before the machine is placed in operation.

SECOND: The throw-out lever is in constant contact with a large cam, which positively insures the throwing out of the clutch after each cut.

THIRD: A powerful automatic brake stops all the gearing instantly after each cut.

FOURTH: A new type automatic safety lock, working in conjunction with the throw-out mechanism, positively locks the entire machine until the clutch is thrown in.

COMPLETE DETAILS UPON REQUEST

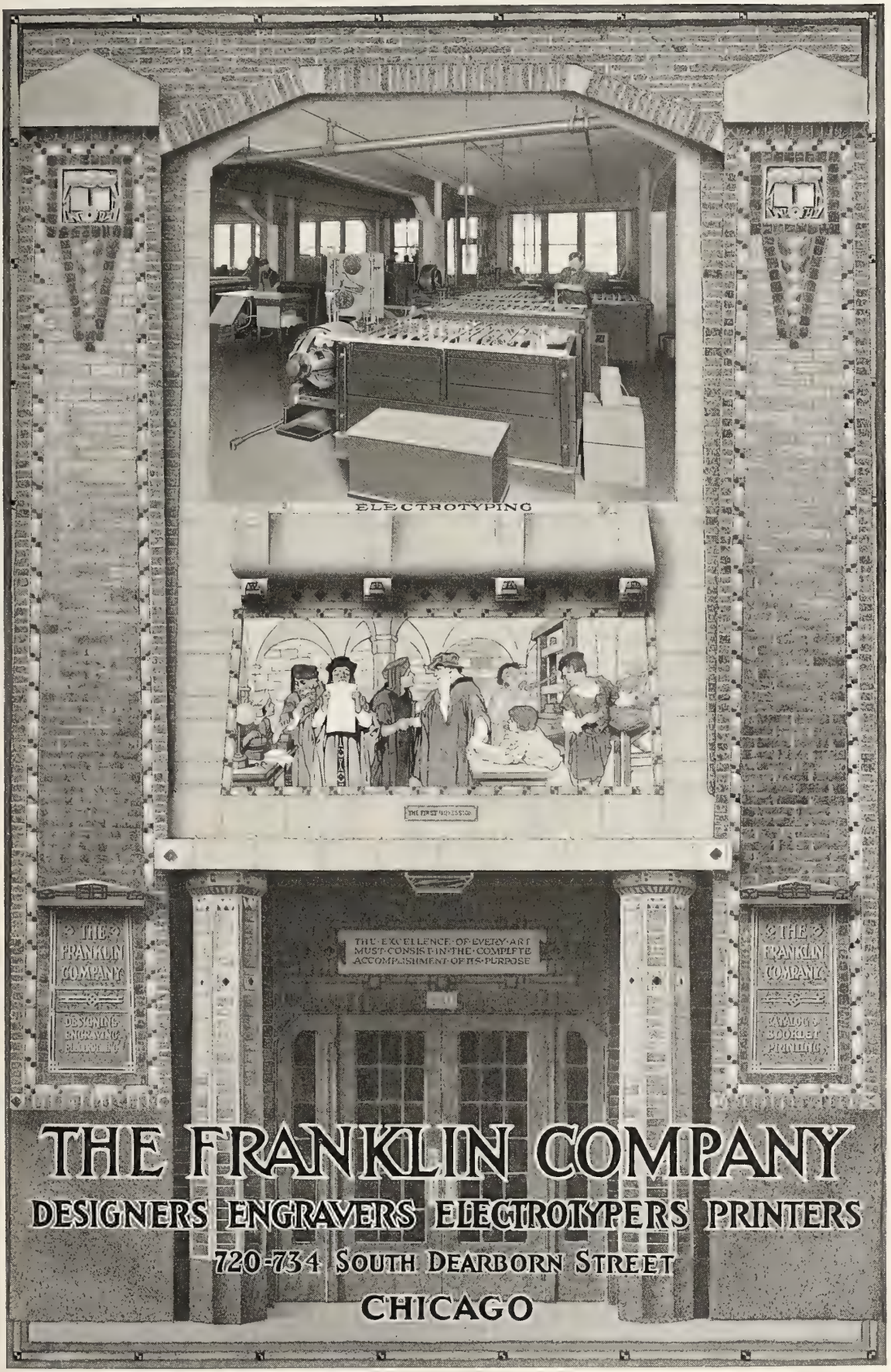
THE SEYBOLD MACHINE COMPANY

Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper-Mills, Paper-Houses, Paper-Box Makers, etc.

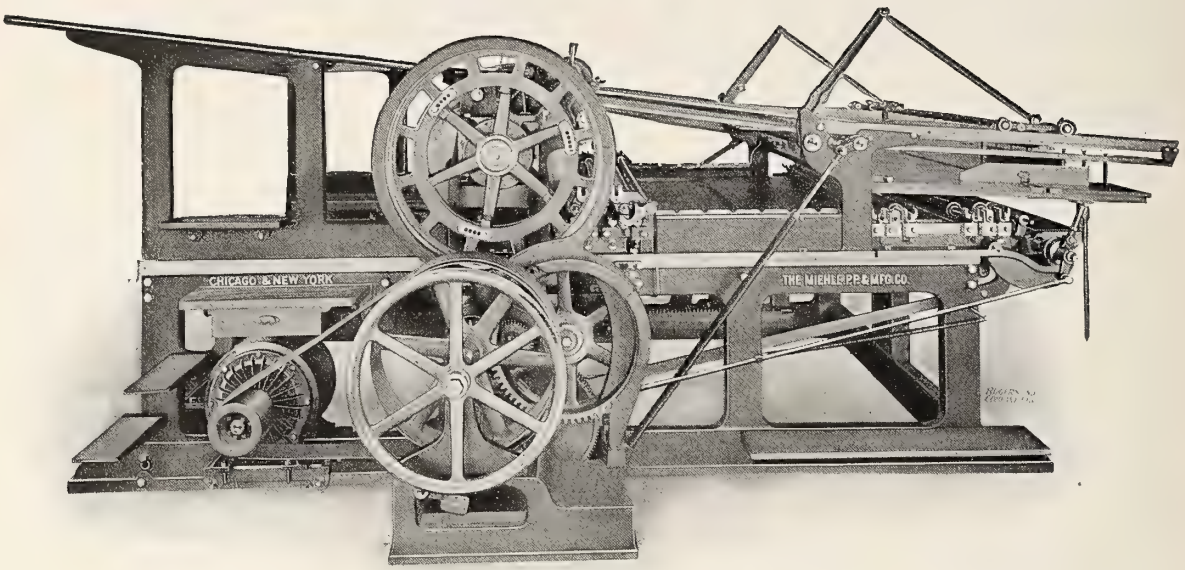
Embracing — Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

Home Office and Factory, DAYTON, OHIO, U. S. A.

BRANCHES: New York, 151 W. 26th Street; Chicago, 112-114 W. Harrison Street, New Rand-McNally Bldg.
AGENCIES: J. H. Schroeter & Bro., Atlanta, Ga.; J. L. Morrison Co., Toronto, Ont.; Toronto Type Foundry Co., Ltd., Winnipeg, Man.; Keystone Type Foundry of California, 638 Mission St., San Francisco, Cal.
The Barnhart Type Foundry Co., 1102 Commerce St., Dallas, Tex.


ELECTROTYPING
THE FRANKLIN COMPANY
DESIGNING ENGRAVING
THE EXCELLENCE OF EVERY ART MUST CONSIST IN THE COMPLETE ACCOMPLISHMENT OF ITS PURPOSE
THE FRANKLIN COMPANY
CATALOG & BOOKLET PRINTING
THE FRANKLIN COMPANY
DESIGNERS ENGRAVERS ELECTROTYPERS PRINTERS
720-734 SOUTH DEARBORN STREET
CHICAGO

The Miehle



All the principal improvements in Two-Revolution Flat-Bed Presses made during the past twenty years have originated in THE MIEHLE, which is kept "Always up to the Minute."

This is one reason why over ninety per cent of the leading printers in the United States use THE MIEHLE and constantly repeat their orders.

BUY THE MIEHLE AND KEEP IN FRONT

Miehle Printing Press & Manufacturing Company

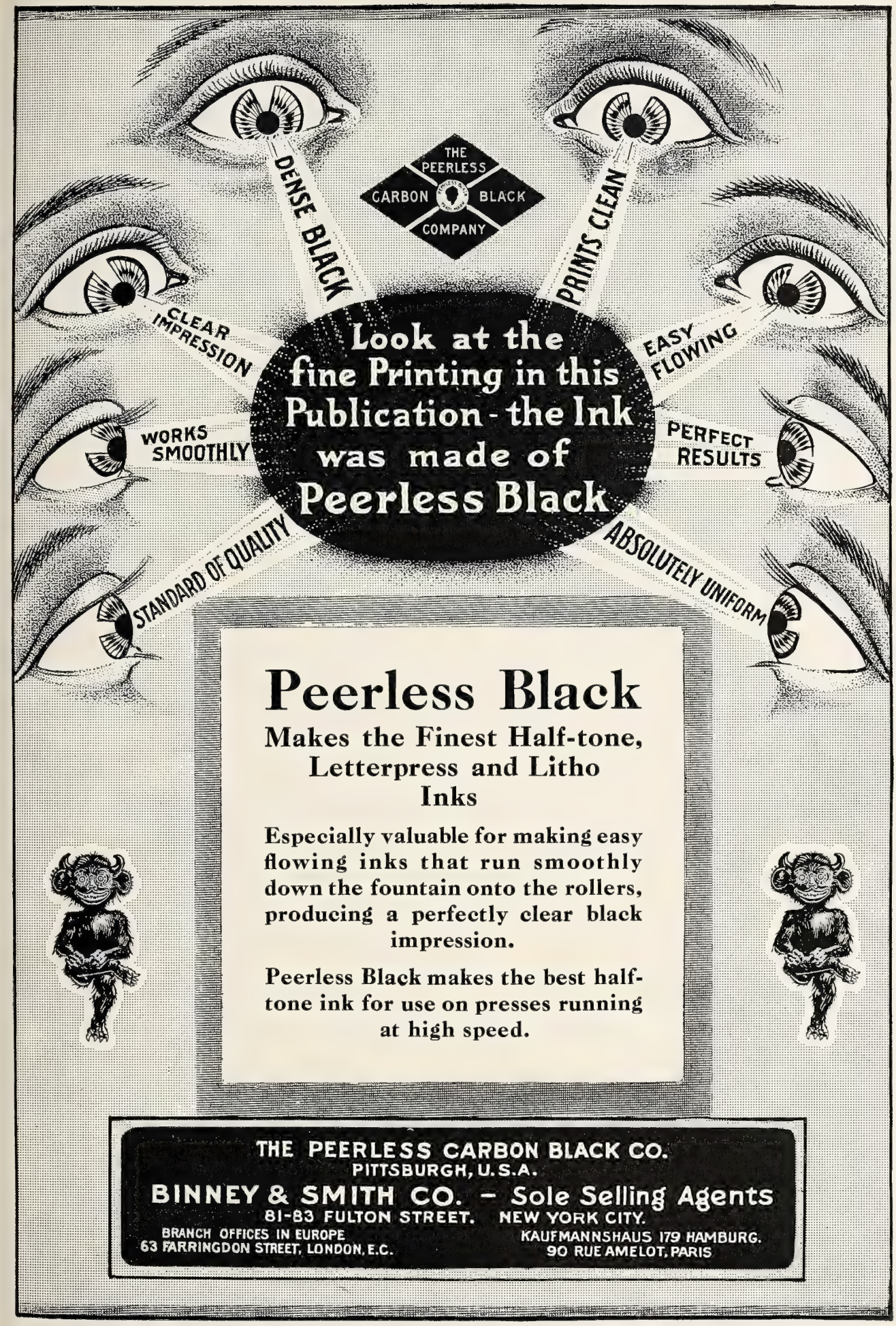
Manufacturers of "The Miehle" and "The Hodgman" Two-Revolution Presses

Factories: Chicago, Illinois, and Taunton, Massachusetts
Principal Office: Fourteenth and Robey Streets, Chicago

SALES OFFICES IN THE UNITED STATES

Chicago	1218 Monadnock Block	Portland, Oregon	506 Manchester Building
New York, N. Y.	38 Park Row	San Francisco, California	401 Williams Building
Dallas, Texas	411 Juanita Building	Atlanta, Georgia	Dodson Printers Supply Company
Boston, Massachusetts	176 Federal Street	Philadelphia, Pa.	Commonwealth Trust Building

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Co., Ltd., Toronto, Canada



Peerless Black

Makes the Finest Half-tone, Letterpress and Litho Inks

Especially valuable for making easy flowing inks that run smoothly down the fountain onto the rollers, producing a perfectly clear black impression.

Peerless Black makes the best half-tone ink for use on presses running at high speed.

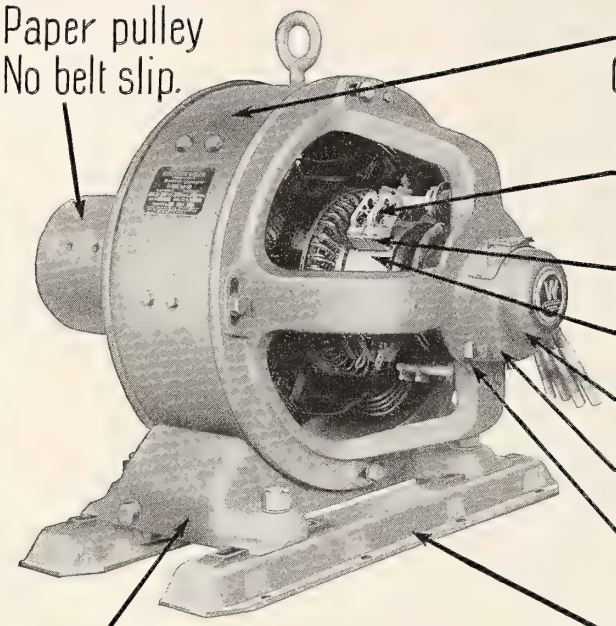
THE PEERLESS CARBON BLACK CO.
PITTSBURGH, U.S.A.

BINNEY & SMITH CO. – Sole Selling Agents
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The Modern Printing-Press Motor

Westinghouse Electric



The points of advantage listed above mean reliability and insure against breakdown.

Commutation and bearing troubles are eliminated. Little attention is necessary to maintain perfect operation. No expert supervision required.

High efficiency on all loads insures minimum power costs.

Large overload capacity provides for successful operation under abnormal starting and operating conditions.

Small over-all dimensions facilitate mounting on or under presses.

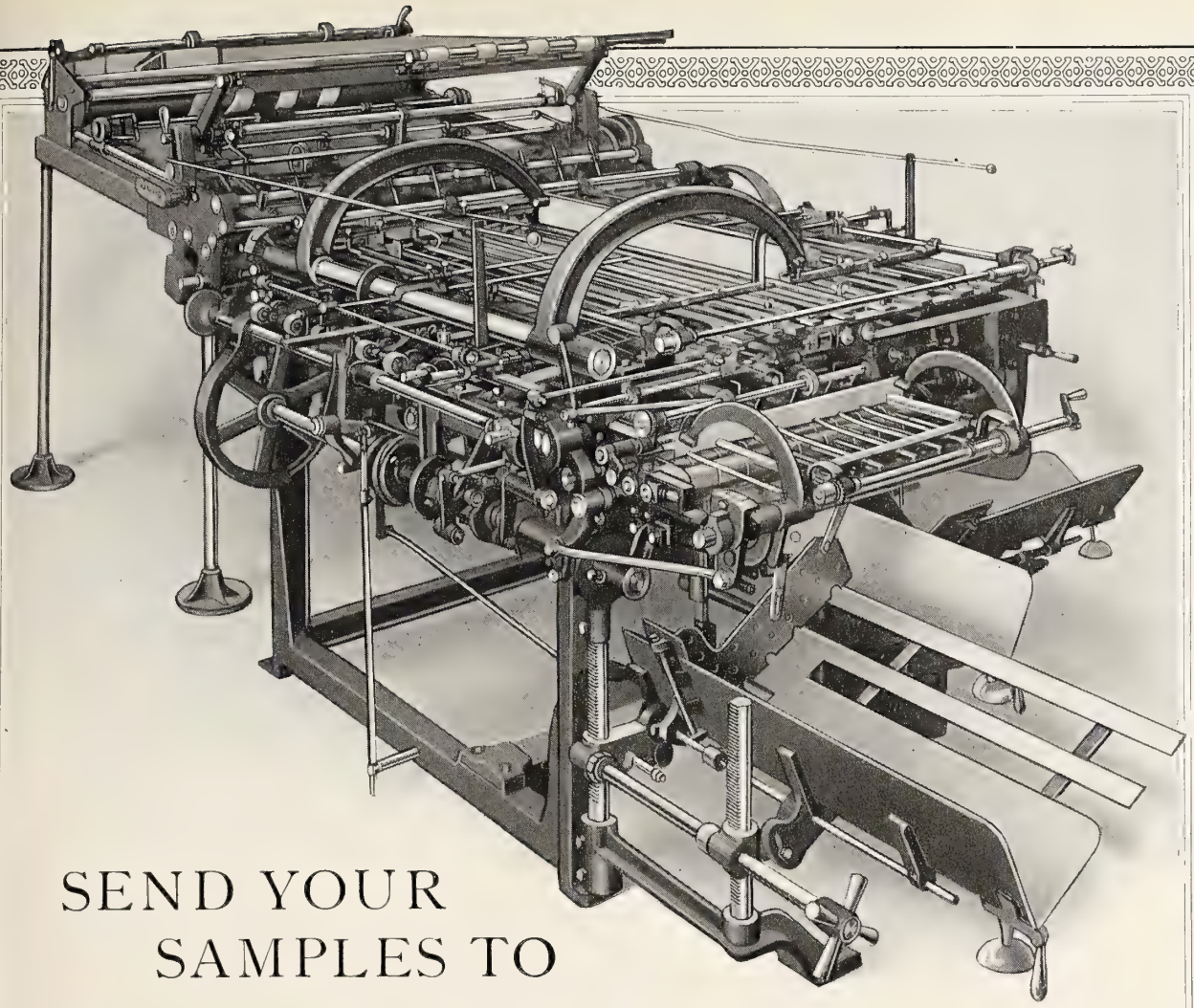
Made to suit all sizes of presses and for 115, 230 and 550 volts.

Send for booklet, "Motor-Driven Printing and Cut-Making Machinery"

Westinghouse Electric & Mfg. Company

East Pittsburgh, Pa.

Atlanta, Ga.	Chicago, Ill.	Houston, Texas.	Minneapolis, Minn.	Salt Lake City, Utah.
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SEND YOUR SAMPLES TO DEXTER

We want to demonstrate to you what our folders will do in your own plant.

Send us samples of your folded work. We will go over them and tell you what it will cost to do your work on a DEXTER Folder with and without an automatic feeder attached.

DEXTER Jobbers fully equipped, will turn out 19 standard forms folded accurately, heads perforated and neatly packed.

All adjustments are made from the outside of the machine. Deliveries are not under the feed boards.

WE WANT TO SHOW YOU HOW THESE, AND MANY OTHER MATERIAL ADVANTAGES MAY BE UTILIZED TO YOUR PROFIT

A NEW CATALOGUE AWAITS YOUR REQUEST!

DEXTER FOLDER COMPANY

NEW YORK

FOLDERS, CROSS CONTINUOUS FEEDERS, RE-LOADING FEEDERS, INSERTING, COVERING AND WIRE STITCHING MACHINES AND CUTTERS

BOSTON DALLAS | PHILADELPHIA TORONTO | DETROIT ATLANTA | CHICAGO SAN FRANCISCO

WILLIAM WAREHAM PHONE

Hamilton Type Foundry

39 CHARLES STREET

OLD TYPE, COMPOSED OF PURE TYPE METAL, RECAST IN NEW TYPE

HAMILTON, ONTARIO Oct. 21, 1914.

The Thompson Type Machine Co.,
624-632 Sherman St.,
Chicago, Ill.

Dear Sir:

At the beginning of the present year I decided to start a typecasting business in this city, and naturally was undecided as to what make and style of a machine I would purchase. Being a practical Linotype machinist, I trusted to my own knowledge and experience in selecting a machine. After investigating and seeing different kinds of machines working I decided to purchase a "Thompson Typecaster," which was installed by your expert and turning out type on April 1st.

After being in operation for six months, I feel I would not be doing your firm justice if I did not let you know what I think of the machine. I am congratulating myself for choosing a Thompson. It works like a charm. The water-cooled mold, the Linotype matrix attachment, the nicking device and the simple speed regulator are only a few advantages over other machines. It is really wonderful that a machine, which is yet in its infancy, could be as near perfect as possible, and put on the market in such a short time.

Another advantage over other machines is the metal fed into the mold. I was told that the "Thompson" would only take metal up to a certain hardness, but I find it will take any kind; in fact I have recast a lot of old copper-mixed type with good results. Then there are the adjustable parts which naturally, after a few years' wear, may be taken out and ground, thereby making the machine as good as new and last a lifetime.

I find there are only two things necessary to get good results from a Thompson Typecaster; they are, a careful operator, and cleanliness. In conclusion I will state that I expect to add another machine to my plant in the near future, and it will be another "Thompson."

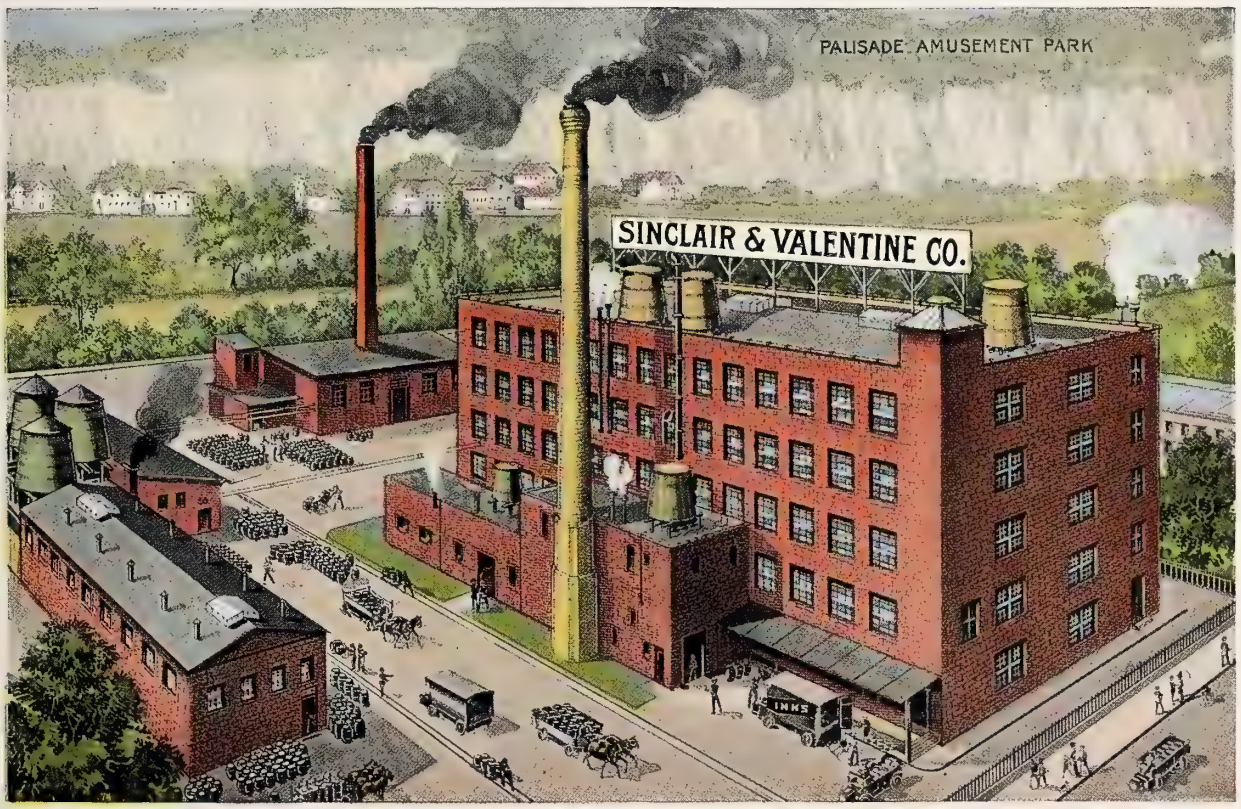
I am

Yours truly,

William Wareham



Main Office and Works: 603—611 West 129th Street, New York City



Dry-Color and Varnish Factory: Edgewater, New Jersey

THE COLOR PLATES on the reverse side of this sheet will enable readers of the Inland Printer to visualize our two large busy printing ink works. One factory is located on West 129th Street and the other directly across the Hudson, in the shadow of the Palisades. We have two purposes in showing these pictures. The first is to impress upon printers the fact that here in America we are making fine printing inks on a large scale. The second purpose is to invite all printers who may have the opportunity, to visit our plants and see for themselves how good inks are made.

Meanwhile we extend the Season's Greetings to all and wishes for the most prosperous year printers have ever known.



SINCLAIR & VALENTINE CO.

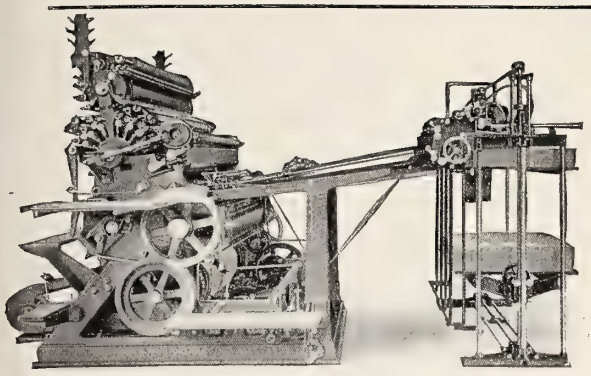
Main Office and Works: 603-611 West 129th Street, New York City
Down-town Branch . . . 168 Centre Street, . . . New York City
Dry Color and Varnish Factory . . . . . Edgewater, New Jersey

BRANCHES

BOSTON, MASS., . . 516 Atlantic Avenue
PHILADELPHIA, PA., 152 N. 11th Street
CLEVELAND, O., 321 Frankfort Ave., N.W.
CHICAGO, ILL., 718 South Clark Street
ST. LOUIS, MO., . . . 320 Locust Street
TORONTO, . 233 Richmond Street, West
WINNIPEG, ... 173 McDermot Avenue
BALTIMORE, MD., 213 N. Calvert Street

Scott Printing Machinery

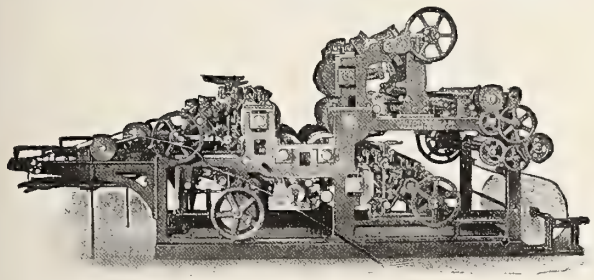
for Lithographers, Printers *and* Publishers



Scott Lithographing Machinery

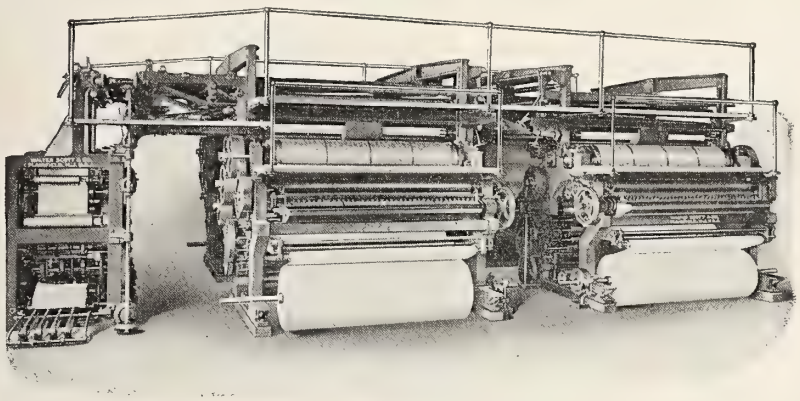
is known and used all over the world. Our 45x65-inch Offset Presses are doing the finest colorwork in the world at speeds heretofore thought impossible and registering accurately.

Scott All-Size Rotary Web Press



is the ideal machine for any establishment having long runs of presswork. It is now built to print an extra color on both sides of the sheet. For mail-order catalogues it is a most profitable press. Catalogues and book sizes may change, but this press will handle them.

Scott Multi-Unit Press



is the one newspaper printing-press that lasts a lifetime. It is composed of separate sections. You can start with two sections, making a Quadruple Press. Adding a section converts it into a Sextuple Press, another section converts it into an Octuple Press, two more sections convert it into a Double Sextuple Machine. Sections are added without stopping press for an edition.

You Can Not Afford to Overlook Us

before ordering additional pressroom equipment. Advise us what your requirements are and we will suggest machinery suitable for them.

LET US HEAR FROM YOU SOON

WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

NEW YORK, 1 Madison Avenue — CHICAGO, Monadnock Block



"I've Cut My Insurance Bills"

said the boss to Mr. Roberts, the foreman.

"Going to put in some fire extinguishers and buckets and things?" asked Mr. Roberts.

"No," said the boss, "it was just those

Westinghouse Wicker-Type Electric Linotype Pots

"I told our insurance man about them yesterday—told him we had eliminated flames entirely, and he sent the inspector around to-day and made us a new rate. We save enough with the new rate to pay the difference between the cost of running with gas and with electricity."

"You're ahead all around, now," said Mr. Roberts. "You get better slugs, use less metal, have less time wasted, don't need a watchman to light up in the morning, the men feel more like working, and now you save on the insurance."

"Had to do it to stay in business," said the boss. Every printer who wants to stay in business ought to look into the economy of using these electric linotype pots.

Send for Publication 1531

Westinghouse Electric & Mfg. Co.

Department DK

EAST PITTSBURGH, PA.

Sales Offices in 45 American Cities

Printers—

If you want to produce

Highest Quality Printing

at Least Cost

use

HUBER'S PRINTING INKS

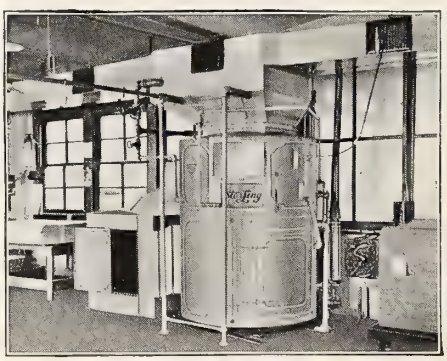
J. M. HUBER 732 Federal Street CHICAGO

JOHN MIEHLE, Jr., Mgr.

NEW YORK BOSTON PHILADELPHIA BALTIMORE
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Press Electricity *and* Offset

ELIMINATE THESE UNDESIRABLE PRESSROOM FEATURES



We have solved the problem and can show you results.

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Specify *"Sterling" Type B* Air Washer System. No floor space required. Efficient and economical.

All apparatus combined in one unit-motor, fan, air washer. We can reduce your room temperature to 78 and eliminate electricity and offset.

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Manufacturers of

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Buckled, Crinkled

and other deformed stitches are not born of

Brehmer Stitching Machines

Brehmer Stitchers are the parents of only a clean, straight, and accurately centered stitch.

With Such Simple Mechanism—How Could They Be Otherwise?

Let us tell you wherein they are the most economical to maintain.

CHARLES BECK CO.

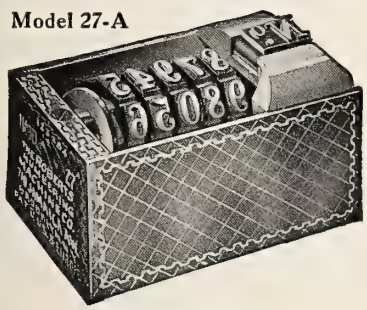
609 Chestnut Street, Philadelphia

Roberts Numbering Machine Company

Successor to THE BATES MACHINE CO.

696-710 Jamaica Avenue, Brooklyn, N. Y.

Model 27-A



№ 12345

Facsimile Impression
Size $1\frac{1}{2} \times \frac{15}{16}$ inches.

For General Job Work

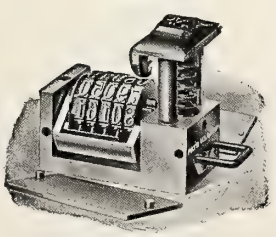
- **Absolutely Accurate**
- **Fully Guaranteed**
- **Side Plates Without Screws**
- **Always in Stock**
- **Five Figure-Wheels**

ROBERTS' MACHINES

UNEQUALLED RESULTS
MAXIMUM ECONOMY

No Screws

To Number Either Forward or Backward



View showing parts detached for cleaning



This Book Shows How You Can Earn More

It explains how easily you can qualify for a better salary in the printing business or fit yourself for a pleasant position as advertising manager, copy writer, or designer of printed matter.

In this book many printers tell how a knowledge of Advertising, secured through the International Correspondence Schools, has enabled them to increase their earnings. They tell how they have learned in their spare time to become star advertising compositors, to devise effective advertising plans, to make attractive layouts and dummies, to design effective colorwork, and to secure better positions at higher salaries.

Advertising Men Are in Demand

Competent advertising men are in demand everywhere. Good positions await printers who know how to write effective advertisements. The earnings of trained men are large; few are paid less than $30 a week.

Get the I. C. S. Advertising Prospectus. Find out for yourself just what the I. C. S. Advertising Courses *are* and what they can do for *you*. In this 96-page book you will find a full synopsis of the newest and most complete Course in Advertising. It has been prepared by a staff of advertising experts at a cost of many thousands of dollars for the sole purpose of enabling ambitious men to increase their earnings.

Mark the Coupon and Get the Book

Mark the coupon now and receive the book by return mail. That doesn't obligate you in any way. It signifies only that you want to know more about the I. C. S. Advertising Course and what it can do for YOU.

International Correspondence Schools
Box 1207, Scranton, Pa.

Please send, without obligation to me, specimen pages and complete description of your new and complete Advertising Course.

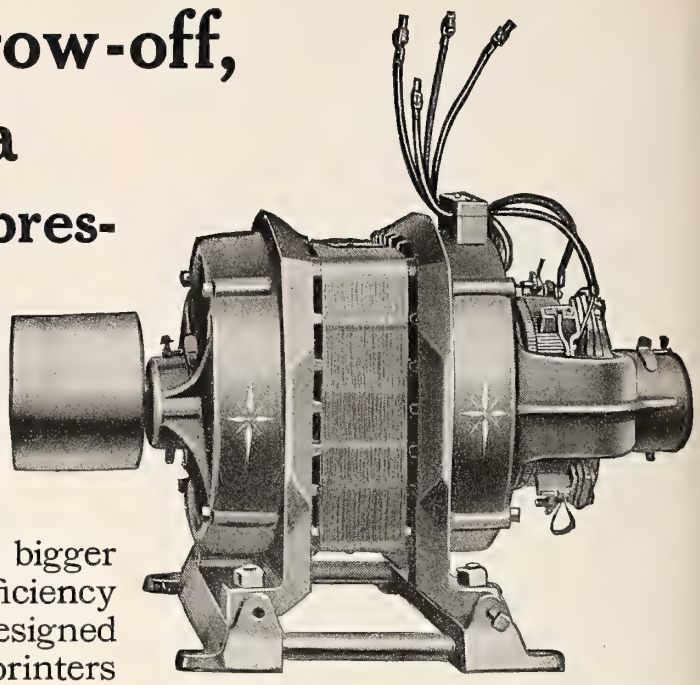
Name _____

Street and No. _____

City _____ *State* _____

Less use of the throw-off, *less* spoilage, and a *greater* number of impressions per hour—in *your* plant when you

KIMBLEIZE



The reason Kimble Motors effect bigger savings and promote greater press efficiency than other motors is, they are designed specially for printers and built to give printers better service at less cost.

Kimble Motors have a wide range of speed which can be regulated to suit the requirements of the job in hand. Thus spoilage due to a too high or too low speed is prevented. Your pressmen can keep up without using the throw-off.

From a card or envelope job running at 2,500 I. P. H., a touch of the toe regulates the press to about 1,000 I. P. H. for a ribbon printing job. You can always have the right speed for every piece of work.

Kimble Motors reduce current consumption in almost direct proportion to every reduction in press speed. They are the only alternating-current motors that do this. The average press speed being about 65% of maximum, a Kimble Motor would save between 25% and 30% of your current bill over any other alternating-current motor.

By reducing your current costs and boosting the efficiency of your press—and decreasing spoilage—a Kimble Motor will pay its cost within a year.

KIMBLEIZE for the economy of it! Run all your presses—from the smallest Gordon to your largest cylinder—by an individual Kimble Motor.

If you want to determine by actual service, the efficiency, economy and "fool-proof" operation of Kimble Motors—try one out—Kimbleize just one press, and watch results.

The Red Catalog gives some interesting facts and figures. Write for a copy.

Kimble Electric Company,

The Alternating-Current Motor Specialists

635 N. Western Ave., Chicago, Ill.

KIMBLE MOTORS

KIMBLE MOTORS

A BED and Platen Press that runs automatically at from 2,500 to 3,500 per hour, and doubles this output by printing two separate jobs at the same time.

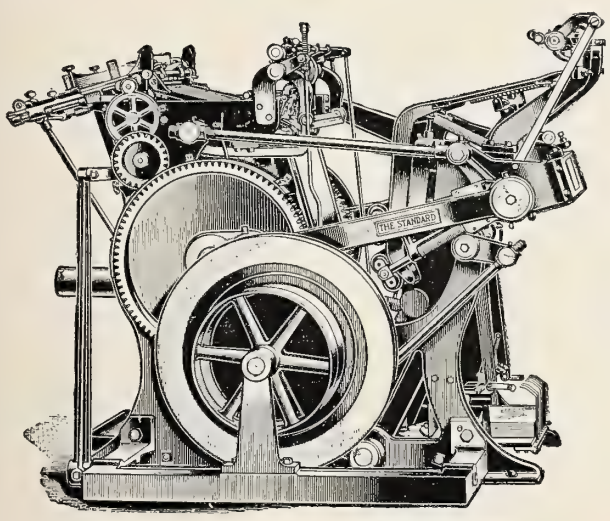
$250 Down

On an initial investment of but $250 in a STANDARD HIGH-SPEED AUTOMATIC JOB PRESS, any office having work enough to keep it *running* ONLY HALF THE TIME, can earn the amount of the deferred monthly payments and a big profit besides.

Thus, in fifteen months, this $250 investment would be represented by a $1,750 machine, free and clear, in your plant, and you would have earned a large cash balance besides.

THE STANDARD EARNS MORE THAN THE LARGEST CYLINDER PRESS

The Standard High-Speed Automatic Job Press



Floor space 4 3-4 x 8 feet. Weight 4,200 lbs.

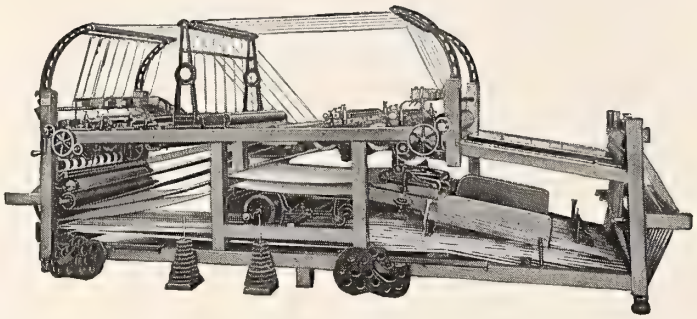
Write for Particulars

Wood & Nathan Company

SOLE SELLING AGENT

No. 30 East Twenty-Third Street
NEW YORK CITY

This Low-Deck, Two-Side Ruling Machine



is for both striking and feint-line—can be changed from striker to feint-liner quickly—a most complete proposition.

Note illustration showing details of construction.

Unlike others, any make self-feeder can be attached.

Write for our new illustrated catalogue and price-list.

F. E. AND B. A. DEWEY

SPRINGFIELD, MASS.

A Case of Efficiency

Appearance of Our Neat Cards in Case



A neatly printed card may be just as effective as an engraved card. It is the condition of the card when it is presented that makes for or against its usefulness.

PEERLESS PATENT BOOK FORM CARDS

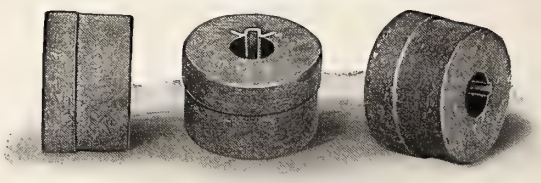
may be printed or engraved, and in either case be highly effective. They always have the essential features in cards, namely: **Cleanliness**—because they are bound in books of twenty-five, with tissue paper between each card, and the book carried in a neat leather case; **Convenience**—because being in a case by themselves you do not have to fumble through half a dozen pockets before finding one; **Smoothness**—because being bound, they can not crumple or break; and our patent process permits detachment without having a rough edge; **Economy**—because every card is available for use, and none need be thrown away for any cause. A request will bring you a sample tab of the cards, together with information as to how you can furnish these cards to your present customers, and get the patronage of the best of the new ones. Write to-day.

The John B. Wiggins Co. Established 1857

Engravers, Plate Printers, Die Embossers, 52-54 E. Adams St., CHICAGO

Talbot's Composition Truck Rollers

For Gordon Presses Means Larger Life to the Press, Also More and Better Work



Save their cost in a few months. Prevent wear on tracks. Improve quality of work, as form is inked correctly without slurring. Make press run noiseless. *If you can not buy from your dealer send direct to me.*

J. W. TALBOT 401-405 South Clinton Street, CHICAGO

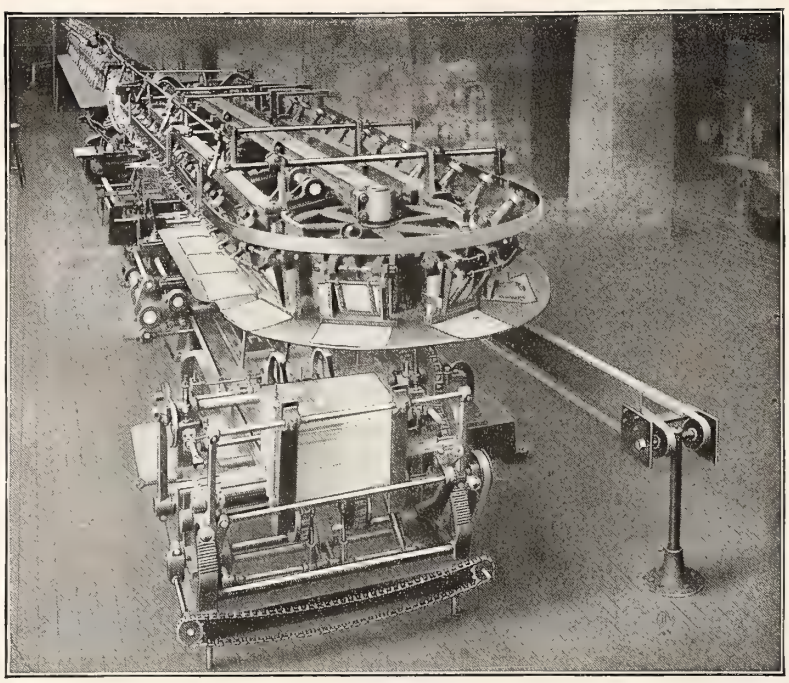
The Juengst

Gatherer

Gatherer-Stitcher

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Product—

A gathered book,
A gathered, stitched or
A gathered, stitched and covered book

or—

A gathered, wireless (or perfect), bound book.

All from the same machine. Producing at least 3,000 per hour. Descriptive booklets on request.

GEO. JUENGST & SONS, Croton Falls, New York

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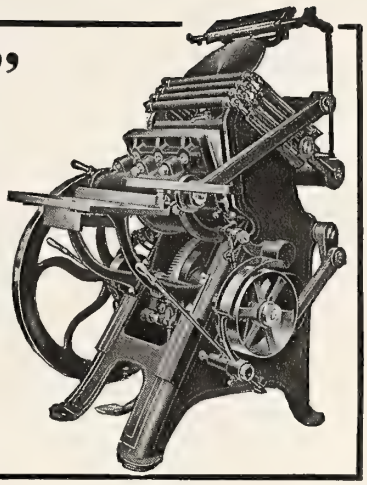
Balance Feature
Platen Dwell
Clutch Drive
Motor Attachment
(Unexcelled)

Obtainable Through Any Reliable Dealer

Manufactured only by

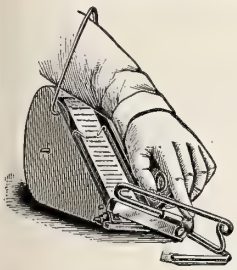
Boston Printing Press & Machinery Co.

Office and Factory
EAST BRIDGEWATER, MASSACHUSETTS



The Robert Dick Mailer

Combines the three great essentials to the publisher:
SPEED — SIMPLICITY — DURABILITY



Read what one of the many users has to say.

The Waco Times-Herald,
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Dick Patent Mailer Co.,
139 W. Tupper St., Buffalo, N. Y.
Gentlemen,—I have been using your patent mailer for five years with most satisfactory results, and think it is the best and speediest machine on the market to-day. My record per hour is 6,500, which I think is the best record in Texas. Would be pleased to have you use this letter in any way you see fit.
Yours very truly, B. D. Geiser,
Foreman Mailing Dept.

Manufactured in inch and half inch sizes from two to five inches.

For further information, address

Rev. Robert Dick Estate, 139 W. Tupper St. Buffalo, New York

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The sole selling Agency for Great Britain for a First-Class

Two-Revolution Press

OF AMERICAN MANUFACTURE

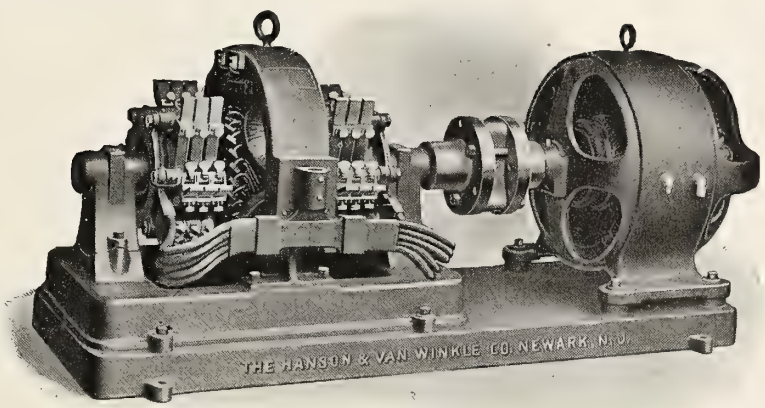
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Rapid
Depositing
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Motor Generator Sets, Belt Driven Generators, Depositing Tanks, Copper or Nickel Elliptic Anodes

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Bring your depositing troubles to us; we will gladly advise you.



SAFETY FIRST—PREVENT The EXPLOSION and FIRE— Use JUSTRITE

Oily Waste Cans

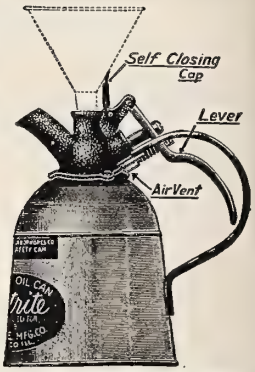
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Safety Oil Cans

1 PINT 1 GALLON
1 QUART 3 GALLONS
2 QUARTS 5 GALLONS

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For GASOLINE, BENZINE and ALL EXPLOSIVE OILS

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Registered U. S. Patent Office.

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FOR every conceivable purpose that Gummed Paper is used, printers are going to earn more money by using

NON-CURLING GUMMED PAPERS

We know how to make them, and all our paper will be found to lie flat.

We can supply in rolls or sheets.

Samuel Jones & Co.

WAVERLY PARK, N. J. Established in England in 1811

THE WAY TO MAKE MONEY



Is to SAVE it in the COST OF YOUR WORK, and you can best do this by *Increasing Your Output* per machine.

Insist on *Continuous Production*—and know which machine is "falling down"—by means of the information furnished by a

NATIONAL MACHINE RECORDER

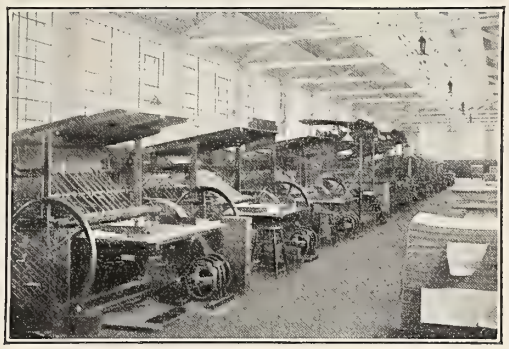
Stationed in the Superintendent's office—its knowledge of what goes on in the shop is superhuman, and its record, always available, can not be controverted.

Ask us for information

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ILLINOIS MACHINE RECORDER CO., 1701-1703 S. Clark St., Chicago, Ill.

WHY NOT MOVE FROM THE CROWDED DISTRICT INTO THE OPEN AND SAVE MONEY



Row of cylinder presses equipped with Sprague Electric alternating-current motor drive.

The Sprague Electric Works

has helped printers to improve their conditions and

Reduce Overhead Expenses

by providing ideal motor equipments (for alternating-current circuits supplied in the suburban districts) which are unique for flexibility, wide and positive speed variation and economy.

Reduced overhead expenses should pay for the installation of individual electric drive.

Single Phase - Two Phase - Three Phase

Reliable Operation Guaranteed

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OF GENERAL ELECTRIC COMPANY

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Increase the Efficiency of Your Plant

Let us make you a GUARANTEED PROPOSITION to equip with Robertshaw Thermovalves your Linotype, Monotype, Large Melting and Stereotype Pots, Matrix Tables and any other gas-fired appliances which you may have in your plant. They prevent waste of gas, avoid deterioration in your metal from temperature causes, avoid interruption with your machines, improve the quality and increase the quantity of your output.

We Offer Our Services in Connection with the Valves and Guarantee Both

The appliance as furnished by us is guaranteed against defect in material and workmanship, against deterioration, and for the purpose for which it is intended and recommended.
We are the only people in the business handling complete equipment for this purpose and have coast to coast indorsement.
Particulars will interest you. Give us the number of machines and pots you have installed, with particulars as to size of gas lines, and where air is used the size of the air lines.
This is a proposition you can not afford to pass up.

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BRANCHES THROUGHOUT THE COUNTRY

It Will Increase Production



The Calculagraph

in any printing-plant has a great moral effect. When it becomes known that its record of *elapsed time* will show infallibly the productive efficiency of piece-workers, as well as day-workers, there is an immediate increase of activity and a larger product from the use of expensive machinery is the result. The Calculagraph makes no mistakes.

Ask for booklet; it's free.

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Manufacturing Agents for the United States, Canada, Cuba and Mexico

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The World's Standard *Three and Four Color Process Inks.* Gold Ink worthy of the name.

Originators of Solvine. Bi-Tones that work clean to the last sheet.

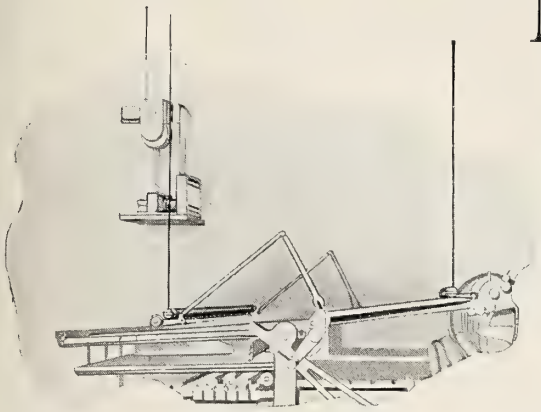
"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.



Telephone, Harrison 5260-5261-5262 All Departments

This NICKELSTEEL "GLOBETYPE" has been used in every issue of The Inland Printer since October, 1912. Note that the printing quality does not show perceptible deterioration.

"U. P. M." THE TRADE-MARK OF QUALITY



MR. E. F. SLACK

Managing director of the *Gazette Printing Co., Montreal,* is a Neutralizer convert. He says:

"We have obtained very satisfactory results from the Neutralizer. Electricity, particularly in the fall of the year, is a very serious inconvenience. From this we are now happily free."

THE CHAPMAN
Electric Neutralizer

is the only way. It's never too late to improve conditions.

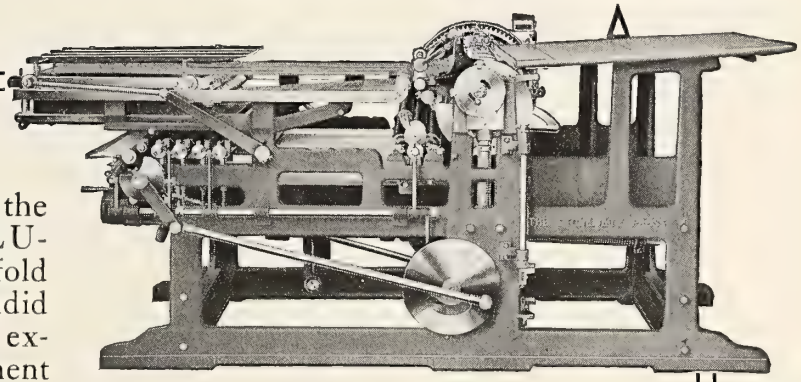
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U. P. M. VACUUM BRONZER
Safe, Sanitary, Successful.

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The real thing in Feeders.

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Stonemetz Two-Revolution



THE evidence of the *real efficiency* of the STONEMETZ TWO-REVOLUTION CYLINDER PRESS is twofold —the press itself, its design, its splendid construction, its many seen-at-a-glance exclusive features, its quiet, easy movement and speedy operation; the unstinted praise of *every owner* and the beautiful samples of half-tone and color work, turned out by Stonemetz users.

Close register jobs hold no terrors for the pressman who possesses a STONEMETZ. Heavy half-tone forms requiring unyielding impressional strength and fine distribution are handled with ease. Cost systems show record-breaking results in day-after-day productiveness.

The splendid efficiency of the STONEMETZ is the natural result of designing and building a press in *modern times,* utilizing *modern methods* and *modern ideas* by men ripe in experience in the manufacture of high-grade printing machinery.

Before you buy a press, we want you to see a STONEMETZ, also samples of STONEMETZ work. We want you to learn what it is doing for other printers. It costs you nothing to investigate — will you?

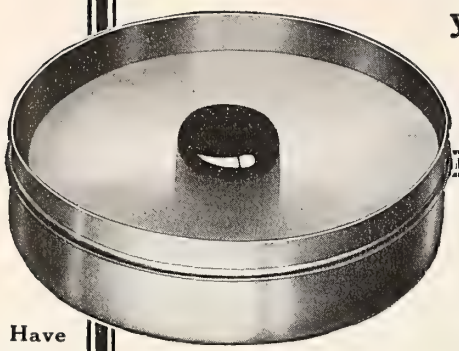
The STONEMETZ is carried in stock and sold by typefounders and dealers in all principal cities

FOREIGN AGENCIES: Mexico, West Indies, Central and South America, National Paper & Type Co.; Australasia, Parsons & Whittemore, Sydney; Italy and So. Europe, Berger & Wirth, Florence; So. Africa, Wm. Dawson & Sons, Ltd., Cape Town; Germany, Holland and Denmark, Strubelt & Jenner, Barmen

The Challenge Machinery Company Grand Haven, Mich., U. S. A.
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yours for cost of mailing



Have you tried the Savink Can?

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Ullman-Philpott Inks THAT PRINT

we are offering this generous sample for only 10 cents—hardly enough to cover cost of packing and mailing. Until you have tried the Savink Can you can't realize its value. You may choose whatever ink you most use.

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Established 1881
4809 Lexington Avenue, Cleveland, Ohio

Enclosed find 10 cents for SAVINK Sample of U-P Bond Black_____, U-P Job Black_____, or Marvel Halftone Black_____ (check the ink desired).

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If you use STEWART'S EMBOSSING BOARD

Simple, economical, durable

Sheets, 6 x 9 inches. $1.00 a Dozen, postpaid

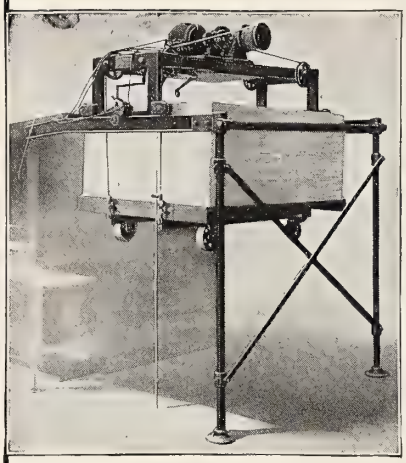
THE INLAND PRINTER COMPANY

632 Sherman Street, CHICAGO.

—a 10% per day increase

in cylinder press output is only one of the many reasons why these firms are operating the

ROUSE PAPER LIFT



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A beautiful new book called "Rouse-Handling versus Man-Handling" is just off the press. It shows pictures of various plants using Rouse Lifts and contains much information that will interest you.

Send for a copy and get our plan for installing a Lift to be paid for out of its own earnings

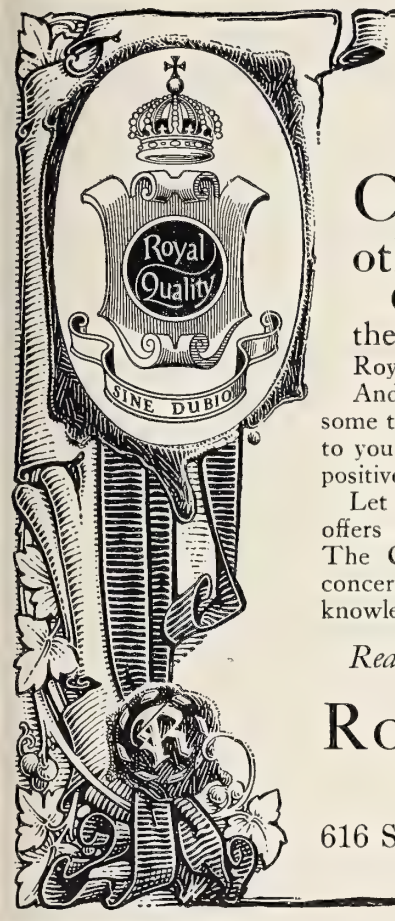
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BLOMGREN BROS. & CO.

ESTABLISHED 1875

Designers
Engravers
Electrotypers
Nickeltypers

512 SHERMAN ST.
CHICAGO



Man Alive!

Can you sit quietly by while others are "beating you to it?"

Others are sending their fine work—their color originals and such-like to the Royal Plant, to have real electrotypes made of them. And by "others" we mean the leading printers from some twenty-odd States in this country—enough to prove to you that the attraction is real and that the results are positive.

Let us hear from you. Test out this service which offers you the same workmen who make the plates for The Curtis Publishing Company and other prominent concerns who place the utmost importance upon their knowledge of who's who in electrotyping.

Read the Royal Address to Your Stenographer

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Electrotypers to the Elect

616 SANSOM STREET PHILADELPHIA

Boston Wire Stitchers

Of Course!

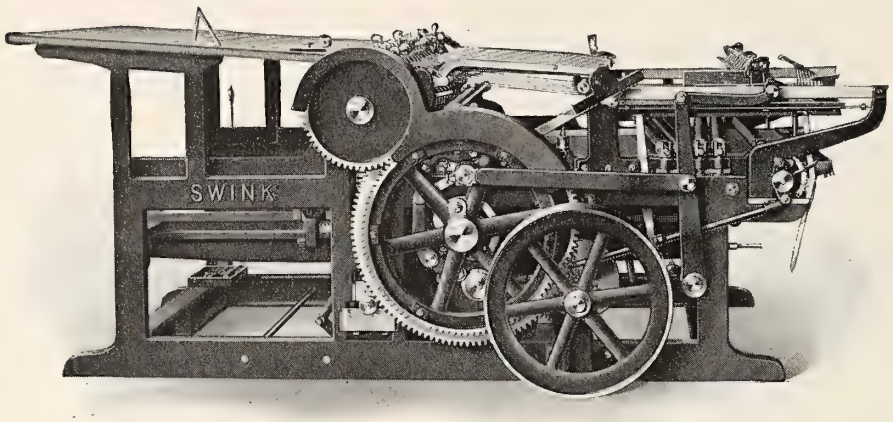
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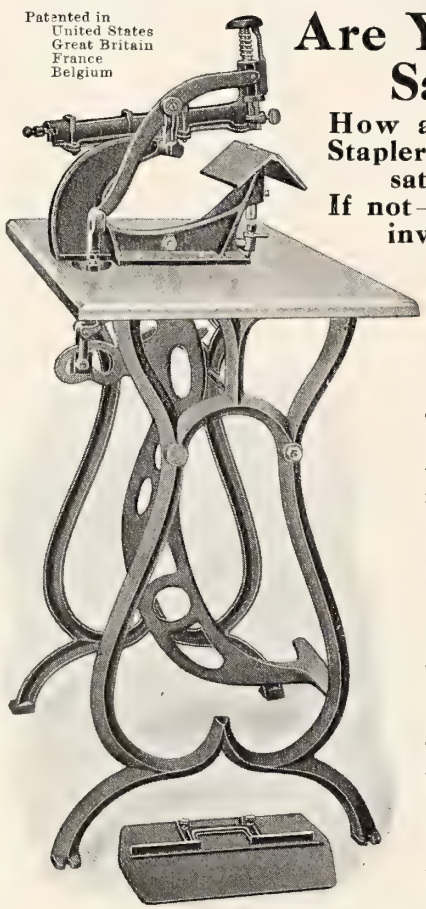
THE SWINK PRESS

as seen from the gear side, with sheet delivery in operation. The life of THE SWINK is lengthened by the exceptional width of all bearings and gear faces, which are larger and wider on this press than on any other of equal size. The gears and racks are adjustable, insuring easy and smooth operation for many years. All exposed gearing is thoroughly safeguarded by means of gear fenders, a decided advantage when the safety of the operator is considered. *Write for a catalogue and sample sheets.*

THE SWINK PRINTING PRESS COMPANY

DELPHOS, OHIO

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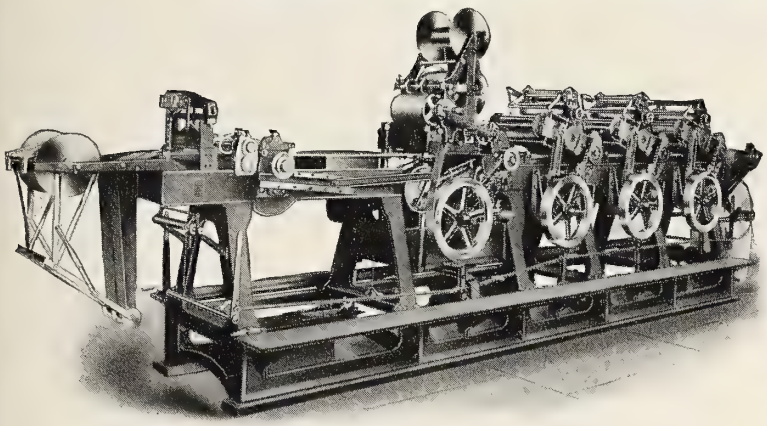
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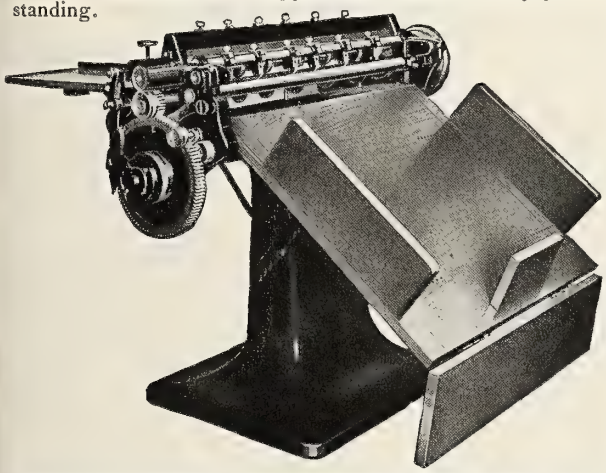
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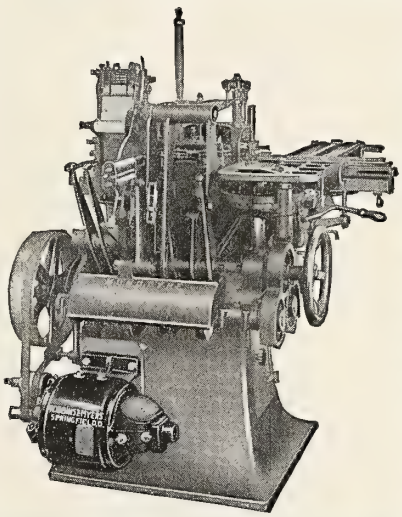
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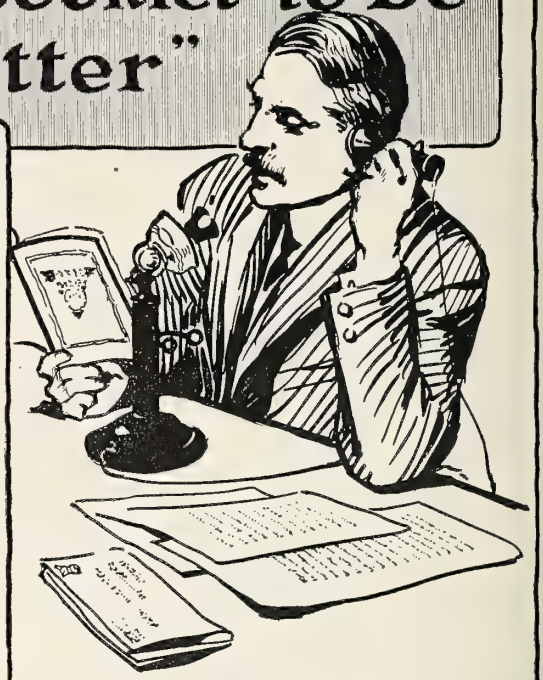
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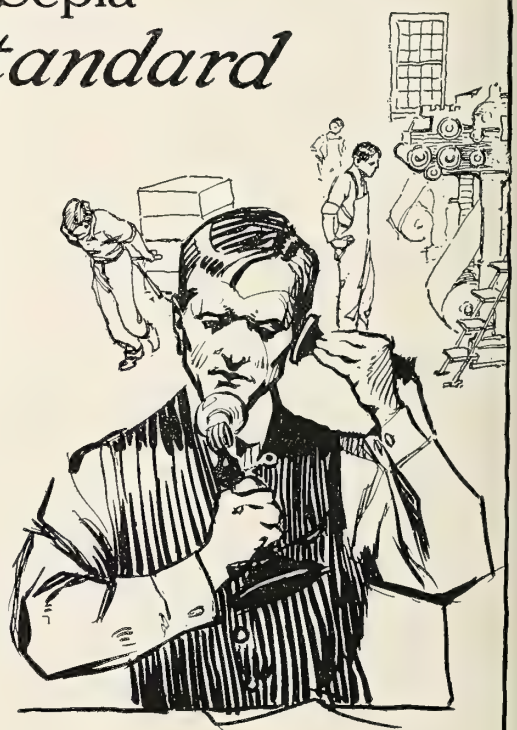
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Vol. 54 December, 1914 No. 3

"Old Bill" on the Make-Ready Problem

By A. J. CLARK



"I SEE in the August INLAND PRINTER where some guy discovers that the pressman's dope is mostly phony," said the poster printer to "Old Bill." "He says that you make all them maps and squeegees with tissue-paper humps just as a blind to make your job last longer. Between him and the fellow who discovered that you dope your ink in ignorance, it looks as though you might fairly be classed as a society of bull-fighters."

Ordinarily Bill rises to an opening like this as a squirrel goes for a nut; he swells up with virtuous wrath, and almost in a minute has his hat in the ring, defending with stentorian voice the just and the unjust of his craft. While Bill tries to be fair, always there is an inherent prejudice against any one who knocks the "ink-puddling craft," as Bill inelegantly terms the pressman's profession.

To-day Bill is as calm, soft spoken and unruffled as a can of grease with the lid on, the while he puffs contentedly on a fat cigar that the ink man gave him. Bill hasn't batted an eyelid through the foregoing. "Well," said the poster printer, after a considerable interval, "ain't you comin' through with no explanation of the fer-why of this? Are you goin' to let some bone-headed stiff pull a lot of raw stuff like that and never open your yap a-tall? You don't have to flurry the heavens with a rabid outburst of oratory. Just tell us quietly and sincerely, us old friends who have cronied with you so long, so we won't have to put the stamp of our disapproval on an old and time-honored profession." Here he winked at the machine man, who came over to see what was doing.

"Nix!" said Bill. "There won't be nothin' doin' to-day. I ain't got nothin' to say. The mug made his speech, didn't he? And he said all there was to say. He said that a flock of pressmen had made some discoveries that were new to science; that make-ready was a unnecessary adjunct to presswork; that cuts print better without any overlay, and that all you have to do is to set your color

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As unruffled as a can of grease—

and let her go. The mug may be a philocipede and a scientificate, but I'm bettin' he ain't doin' no presswork. He's like the guy that worried about the pressman dopin' the ink. He didn't know fer why he done it, so he concluded that it was done for a stall.

"Maby he's right; but me, I got to print in the good old way, and whenever I think that a tissue or a print overlay is goin' to bring balm to my soul, I'm goin' to put it on so long as I'm working at this business."

"All right, go to it," said the poster printer. "Dwell in ignorance all your life, if you will, and go on usin' up the old man's time makin' phony overlays," and he started away.

"Wait a minute," said Bill. "Don't I get no chanct to talk? You fellers been mushin' around about things you don't know nothin' about. Let me tell you: They's two fundamental principles about presswork; one is a nice, even impression where you know that everything gets a good solid sock—and you can't tell about that without carefully examinin' the back of the printed sheet. In fact it's a gift, this knowin' when your impression is just right. You have to have it firm and solid to the last period so that the ink will take hold of the paper and stay there, but it mustn't punch through, for if it does it will interfere with printin' on the other side, and there will be undue wear on the type. When you see a pile of printed sheets that looks as though there were a few bricks mixed among them, it's a sign that the pressman makes ready from the front of the sheet, and that the guy at the desk has his goat.

"Many pressmen use too hard a tympan, and it's a common thing to hear a job-press pounding like the tail-gates of hell on a little letter-head form. I have taken as much as three sheets of cardboard from a running job on a Gordon press and still left plenty of impression on the job. One or two sheets of print don't do any harm on any tympan.

"Cuts, that's different again, and the first thing a pressman learns is that the first thing he must do when he gets a form of mixed type and cuts is to get the cuts to print. He must have plenty of impression on the dark parts so that they will print clear and sharp. The lighter parts must delicately touch so that they won't wear out nor fill up.

"It's a mistake to assume that cut overlays are made for no other purpose than to improve on the photographer's art, although they often do just that. It is also a mistake to assume that all half-tone cuts are a fair reproduction of a picture or

photograph. Half-tones are as variable as butter, and many are absolutely impossible to print without the aid of overlays. Cut overlays make it possible to get a good color with less ink, and so with less possibility for offset. Often a pressman makes a good picture out of a cut that the engraver has spoiled, and believe me, I'll go in with anybody who holds that many a near-pressman often puts the everlasting kibosh on cuts that good engravers have done wonders with.

"A pressman when he gets a form has to have something to start on in the process of running off the job, and he can't begin by settin' his color, because the settin' of color is never done while the job is on the press. He can't use waste sheets because they never take up the same quantity of ink as the stock for the job. Even the best of enameled paper varies a lot, and one sheet may have the color set to a hair and the next one be gray or have too much ink. It is not generally known that paper is cut from several rolls at once and mixed, and that all of them may vary one from the other in thickness and texture and finish. Paper is in a class by itself and deserves more knockin' than it gets, because it's the cause of much grief to the print-shop. There don't seem to be any reason why twenty-five by thirty-eight stock should vary a half inch both ways, nor why it should be necessary to count every ream to see if it contains five hundred or four hundred and eighty sheets. There don't seem to be any reason why five rolls of variable quality should be mixed so that a pressman must set his color to cover a variety of surfaces at once. There don't seem to be any good reason why cardboard that costs as much as fifteen cents a sheet should come in a penny wrapper that falls to pieces on the first handlin'. There don't seem to be any good reason why one can't ever get the same colored stock twice in succession. But I'm gettin' away from what I was drivin' at ; I was talkin' about makin' ready.

"So, the pressman begins by evenin' up his impression. He knows that to get results it must be even eventually, so why not do it first? The fellow who



"I ain't got nothin' to say."



"Don't I get no chanct to talk?"

starts in a hurry without proper preparation is well known to the profession; he is as old as the hills, and he spends all of the time when the job ought to be runnin' puttin' on patches. Pressmen don't make overlays for fun, and the necessities for make-ready are always readily apparent on the back of the sheet when they might for the moment escape notice on the front.

"There are many serious problems that confront every pressman. He has bum ink and bum paper and bum presses to contend with. He has atmospheric conditions that make a job runnin' fine and dandy at five in the evenin' run like hell at eight the next mornin'. He is expected for twenty-five or thirty plunks to be a chemist and a machinist, an electrician and an artist. He must take a machine that is fundamentally wrong and materials that are as variable as the wind, and achieve the impossible. There is evidence galore that he does that very thing."

"You said a while ago that there were two fundamental things that governed presswork," said the machine man. "Impression was one. What was the other?"

"The other is ink, which means settin' the rollers and dopin' the ink 'til it's right. They's nothin' to presswork only impression and ink."

"Can you mark out the variation in impression, equivalent to one to two thicknesses of tissue-paper by the variation in ink on the printed side?" asked the machine man. "Oh, Hell," said Bill.



"Oh, Hell," said Bill.

Special Prices on Paper to Printers

By BORDWELL HOPE



"PRINTERMAN and Paperman, Partners or Neighbors, Which?" was the subject of a very interesting address delivered by George Olmsted, of the J. W. Butler Paper Company, at the recent convention of the United Typothetæ and Franklin Clubs of America in New York.

The long and net price-lists, and whether or not the customer or printerman should buy the paper stock for a given job, were largely the subject-matter of Mr. Olmsted's talk.

To a disinterested observer, it would appear to be the part of wisdom if the consumer would recognize the superior knowledge of the printer in a matter of this kind. His knowledge of paper stocks and his undoubted willingness to pick the grade of stock which will bring out the best work of his presses, are factors that should have monumental weight with the man who is only an occasional buyer and has but a superficial knowledge of paper.

The price-list question is another feature of moment in the premises. The long price-list for the customer, the short price-list for the printer. This, as is well known, means a discount for the latter over the former.

With a view of getting the opinion of as many paper manufacturers and dealers as possible, on this subject, the writer visited the following well-known paperhouses and herewith sets down the different statements made to him:

"We favor a discount to the trade," said an official of the Dwight Brothers Paper Company. "We not only favor it but have been giving this discount to our printer customers ever since we have been in business. Over ninety per cent of our customers are printers and it is to our interest to give them every advantage that good business methods will permit or suggest.

"We have in our office a long and a short price-list. The former is for the general paper-buying public, while the latter is for printers, and printers alone. There is a uniform difference of ten per cent in these two lists. The short price-list is guarded zealously, and is used only for the edification of those of our customers who are printers.

"The man who has a job of work to give out will consult his own best interest if he allows his printer to select and buy the paper stock for it. No one knows better than he the kind and grade of paper that will demonstrate the best work of his presses. Hence, it is my opinion that, all other things being equal, the printer should be permitted to select the paper stock for every job he does.

"The printers are our friends and we are theirs, and you may say for me that at no time will we fail to demonstrate our friendship along material lines. The ten per cent discount which we grant our printer customers has so long been the rule with us that it has ceased to be a matter of comment."

James White, of the James White Paper Company, declared his opposition to

the long price-list, and saw no reason why printers should have the exclusive right to purchase paper stock.

"I am opposed to the long price-list," said Mr. White. "It is a proposition that can easily be taken advantage of to work against the consumer. Why should the printer, or any one else, for that matter, be put in the position to charge an excessive price for the paper stock used in any given job? We have a net price-list and adhere to it strictly. Any other plan, in my judgment, would work a decided hardship, not to say fraud, upon the paper-buying public. I see no reason why printers should have the exclusive right to purchase paper.

A member of the firm of Bradner Smith & Co., when approached on the subject, was inclined to waive the issue.

"I do not wish to be quoted on this subject at this time," he said, "as I believe the associations will find a basis upon which the matter can be settled at an early date. We use both the long and the net price-lists, but believe there should be but one price for all. Whatever is done along this line must be of a universal nature or it will be absolutely worthless. One method for us and another for Butler's would prove disastrous for both. My reason for not wishing to be quoted is that I must post myself more fully on the subject before expressing my views publicly. We would sell exclusively to the printers if all would."

C. W. Sherman, of the Bermingham & Seaman Company, could see no reason why printers should have a fixed discount and was opposed to selling to them exclusively.

"I am very much opposed to the long price-list idea," said Mr. Sherman, "and fail to see why printers should have a fixed discount. Paper concerns sell to consumers and always will do so, and there is no more reason for giving printers discounts than in giving them to consumers. In fact, special prices or rates are not governed by whether a man is a printer or not, but rather on the volume of the order or business done and the degree of promptness with which the bills are met.

"Some paper-mills rate their customers in classes. For instance, A, B and C. A is a big buyer and discounts his bills. He gets a better rate than B who, while a good buyer, only pays his bills at maturity. C does not buy as much as either of the other two and at times is forced to ask for accommodation.

"Why should the printer buy the paper stock? While it is a part of the job it is also an independent commodity, and is not and should not be an asset for the printer's profit. Taken as a whole, I am opposed to any plan that has for its basis the giving of a monopoly of paper-buying to the printers. I am also absolutely opposed to the fixed price-list. It is practically an impossibility, as prices always will be governed to a greater or less extent by the amount of the order and the promptness with which the bills are met."

F. J. Clampitt, of the Whiting Paper Company, favors the long price-list, and also giving the printers the exclusive right to buy paper.

"We don't issue a price-list along the same plan as followed by our competitors," said Mr. Clampitt. "Our prices are net, but the list is of a temporary nature. We favor giving printers exclusive right to buy paper, and also think the long price-list is a good thing for all concerned. Now with regard to printers buying the paper, the printers themselves have been the greatest opponents to this proposition. There have been times when the printerman, finding himself a bit off as to his credit with

the paperman, has gone to his customer and requested him to buy the paper. This, to my knowledge, has been done many times—so often in fact, that the same customers now buy their paper from force of habit if for no other reason."

W. N. Gillette, vice-president of the Chicago Paper Company, declared himself for the net price-list first, last and all the time. He favors printers buying paper if all do so, and along reciprocal lines.

"We do not give our price-list to any one who is not entitled to it," said Mr. Gillette, "and any one who is entitled to it does not want to monkey with discounts. As to printers buying the paper, permit me to say that if the printers will protect us we will protect them. This means that we would sell exclusively to the printers if they will make the concessions that such a condition demands, and also provided the other paper-houses would adopt the same plan."

J. H. Joyce, vice-president of the Empire Paper Company, advocated the net price-list, and favored giving printers exclusive right to purchase paper if certain conditions were met.

"We favor the net price-list," said Mr. Joyce. "With the long price-list in effect printers are more or less at sea. We would favor exclusive sale to printers if they would confine their trade to Chicago houses and eliminate the jobber. The net price-list puts all on an equal basis, and in the long run is the most satisfactory way of doing business."

Outgrowths of Letterpress

By GEORGE SHERMAN

No. 2.—Transfer and Perforated Embossing Patterns



PERFORATED and transfer patterns, for stamping embroidery and lace designs on linens and other fabrics, are of those staple commodities the daily sales of which are in the million class.

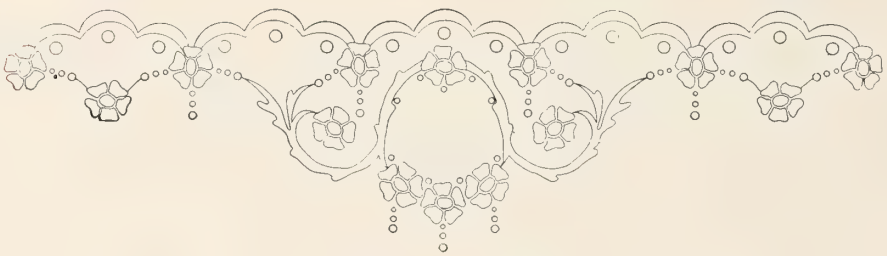
The transfer pattern is a quite recent, cheapened and decidedly inferior substitute for the expensive perforated design, and ever since its introduction less than ten years ago it has always been a product of the specialty printer.

The perforated pattern is preferred by the needle-worker because, operating as a stencil for a dry powder, it is more cleanly than the offset of an inked transfer-sheet upon an expensive piece of linen. Practically all of the perforated patterns sold to-day by the large embroidery and mail-order houses have been produced by skilled operators on machines consisting of a skeletonized framework, with a long, loosely jointed arm containing an automatic perforating needle-point at its extremity. In use its operation might be likened unto that of a pantograph. It is a tedious method of manufacture, in which the operator is required to move the long arm of the machine, with its

automatic needle-point, over every line of the design. A dozen onion-skin sheets at most is all that can be perforated in a single tour of the pattern, when the operation must be repeated. Perforated designs of this character retail at prices ranging from twenty-five cents for a simple floral spray to as high as three dollars for an elaborate table spread.

The demand for an extremely cheap pattern that might be sold with profit by the mail-order houses and available also for newspaper premiums and for use in the Sunday magazine-supplements, gave birth to the transfer design. The decorative piece shown herewith is a reproduction of an embroidered towel end, one of thousands of transfer designs created for the Many Print Pattern Company, of Chicago.

Transfer patterns are usually printed on common news or cheap machine-finished book paper from large forms of zinc etchings. The only trade secret in



Transfer Embroidery Pattern.

connection with their manufacture is the ink. A half-dozen patents covering various formulas have been issued since 1906, but none of these has greater merit than the following compound, which has been used successfully by one of the largest manufacturers. It is a mixture splendidly adapted for use on rapid web perfecting presses, and it has answered every purpose in the production of the transfer-pattern supplements of the Sunday newspapers.

The body of this ink is composed principally of glycerin, glucose and commercial corn-sirup. In the preparation of sixty pounds of ink the requirements are ten pounds of glucose, twenty pounds of commercial corn-sirup and thirty pounds of glycerin. The glucose is first thinned by heating moderately before adding the other ingredients. From one to two per cent of basic anilin coloring-matter of the desired shade is considered ample. Most ink-houses use a blue lake dry color the same as used in the preparation of commercial copying-inks. Glycerin is usually the last thing added, and is stirred in in sufficient quantity to reduce the ink to its required consistency. In ordering transfer-inks for printing purposes, unless special instructions are given to the maker, a simple mixture of glycerin and a blue lake dry color will be supplied. Inks of this character are too free-flowing, they have a greater tendency to offset, they smut the fabric in stamping, and they permit of securing but one or two clear offset impressions in transferring the design to the linen.

To make a transfer the paper pattern is placed face down on the material to be stamped, which must lie on a hard, smooth surface. The operator then passes a wet sponge over the back of the pattern until it becomes thoroughly moist and

transparent. Another sheet of paper is then placed over all to be rubbed down thoroughly with a crumpled rag. If the pattern has been produced with an ink made as described, it will be possible to secure from eight to ten clearly defined transfers from a single design.

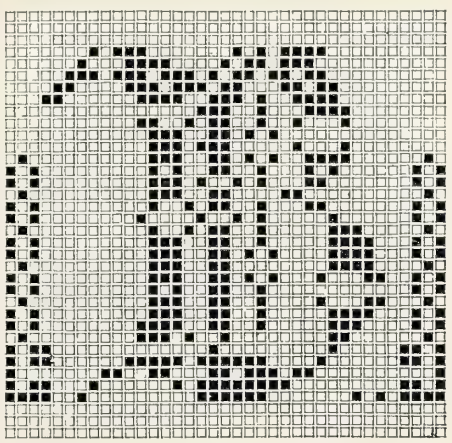
Some designers have found profit in exploiting their own creations among patrons who are anxious to secure something more exclusive than that offered in the catalogues of the large distributers. Orders of this character frequently come to the transfer-pattern specialist, and these can be handled equally well by any small printer with the ordinary Gordon pressroom facilities.

Numerous attempts have been made in recent years to find means to produce the more desirable perforated pattern in large quantities at a cost low enough to admit it into the field as a competitor of the paper transfer. About six years ago a manufacturer of perforated embroidery patterns, with a large plant located in Englewood, a suburb of Chicago, conceived the idea of creating a design by means of arranging a series of needle-points on a wooden roll, after the manner of the brass rule block now in use by all wall-paper manufacturers. With this machine it was contemplated to produce a complete perforated design at a single revolution of the roller. On account of the thousands of new designs entering into his catalogue, a semi-annual publication, and the limited edition required of those in less favor with embroiderers, the method of creating a needle cylinder for each design was estimated to be too expensive an undertaking. The idea was abandoned after a few experiments with his most popular patterns.

Again it remained for the printer to enter the field and create a new outgrowth of letterpress. Means have been perfected by which it is possible to produce sheets with large numbers of perforated designs at a single impression on a cylinder printing-press, or individual designs on a Gordon. The method has recently been demonstrated in practical usage. The cost of plates for perforating designs on paper is not over ten cents a square inch, and, owing to the fact that the use of ink is eliminated entirely, the cost of production is below that of the present method of producing transfer-patterns.

The plates for use in perforating on a letterpress consist of type-high needle-points imbedded in solid lead or pewter bases. The method employed in making these plates is extremely simple, no skilled labor being required, except in casting and trimming the bases.

The design is first transferred to a smooth basswood block. Needle-points, one-half inch in length, are set into the wood to a depth of one-sixteenth of an inch by a girl operator. This work is accomplished with an awl-shaped tool which feeds the points from a magazine handle, regulating the depth of insertion and the spacing, which must necessarily be very close. With tool in hand the operator is required to go over every line of the design, pressing the points exactly one-six-



Perforated Cardboard Pattern.

teenth of an inch into the soft grain of the wood. A fast worker should be able to complete one hundred square inches in a day. The block, with its design of hundreds of needle-points, is then placed in a metal casting-box and the molten lead is poured in to cover the entire surface of the basswood, thus thoroughly embedding the points in a solid less-than-type-high metal base. After it has cooled, the casting, with the wood block still attached, is removed from the box ready for finishing. After the block has been pried from the metal base with a chisel, a perfect embroidery design of protruding one-sixteenth-inch bright steel points is revealed. With a little trimming and finishing the design is now ready to be locked in a regulation chase to be sent to the pressroom. It is obvious that the perforating blocks, thus prepared, are susceptible to considerable make-ready to produce uniform perforations in spots where slight irregularities in the setting of the points may be apparent. For this reason it has been found advantageous to cast the blocks from base to needle-point a lead or two less than type-high. This admits of underlaying the entire form with a sheet or two of cardboard, or of applying a selective cut-out underlay if necessary. A form of this character may be printed with but little attention from the pressman, as regulation of the fountain and detailed observation of distribution and the other little things connected with letterpress work are entirely eliminated.

In 1840, some years before the zinc-etching process developed into practical commercial use, George Bruce, the creative genius of George Bruce & Co., typefounders, New York city, believed that the embroidery and crotchet patterns presented an opportunity for the exploitation of a new foundry product. It was during this period that he created a new font on nonpareil-em bodies to be used for the purpose of producing embroidery and crotchet patterns typographically. A number of farm papers and publications, having departments devoted to household and needle work, published these patterns from time to time during the fifties and sixties, but the writer has been unable to learn whether typographic patterns were ever manufactured for practical use in the making of embroidery. However, one New York house, engaged in the manufacture of perforated cardboard for framed mottoes, so popular during the sixties, did issue a series of cards with the lettering and design printed from a series of this type. The illustration on page 345 shows how these designs were composed. In creating a motto the good housewife worked with needle and an old-fashioned floss, called zephyr, pushing the needle through the perforations to cover all the little black squares with the colored yarns.

EVOLUTION.

The forest trees, majestic in their pride,
Aisling dim cloisters, in his dreams allied
Themselves with man's vague hopes of God, when he
Builded his house and felt eternity.
Thus yon cathedral spire, tree-like, reaching there,
Speaks to all ages that all mankind may share
The aspiration of all that lives to know
The light of heaven, from whence all blessings flow.

On the Use of the Hyphen

By F. HORACE TEALL



LETTER to the editor was published recently under the title here used, and in it was practically nothing but a plea for disuse of the hyphen. It expressed vehemently some crude and unreasoning notions that are not peculiar to its writer nor to the present time, but which could be proved to have been very common at all times. These notions may be summarized in one general expression, thus: Since it is very troublesome — almost impossible — to secure absolute uniformity in the use of hyphens, let us drop them altogether, or let us use them very sparingly. That this is not an idea of recent origin may be shown by mention of a dictionary that was published in 1820, entitled "Philology on the English Language," evidently made to supplement the works that did not define the terms contained in it. Some of these were battlepainting, camelswallower, courtparasite, fellow-candidate, foundlinghospital, islandempress, marriagesettlement, procuration-money, pulpitsophistry. The author's notion was that in every instance two nouns used as one name should be closely united as one word. Both in his time and now nearly all such terms as those we cite were and are each two words. At the other extreme is the recent "Encyclopedic Dictionary" which uses hyphens ad nauseam, as in penitential-canons, penitential-discipline, physical-astronomy, physical-education, physical-geography. It is easy to see why neither of these extremes is practical, but by no means easy to determine a generally acceptable practice.

Under existing circumstances the one practical procedure for proofreaders is to be found in the close following of copy. Machine operators must follow copy, and readers must not make unnecessary corrections. The result will often be bad, but the responsibility for it belongs to the authors and editors, and it is their duty to have these and all matters of style thoroughly attended to in copy. Authors and editors generally, however, do not make copy that shows anything like consistency, and apparently can not be induced to do so. Maybe some way out of the resulting confusion will some time be found, but as it is now the printer's only real safety lies in exact reproduction of what is written. All of the above is, of course, subject to nullification under agreement to allow proofreaders to correct the inconsistencies, preferably in copy, and for such correction they need a standard.

What is the standard to be? It is largely because of the importance of this question that I mention the letter, which offers an apology for a standard, in this statement of the rule by which they work in the writer's office: "If we don't find it in Webster it's two words." The writer adds: "I shall petition the Messrs. Merriam to order the slaughter of many more hyphens in their next edition." This craze for abolishing hyphens will find more sympathizers than will the plea for systematic use of hyphens, because it opens the way for authorized anarchy; it simply leads to deliberate abandonment of the idea of a standard.

It requires little study to determine that the New International Dictionary can never be accepted as a standard, which may be shown by a slight test through its own definition of standard: "That which is established by authority, custom, or general consent, as a model or example; criterion; test." A sentence is quoted from Swift: "The court, which used to be the standard of propriety and correctness of speech."

The last real Webster's Dictionary, the Unabridged, actually was a standard for compound words, and taught more people how to be decently consistent than any other book did. And why was it so? Because it was a reasonably good record of the best usage. Its successor, the International, was made by editors who had not learned that lesson, and allowed mere personal distaste for hyphens to influence the forms in the new edition, so that many of the Webster hyphens were discarded; and the latest edition, founded on that one, but even further rejecting the slight trace of Webster still left, rejected some of the few hyphens it had kept. But a strange phase of the work on both of these latest editions was the rigid consistency in spots and refusal of general consistency. In the International were the plant-names lion's ear, lion's foot, lion's leaf, lion's tail, lion's tooth, but hare's-ear, hare's-foot, hare's-tail. In each place where such names have the same first element they all have the same form, but the editors failed to see the utility of using one form all through. The later editors rectified this so far as to use a hyphen in every possessive name with such arbitrary use, but would not adopt such consistency elsewhere.

The New International has devilfish, but angel fish; story-writer, but letter writer; drawing-room, but dining room and countingroom; and similar unreasonable inconsistencies abound all through. The editors may safely be challenged to show that such confusion is "established by authority, custom, or general consent." So far removed is this from possibility as a true standard that even the printers of the work, who are supposed to be its strongest advocates, do not in any of their own publications follow its dictation as to compounds. Nevertheless, we may frankly admit that the New International is in this respect fairly in line with the commonest practice, although not with the best usage.

Our letter-writer says: "The editor of the Oxford Dictionary simply throws up his hands and confesses he can't make head or tail of the application of the hyphen." The editor spoken of is Sir James A. H. Murray, and we presume that the "can't make head or tail" is an ingenious and ingenuous interpretation of the following remark by Dr. Murray, quoted by Horace Hart in his "Rules for Compositors and Readers at the University Press, Oxford": "There is no rule, propriety, or consensus of usage in English for the use or absence of the hyphen, except in cases where grammar or sense is concerned, as in a day well remembered, but a well-remembered day, the sea of a deep green, a deep-green sea, a baby little expected, a little-expected baby, not a deep green sea, a little expected baby." We can hardly believe that Dr. Murray meant this to be read in the sense attributed to it, for here he lays down a rule of wide application, and asserts it positively and dogmatically.

But the notion in the letter may have been gleaned from the Introduction and Explanation of the dictionary, where Dr. Murray is non-committal, but shows very clearly that he does not think that hyphens should not be used. On the con-

trary, he gives plain evidence that he favors their use, by his own use of them, and in a way that furnishes a basis for rules, or, more to the point, proves that his use was based on rule, propriety, and presumptive consensus of usage. He there writes air-current, air-passage, word-creation, yore-time, proof-sheet, coal-mining, form-history, and other hyphened compounds.

Strong evidence that Dr. Murray did not mean all that has been read into his expressions is afforded by the dictionary he edited. That work contains many more hyphened compounds than any other ever published, and proves conclusively that there is a consensus of usage by its thousands of quotations with hyphened compounds, given exactly as found in the books cited. The fact that induced Dr. Murray's saying must have been the refusal to conform to the consensus of good usage, which is unfortunately very common, but is not any more justifiable on such grounds than any of the common vices.

The Standard Dictionary is criticized in the letter as containing too many hyphens, and it is said that it is not an instrument of precision. If the demand for precision means a call for absolute consistency all through according to any one person's judgment, this charge is true. Such a demand could not be met; such consistency is simply impossible. The story of the choice of forms for the Standard is interesting. A list was made by checking all the compounds in the Century Dictionary, changing many from the hyphened to the solid form, which list was printed and sent, with request for criticism and suggestion, to hundreds of carefully chosen men, most of whom examined the list closely, but few of whom suggested any change. That list was made by the present writer, who personally controlled the matter all through the making of both editions of the dictionary. He is sure that in the Standard is the best record ever made of the practice of the best writers and printers.

Much had to be left for analogical determination, of course, for innumerable compounds are constantly used which can not be included in a dictionary. The fact that "not all proofreaders are strong on logic, to say nothing of operators, editors, copy-riggers, and the rest," has never influenced any style-makers, to say nothing of dictionary-makers. Horace Hart is an example of this, and also of an old inadequate pair of rules for determining analogy, in his style-book. He says: "A compound noun which has but one accent, and from familiar use has become one word, requires no hyphen. Compound words of more than one accent require hyphens." He gives about seventy examples altogether, as a basis of decision for many thousands. The Standard list had forty thousand, and was far from being complete. Some of Mr. Hart's words are blackbird, hairdresser, notebook, teapot, textbook, watchcase, arm-chair, bird-cage, apple-tree, small-pox, by-way, head-work, starting-point, harvest-field, hour-glass. It would puzzle more than Philadelphia lawyers to prove a permanent difference of accent between some of these solid and hyphened words, but it may easily be shown that established practice is contrary to his selection in many instances. In fact, it is evident that Mr. Hart fell far short of useful guidance in his rules. And it is also a fact that nearly all the work done in his printing-office contains compounds in both forms that are based on much better reasoning than his.

No book is at hand from that office except a volume of the Oxford Dictionary. A new English book of essays, entitled "The Day Before Yesterday," may serve

to show the prevalent practice in good books, including those printed in Oxford. Here is a collection of words as printed in it: Summer-time, tree-stump, tool-shed, winter-time, mouse-cupboard, cabin-table, sleeping-birth, boarding-pike, rum-keg, candle-light, treasure-trove, to-day, railway-carriage, flower-smell, luncheon-basket, danger-signal, story-book, palm-tree, level-crossing, rain-water, water-boatman, dragon-fly, water-lily, story-teller, fairy-story, walnut-shell, bath-night, quarter-deck, nut-cracker, pocket-knife, toy-shop, safety-match, boat-building, shirt-sleeve, candle-grease, hero-worship, after-days, paint-box, match-box, boot-box, packing-box, riding-boots, railway-train, apple-tree, bursting-point, cartridge-case, dining-room, hiding-place, starting-point, looking-glass, playing-field, watering-pot, pruning-knife, sealing-wax, drawing-room. Here are a few more than half of the hyphened words copied hastily from one book that is the same in this respect as nearly all the best ones of the present time. Very few of these words are in the dictionaries, which may be taken as proof that the compounding is based on analogy.

The latest two editions of the so-called Webster's (there is little real Webster in them) are the only dictionaries without such hyphening, but they were made as they are because of a wide-spread dislike for hyphens. Maybe such dislike will eventually prevail, but it certainly has not yet become universal, and the present writer does not believe that any reasonable way to "slaughter many more hyphens" can ever be found.

Printed Matter Distribution

By CHAS. FRIED



FIFTY per cent of the printed and advertising matter which the business man receives can, by a little prudence, be utilized to good advantage. The general tendency is to throw such matter into the waste-basket after preliminary reading, and seldom is it referred to again unless it contains something that happens to appeal to the reader at that particular moment. A study of the various ways in which it can be utilized leads me to believe that it can be employed in a profitable capacity, especially in influencing the plan for and enhancing the value of prospective printing.

In the preparation of the design for that "so-different" piece of advertising matter, the want of a general plan for building it is keenly felt. First the advertising manager, or whoever is entrusted with the responsibility of preparing advertising matter for the firm, is confronted with the problem of preparing the wording in a manner that will "bring home the bacon," for it must be remembered that the attitude of the recipient of printed matter toward the goods advertised depends in a large measure upon the proper wording—such that convinces. It is said of Mark Twain that he

once searched six hours for a small word which he intended using in one of his books. Often ideas and suggestions can be gleaned from printed matter received by the firm, and although it is generally the custom to stamp the mark of originality on all advertising matter and the business man will not suffer to be tortured into a precedent, there will be found many so-called "pet" phrases which will probably meet the demands of the newly-designed booklet or circular and which can be "borrowed" as a convincing argument for the goods advertised. The preparation of a general layout and the technical arrangement of the new job can also be greatly facilitated by a study of the various matter received, from a mechanical viewpoint. A study of the different treatments will give the "ad-man" or designer a general field from which to select and upon which he can probably base the design for his own printing to meet his tastes.

In order to enhance the value of specimens received as above outlined and to get the maximum benefit therefrom it would be a good idea to file all such in a manner that will facilitate ready reference. The easiest and probably the best way to do this is to file them according to the subjects treated or according to the classification of the job, such as cards, booklets, brochures, leaflets, etc. In publishing-houses where a great many exchange publications are received daily, the various publications and other forms are filed according to the method outlined, in a large cabinet, divided into sections, which are again divided into subsections. Magazines are filed in one section, house-organs in another, and general circular matter which may be referred to during the course of the day, or from which may possibly be quoted interesting data or articles, or utilized in any other way, in a separate section. The necessity of "hunting around" for ideas when they are wanted is thus alleviated.

This systematic filing of printed matter will be readily adopted by the busy man whose time is generally limited, but who nevertheless wants his own advertising matter to look consistent and pleasing and stay out of the waste-basket.

HOT SCOTCH.

Order is needed, and orders as well: they'll come a' thegither an' ye "order yersel," for there's nae muckle use in fashin yer legs when yer heids in a muddle: it's oot o' men's craigs that the source of all action is fashioned an' planned—if it isn't, the wark is ill done and is canned. When the Lord made the warld, he thoucht oot a plan, and he did a gran' job until he made man. The last thing he made was a woman, and she is still making, though folk aboot her disagree. But if a' things went smooth, like a wag-at-the-wall, losh, life would be naething, jist naething at all!









PRELIMINARY STUDIES FOR COMMERCIAL DESIGNS

By John B. Woodruff, Palette and Chisel Club, Chicago

Plates Engraved by The Bourges Service

Rand-McNally Building, Chicago

EDITORIAL

TRADITION honors the season's greetings, "A Merry Christmas and a Happy New Year," but the words have a hollow echo in this year of grace. The prosperity of America hesitated in August and September in contemplation of the civilizations of Europe and Asia in a whirl of destructive fury. The tide of business activity is again flowing in this country in increasing volume, but the anguish of the Old World makes this Christmas season undoubtedly the saddest that the world has ever known. Material prosperity is ours. Let us be thankful for that, and for the ability to lessen the burdens of sorrow for the unfortunate both at home and abroad, and let us hope that the world in travail will bring forth a new era throughout all the earth for "A Merry Christmas and a Happy New Year."

A LARGE but unresponsive membership is a source of weakness rather than a source of power to a trade organization. An active, intense, close-working, energetic membership, though small in numbers, will become a dynamic force in an industry if membership is made a privilege and a responsibility that must be lived up to in order to hold that membership.

Printing Processes, Patents, and Patent Infringements.

There is a belief in the minds of a respectable number of people that the simplicity of a patented process or device weakens the claim of the patentee to the protection of the courts. It should be obvious, however, that a patent being allowed, be the process or device ever so simple, an infringement of the claims is a challenge of the validity of the patent, and this challenge it is the function of the courts to sustain or deny. Patents are sometimes granted on claims of originality that are honestly but unknowingly not founded on fact. If a process or device has been evolved and used in practical service, and has not been patented — in technical language has been disclosed to the public — it is not a valid patent thereafter to any one who, however ignorant of the process or device being previously invented, invents and secures a patent on a similar device or process. The Patent Office grants a patent to the best of its expert knowledge and belief, and the validity of that patent may be challenged on claims of priority of invention. This has been the source of long, wearisome and expensive litigation.

Special processes in the printing arts have been the subject of expensive and long-drawn-out lawsuits. A suit on technical points may seem to have but one outcome in view of the facts, of law and of equity. But it is as likely to go against all three as in their favor, for the law and court practices have technicalities of their own, and legal blunders may make a simple case a very complex one.

In the November issue of this magazine, on page 197, Mr. George Sherman contributes an article on the "Outgrowths of Letterpress," in which he shows the disposition we have referred to at the opening of these remarks. The man who finds out a means of producing more simply or effectively is entitled to protection if his idea is new and novel, but so simple as to be merely a mixture in a certain proportion of oil and water. This is our opinion. Mr. Sherman's views differ, and no doubt he has many who agree with him and not with us. Mr. Sherman is an accomplished printer, and his article is interesting and informing. Some of his statements have seemed libelous to one of the occasional advertisers in these pages, and protests of an unusually emphatic nature have been received, the tenor of which may be judged by the letter in the correspondence department of this issue. A letter from Mr. Sherman on the same subject will be found interesting.

We publish the communication first referred to because of its temperamental character, and because it presents in a proper light the situation confronting Mr. Sherman and all others who are using processes or devices on which patent rights are claimed by owners or patentees.

If any doubts are entertained about the validity of patents after full investigation, and doubters want to satisfy themselves, the courts will lend their aid; that is their function. But a trade paper is not a court of law, and this publication proposes to express its opinions, give its best advice, describe processes as far as it can in a fair and honorable way, and in every manner sustain the traditions of a free press.

On Making Statistics Interesting.

Figures in your bank-book have a story that never fails to attract your thought and absorbing attention. They are statistics. Statistics are dry reading in the abstract, but when they have a personal relation to you they are mighty interesting. What you are doing in your own line of business is supposed to be shown in your books, and if you are able to analyze your transactions so that your books will give you at any time a clear exposition of all the facts, you will be in a position to really conduct your business. If not, your business is running itself and you are running along behind it with hope and doubt chasing on each side of you. No proprietor is running his business who is not taking a daily active supervision of his transactions and his books. His bookkeeper is merely his employee, and it is a mistake, and a dangerous one, to relegate supreme control to him to run things in his department, though it is much easier to do so. The question of honesty does not enter into this question — it has its own place. This is a question of knowing what is going on.

Manufacturers, and printers are manufacturers, have learned that it is valuable to compare the facts regarding their business with the findings of other manufacturers in the same line. Comparing the figures of one establishment with the figures of other establishments, it is reasonable to assume that any important variation will show that something requires explaining. There is something wrong. The something that is wrong is usually found in the books of the concern that has shown the aberration from the majority.

The process of finding out and establishing a standard of facts in any particular industry seems quite simple. It would be quite simple in its operation if manufacturers would accept a common procedure and become active in contributing promptly and intelligently the facts regarding their business operations necessary to the development of the principle.

In a larger way, the United States Census Bureau, in endeavoring to collect records of facts for the guidance and instruction of the people — who created the bureau — must depend on the coöperation of the people personally and the manufacturers personally to obtain the information and figures for their use collectively.

The Census Bureau sends out a schedule every fourth year asking a number of questions that may be hard to answer because we may have kept no record of those particular facts. We put off the task of struggling with the schedule and forget it. Then the investigation field man from the Bureau calls upon us and draws the information, more or less mutilated, out of a mess of compromises. The work of the census is delayed, is made very expensive, and its utility and accuracy impaired because of the neglect and lack of coöperation on the part of the people, who, Pharaoh-like, demand that the census officials make bricks without straw.

For the first time in the history of the Census Bureau, that department is now reaching out to the manufacturers and other business men, asking them to state what they want the census reports to show. The Director of the Census wants to make the census reports of the greatest utility to the greatest number, within the limitations of the appropriation.

Meetings have been held with manufacturers by the census officials. Face to face, the manufacturers have discussed the situation with the Director of the Census and the chief statistician. In many instances the suggestions of the manufacturers have been anticipated by the census department within the limits of the department's power and the appropriation by Congress.

There is, however, a lack of agreement between manufacturers on regarding what questions should be included or excluded from the schedules of the census. Some manufacturers' committees ask for simplification by curtailing the number of questions. Others ask for an extensive elaboration of the subject-matter which the first have asked to be curtailed and simplified. The Illinois Manufacturers' Association and the United States Chamber of Commerce do not seem to be in accord in this respect, and of course this is embarrassing to the Census Bureau. But these matters will be adjusted in time. The attitude of the Director of the Census is in every way admirable, and it is up to the business men of the country to work assiduously and patriotically with him.

What Is a Printer's Foreman Worth?

Specifications for jobs of work are submitted to this office from time to time, asking opinions on cost of production and the selling price. In consultation with various experts and with the cost committees of printers' organizations, these questions have been answered. Now comes a question of another character: "What is a working foreman worth?" All he can get, is the answer offhand. The specifications are comprised of the equipment of the office and the work performed. The equipment consists of two cylinder presses, "running continuously," a most satisfactory condition for all presses; five Gordons, "always on the hop," and the duties of the foreman are "lay-out for same." The employees in the pressroom are one cylinder pressman and one assistant; one Gordon pressman, one assistant and one feeder. One paper-cutter running continuously under a

hustler, and the foreman " lays out " for him also. The bindery has a stitcher, punching-machine, a small folding-machine, and the operatives are one girl and a boy. The composing-room employs four compositors, and the foreman lays out all jobs, and also does all proofreading and is held responsible for everything. The office does a business of over $50,000 a year, and " not a job is returned, reprinted or corrected in that time." These specifications are independent of a considerable amount of detail work, including such work as taking care of plates, records, stock, and classifying stock according to weights and grades. The foreman has a title to two weeks' vacation every year, but as the responsibility of the office is not vacated he is not always able to make it, and so the vacation time is dubious from year to year, but the employees are guaranteed their vacation of two weeks. If vacation is missed or refused, there is no cash equivalent. The plant is busy summer and winter. The job of working foreman brings $35 a week. The incumbent has had twenty years of experience and is anxious to know what he is worth.

As we are inviting young men to enter the printing trade, the answers to the above will be interesting to them as well as many others.

The Law.

Ostensibly the laws of a country are designed, among other functions, to protect the widow and orphan, to determine equity, and administer justice. These three functions are of prime importance to the ordinary citizen. What is the matter with the administration of the law that the people should fear its tribunal?

The people fear it because of its delays, and the perversion of justice through technicalities. Chief Justice Matt I. Sullivan, of the California Supreme Court, in an address before the California Bar Association at Oakland, California, on the night of November 19, said:

" The delay in the administration of justice in California has been for many years the scandal of our judicial system. A change must take place. I could refer to hundreds of cases in our courts where delay from five to twenty years and upward has postponed the collection by the plaintiff of an honest claim or retarded the settlement of property rights; where trials, new trials, appeals and reversals, new trials and appeals again have occurred before the end of the litigation was reached."

Professional courtesy and procrastination among lawyers were mentioned as among the chief causes of delay, and the habit of getting and giving " time " was deplored as one of the worst habits afflicting the profession. The law should arbitrarily fix the time within which certain acts must be done by the respective parties to a lawsuit, he said. Justice Sullivan urged that demurrers used for purposes of delay should be abolished, and that after a cause is at issue it should be set down for trial by the clerk, or, on motion of either party, be tried at the time set, unless good cause for a postponement be shown.

The speaker approved curtailment of judges' instructions to juries as being among the chief causes of reversals of judgment and thus contributory to delay. All instructions, he said, should be submitted to counsel on both sides before instructing the jury. Counsels' instructions then should be ruled on and the instructions accordingly remodeled.

Regarding new trials, Justice Sullivan held that no motion for one should be allowed if the case has been tried before a court without a jury and the grounds of motion are insufficiency of evidence to justify the decision, errors in law, or excessive damages.

Other practices contributory to long delays, in the speaker's opinion, were the writing of elaborate opinions and the citation of a large number of cases garnered from all sections of the country to sustain decisions or to elucidate points decided.

These confessions of defects in the administration of justice coming from such an authority should awaken a determined effort to shake out the mold of legal tradition from court practices. But it will do nothing of the kind. There is something humorous about the absurdities of the law and its administration. Read Dickens' " Bleak House," and see how very funny the lawyers considered the long and dreary lawsuit that was settled only after the entire estate at issue had been eaten up in law costs and lawyers' fees.

An address to a bar association confessing the inequalities of the laws administration will not help much, but an agitation among the people and the voters will awaken the fear, if not the conscience, of practitioners who are guilty of wilful irregularities which they are able to cover up by the aid of " professional courtesy."

AS IT GOES.

Some nations were fighting fiercely.

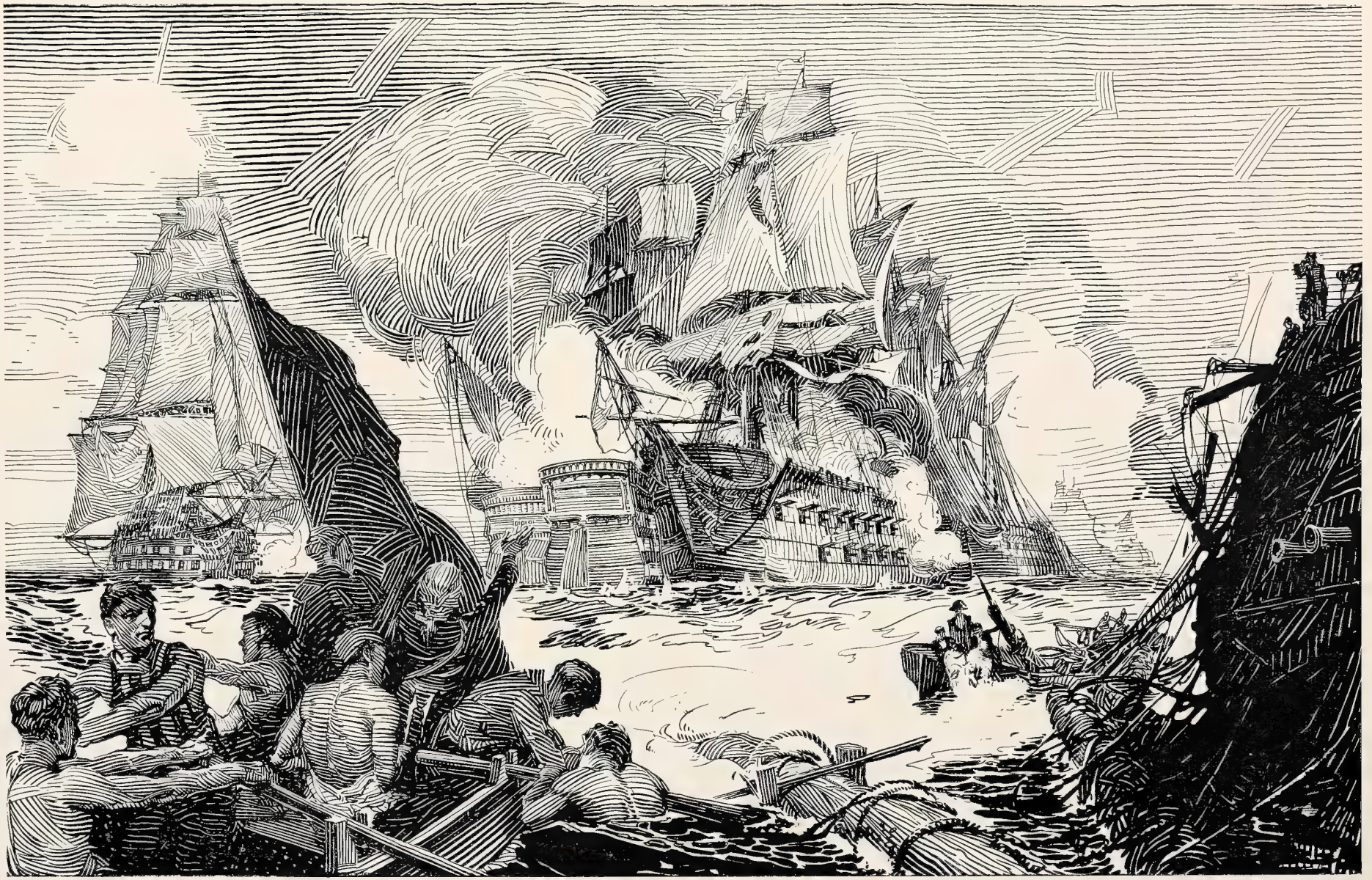
" Why are you fighting so? " inquired the bystanders, moved at length to curiosity.

" To save civilization! " replied the nations severally.

Here a draggled figure rose from the mire under the feet of the combatants and limped lamely away.

" And who are you? " asked the bystanders, with a disposition to get to the bottom of the matter.

" Don't speak to me — I'm civilization! " the figure made answer, somewhat pettishly.— *New York Evening Post.*



OLD-TIME POWERS OF WAR.

Man was given power over all created beings, is the explanation in part of the workings of his superior intelligence. He has slowly gained a precarious control over some of the forces of nature. The philosopher, Malthus, claims that all creatures are self-eliminative, man included, with the exception that creatures other than man are involuntarily self-eliminative, but man is deliberately self-destructive, for he who destroys his brother man is working for his own destruction.

Reproduced from a drawing by John B. Woodruff, Palette and Chisel Club, Chicago.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

EMBOSO SALES COMPANY PROTESTS.

To the Editor: WASHINGTON, D. C., Nov. 18, 1914.

Our attention has been called to an article purporting to be an exposition of the development of "process embossing," credited to one George Sherman, and appearing in your November number.

We desire to say to you that the statements made by Mr. Sherman in this article are so erroneous as to indicate either an entire lack of familiarity with the subject or a desire to convey an erroneous impression.

Without taking into question the motives which may have actuated Mr. Sherman, who we understand is the superintendent of a large printing-plant in Detroit, we should like to say that our representatives have visited that establishment, have discussed the Emboso process with the proprietor, and it is hardly possible that the superintendent of the establishment could have been in real ignorance of the situation.

This article was given a prominence by you which indicated that you regarded it as worthy of the serious consideration of the printing trade. Categorically, we deny the truth of practically all the assertions made.

The process, which is described as "process stamping and embossing," did not originate in Chicago. It originated in Indianapolis, and was first put upon the market by the Embossotype Process Company, of which the writer of this letter was a member, as he has been of the succeeding companies which have developed the business to its present stage.

The first use of the process in Chicago by an exclusive shop was not six years ago. That shop was equipped in the spring of 1912, the patent application for the machines with which the shop was equipped having been filed in the fall of 1911, after which the equipment was manufactured.

The formulæ with which the process work is done never have become known to the printing trade, as indicated in this article.

Neither the Embossotype Process Company nor any of its successors, nor any company which has ever been connected with the marketing of the original process, known to the trade as the Emboso process, has ever sold or offered for sale any powder at $5 per pound. The price has been $2 and $3, depending upon the kind and character.

Mr. Sherman makes the statement that "the powder for plain black and colored stamped or embossed effects is composed of pure resin, ground, pulverized and screened to remove all granular particles, nothing else, with the possible exception of a few sprays of creosote or an essential oil as used by those who prefer to disguise its odor."

As a matter of fact, the writer, who has been connected with the development of the process from its very infancy, has never known of the marketing of simple resin, except by imitators and fakers who sought to make a little easy money off the unsuspecting printer.

The powders marketed by this company are made upon varied formulæ. Some of these powders have not a trace of resin, in any shape or form, in their make-up. Others have resin as a base for carrying materials which harden, give smoothness, elasticity and adhesiveness; but no powders such as described in the article in question have ever been offered upon the market by this company. No creosote or essential oils, or anything else is used to disguise the odors or appearance of our powders.

The inks sold by this company are all special inks, as any printer can tell at a glance, despite Mr. Sherman's assertion that "all colored inks, no matter of what nature," will serve. The use of a properly made ink is vital to the successful operation of the process, which fact is known to everybody who has ever experimented intelligently with resin.

The bronze powder, consisting of bronze and asphaltum, probably originated in Mr. Sherman's mind, because such a powder has never been marketed and used, so far as we know. The procedure for producing gold effects as described by Mr. Sherman is entirely unlike that used by licensees under the Emboso patents. The article describes various devices without describing the one in current use, which is covered by patents, that being the developing machine marketed by this company.

Mr. Sherman makes the direct statement that the granting of a certain patent to William Jacobs and Albert Brewer on April 22, 1912, will not prevent the free use of resin, etc., and that "resin, used alone, answers every purpose for black and colored inks."

We challenge Mr. Sherman, THE INLAND PRINTER, or anybody else to produce a single sheet of work of *commercial quality* that has ever been produced with pure or simple resin.

While it is true that the patent mentioned by Mr. Sherman in itself might not prevent the use of resin for producing relief effects, we submit that neither Mr. Sherman, if he is as well informed as he would presumably be to hold the responsible position he holds, nor the editor of THE INLAND PRINTER, could have been in ignorance of the fact that there are other patents involved in the use of this process.

For two years THE INLAND PRINTER and other trade journals have carried advertisements, from time to time, warning the printing trade that the so-called Crump patents were held as basic by the owners thereof, and that these patents covered broadly and fundamentally the process of printing, powdering and heating to produce relief

effects, and that they likewise covered the product of the process, and that the patent protection extended beyond the bare manufacture of the product.

We think it hardly just that you accept our money, month after month, to notify the trade of the danger of these infringements through your advertising columns, and then to give publicity to an erroneous article full of misrepresentations, which tends to undo all of our work in this direction. That you advise us that you " disagree with Mr. Sherman's point of view in many matters " does not alter the situation. The public does not know that you disagree with him.

We have had letters indicating that printers, relying upon the prestige of THE INLAND PRINTER, have had doubts created in their mind by this article, which, properly or otherwise, is credited with having the approval of its editor.

We desire that you give publicity to the statement that we will hold accountable for contributory or direct infringement, and shall proceed by court action as rapidly as possible against, first, the marketers of devices and materials for producing relief effects by the method of printing, powdering and heating; second, all direct infringers who operate any process of printing, powdering and heating to produce relief effects, regardless of devices or materials used, except under license from this company; third, we shall also proceed to secure accountings from the individual customers of such direct infringers, who purchase and use the printing produced without license from this company.

The patents under which we shall proceed are No. 644,281, covering the process of printing, powdering and heating; No. 644,282, covering the product of such process, and No. 1,025,594, covering an oven with a traveling carrier for use in operating the process.

Since the legal department of this company is now preparing to file suits not only against several individuals and companies that have been offering upon the market devices and materials for doing such process work, but also against several printers who are operating imitative processes (some of them perhaps using resin and heating by hand), and against department stores using an imitative process for embossing stationery, we think your duty to the trade will be to give due publicity to the real conditions.

The first of the above suits will be filed in the United States courts soon, and we shall advise your publication of additional suits from time to time, and believe it will be a matter of duty toward, as well as of interest to, your readers that you give publicity to the same.

We take it that you have no desire to contribute in any way to the involving of your readers in patent litigation, with the unpleasant consequences sure to follow an attempt to imitate the Emboso process or to operate the process without licensed authority.

EMBOSO SALES COMPANY,
By W. B. Westlake, Secretary.

PROCESS EMBOSSING AND STAMPING.

To the Editor: DETROIT, MICH., Nov. 17, 1914.

I am gratified to have the opportunity to make reply to certain complaints as set forth at length in a recent communication from the Emboso Sales Company, Washington, D. C., addressed to The Inland Printer Company, wherein the writer is inclined to brand as " dangerous misstatements " the facts and very valuable information embodied in the first article of my series, " Outgrowths of Letterpress," which appeared in the November issue of your most instructive trade journal.

I frankly admit that I had never heard of the Emboso Sales Company, nor was I familiar with their claims covering certain processes and compounds, or their exclusive rights to use and manufacture under United States patents, until I observed reference to an infringement controversy in an editorial in your August issue. This was several weeks after my return from Europe, where I conducted a three months' investigation of methods and processes as adopted in England and on the Continent in the printing and allied industries. The article under controversy was written and submitted one month before my departure abroad. In the brief period since the receipt of the communication from the Emboso Sales Company, I have been unable to investigate its claims. Therefore, I am not in position to state as to their validity; but, on the other hand, I am more anxious to impress upon the thousands of readers of THE INLAND PRINTER that all of the information contained in the article, " Process Embossing and Stamping," in your November issue, was secured after most painstaking investigation, and that the facts therein set forth are entirely trustworthy, to the very best of my knowledge. In making this statement I believe I have the entire confidence of your readers — a confidence gained during the past fifteen years as a contributor of more than three hundred research articles to the leading printing-trade journals of the world.

To begin with, I deny a priority claim to the use of a powder and a baking or heating process to produce embossed effects, as maintained by the Emboso Sales Company, of Washington. In March, 1888, during the great blizzard that swept eastern Pennsylvania, I experimented with powdered resin to secure a stamped effect, and it was then that I produced a hundred or more business-cards for the Pen Argyl (Pa.) *Index*, all baked on the top of the old-fashioned wood stove in the composing-room. Mr. George C. Hughes, then proprietor of the *Index*, and now editor of the Stroudsburg (Monroe County, Pa.) *Daily Times*, will recall the novelty of the experiment. In later years I have observed printers practicing similar experiments in probably a half-dozen shops in various parts of the country. I am inclined to believe that a request for specimens of this character, through the columns of THE INLAND PRINTER, will bring forth some very ancient evidence to substantiate the above assertion.

Mr. Eugene St. John, well known to every reader of printing-trade papers as an authority on platen-press work, informs me that he has produced similar effects with a powder consisting chiefly of asphaltum and resin. His experiments were carried on a number of years ago in eastern Tennessee. John H. Clayton, another well-known contributor of articles on subjects relating to the printing industry, entered the Chicago field as a salesman for a concern on Federal street several years ago, and it was in the spring of 1912 that I met him on Harrison street, and then and there he proffered me one of those " baked " business-cards, with the assurance that he had established an extensive trade in that class of work as a side line.

As to the sale of a compound in the form of a powder at $5 a pound, I speak from a first-hand source as well. In March and April of this year, a demonstration of this process as applied to monogrammed stationery was conducted on the main floor of The Fair, one of Chicago's largest department stores. The illustration of a home-made machine with an electrical baking device, shown in my article in your November issue, was sketched by the author from the apparatus in use in that store. On a large placard, conspicuously displayed, was an announcement soliciting orders for the new process monogrammed stationery, setting forth, in addition, that the novelty was originated and

invented by a Mr. Mahaffey, the very man in charge of the concession and whom I was fortunate enough to meet in conversation relative to the powder that was being used. He was very much pleased to learn that I was interested, and immediately proceeded to attempt to involve me in a very glowing business proposition. He would fit me up with an outfit complete — revolving drums, electrical toaster, set of monogrammed initials and all — for $100, including enough powder to emboss 10,000 letter-heads. Thereafter the powder was to cost me $5 a pound. This proposition was made also, in my presence, to other printers.

In submitting my article covering the foregoing process, I attached two or three want-advertisements clipped from the *Chicago Daily News* and the *Chicago Tribune*, in the early part of April. These had been inserted by a west-side concern seeking solicitors to introduce a compound of this nature among printers. Among my effects in Chicago storage, I have a letter-head of *The Montgomery Times*, an obscure little weekly, formerly owned, edited and published by George Sherman, at Mt. Ida, forty-one miles from a railroad, in the heart of the Arkansas National Forest. This letter-head was printed by the writer in 1910 from a brand-new series of Engravers' Bold. I have always been a little fussy about nice things in printing, and as this was one of my really particular jobs, I am lucky enough to have a few specimens of the letter-head carefully preserved, and, happily, they are all handsomely done in imitation of genuine die-stamping — powder carefully laid, and the whole splendidly baked in sharp relief. I shall endeavor to forward a specimen for reproduction in your January issue.

M. E. Lamming, oil and color merchant, 34 Goswell road, London, E. C., for the past ten years has been supplying printers in the East End with a pulverized resin, specially prepared, for use in producing varnished and embossed effects by a process of dusting over and fusing with heat. A sample of the powder purchased from the above house will be sent to the Emboso Process Company on request.

Any further information relative to the above process will be supplied cheerfully. GEORGE SHERMAN.

MORE ABOUT MAKE-READY.

To the Editor: CHICAGO, ILL., November 6, 1914.

The correspondence from J. H. S. in the August number of THE INLAND PRINTER, and the reply to the same by Aime H. Cote in the November issue, is mighty good reading.

It is my opinion that J. H. S. is right when he intimates that entirely too much time is consumed in many offices on the make-ready of all-type, or nearly all-type, forms.

It is also my opinion that Mr. Cote is right when he intimates that the pressman is not always to blame for the time required to perfect the job.

Let us assume that every pressman has a high grade of intelligence and an honest desire to do the best day's work for the best day's pay, and will do all he can to give his employer the maximum of output from the press. This is, lamentably, not the case, but we have to start from some premises in order to reach worth-while conclusions.

On the assumption that the human factor is a constant, let us look at the machine factor in the production:

Here are some facts:

You can not transfer a make-ready from one press to another and get results.

You can not take a make-ready off a press and put it aside for several months and gain time by putting it back again on the same press in case of a repeat order.

A new press that is stiff on its impression, with no wear from long runs, will respond to a much lighter make-ready than a press which, from use, has developed a spring in parts of the bed or wear on the tracks and rollers supporting the bed.

Any press doing miscellaneous work is bound to wear unevenly. The wear may only amount to the thickness of tissue-paper, but that wear must be corrected by make-ready on a strictly first-class job, and a first-class pressman can detect the error and will always remedy it by make-ready.

The most feasible remedy for excessive time in make-ready is to give more time in keeping the press itself in good tune, so that it will respond at all times as nearly as possible, like a new press.

In one of the largest pressrooms in the world, where there are rows and rows of the best flat-bed presses, enough of them to keep a printing-press machinist employed, they have test forms of solid, small type the full size of the presses. These forms are used as gages for setting the presses. These perfect type-high forms will tell immediately where all the soft spots are in the bed. No instrument for measuring printing pressure on various parts of the bed can tell the true condition of the press as accurately; besides, the use of pressure gages may take hours to tell the approximate condition of the press, while a sheet pulled from an accurate type-high form will tell, as soon as the sheet can be held to the light, just where the defects in the press are. Of course, the most even and hard tympan must be used for these test forms. With the test form on it is easy to set the cylinder just right. A strip of tissue-paper on the bearers will show whether the cylinder is properly down. Begin with rather a light set, and lower until the paper on the bearers is held tight while the cylinder is full on the impression.

If any of the modern presses do not show a fairly even impression all over the test form, it is time for the machinist to get busy and not the pressman. Of course, the pressman may help the situation where the defects from wear are small by putting a " permanent " make-ready on down close to the cylinder.

The longer a slightly worn bearing or track is left, the more rapid becomes the wear, and the whole machine suffers in consequence and the bigger will be your repair bills. A few dollars spent in correcting a defect as soon as it appears will save dollars in make-ready time, as well as lengthening the life and keeping up the quality of work of the machine.

R. O. VANDERCOOK.

THE PROPOSAL TO GET UP AN AMERICAN STYLE.

To the Editor: BROOKLYN, N. Y., Oct. 21, 1914.

My fellow townsman, Joseph C. White, tells you some things that are true, but, alas, not new. The proposal to get up an American style is repeated in one form or another, in one medium or another, regularly every year. Nothing is ever done, though — nothing really attempted. That was why, in the August number of THE INLAND PRINTER, I tried to " start something," beginning with compounds. Let Mr. White look up the correspondence column for that month — perhaps he can suggest something better. He wonders why printers put up with the great cost of a uniform, or near uniform, style. (Of course, not all do — some will stand for anything, except, perhaps, forming the same word differently in the same line.) The reason is that, where small " takes " have to be given out, if every one were a law unto himself, titles, running-heads and text would soon all be laughing intolerably at one another, as in the days of old. W. MATCHES.

Written for THE INLAND PRINTER.

SYNDICATE STEREOTYPING.

BY ALFRED W. BIRDSALL.

THE simplest things in life are hardest to grasp, because the ordinary mortal is forever overstepping the natural and easy way, reaching in the most complex and difficult manner for results that he makes difficult of attainment by not simplifying his effort. This is a truism in almost every sphere of being, and obtains particularly in new developments in mechanics. Magnified ideas and ideals put into mechanical form have resulted in great and useful inventions, and generally these first products of the genius have started new thoughts and schemes that have ramified to many useful and important machines and appliances of the day.

And is it not true that almost all first productions have later been simplified and changed by trivial devices that were overlooked in the beginning?

This applies also to processes, probably in greater measure than to mechanics, and it is of processes that we will speak — processes used in one great field of endeavor that have brought an everlasting good to the common weal. This is all an offshoot of the printing-press, dating from 1845, and was made possible only by the uses that naturally became associated with it.

The combination of many kindred interests into a central dominating and creative head is a truly twentieth-century idea, and in the printing industry there has been no greater stride in the minimizing of cost and production than in the syndicating of pictures and news from given sources of central endeavor.

This has all worked for the betterment of the people. Regardless of the everlasting assertion that the modern way reduces the force, the fact remains that force-reduction caused by improved methods and machines has in eighty per cent of cases simply taken away the mental strain and brute work, thereby apparently injuring an individual for the time; but in the vast cycle of existence it has been a gain, and has led to bigger and greater achievements in the world's work, and particularly in the printing trades.

Without new methods and mechanical devices, the supplying of the clientèle of syndicate-plate users would be an impossibility. As it is, literature is sent broadcast; good, substantial, readable stories are in the hands of the young, and the dime novel is losing its hold in the field of youthful fiction, because it costs more in money to buy than a literary treasure that contains all the blood and thunder without the usual butchery of pure English and rhetoric. This is the result of standardizing our stories and fiction, and paying for the best work and issuing it from a given center. Competition now lends its aid, and each publisher of syndicate matter vies with the other in getting the best writings from the best authors, and price becomes the smallest factor because the syndicate story pays for itself a hundredfold, with the result that we have better reading-matter for our boys and girls to-day than we have ever had; and that means a collective mental advance that overbalances the individual physical loss sustained by the introduction of labor-saving devices to accomplish this end.

Real literature is now within the reach of the smallest paper in existence at a trivial cost. For $1 a newspaper can buy a whole-page story, well illustrated, attractively made up, and edited by able writers, not in manuscript form, but in the matrix or mold, proofs of which have been read and corrected, and only has to be cast into the plate for the printing-press. This is one step in the advancement of newspaper-syndicate work — it is the literary step.

Then the advertising matrix must be considered also. There was a recent order given for stereotyped matrices of an advertisement for a well-known commodity that called for one million "mats.," and, in addition to the "mats.," two thousand casts in metal shell plates were ordered.

There are fifty times as many more full-page syndicate "mats." made in the United States as there are ordinary newspaper "mats."

All the stereotype metal used in the great furnaces of modern newspapers is as an atom compared with the metal used in syndicating. It will be sufficient to grasp this when it is realized that there has just been completed in Chicago an immense structure covering twenty acres of floor-space, where two thousand "mats." and cuts are made daily and where stereotype metal is brought in in carload lots; and this concern is only one of thirty-two belonging to the same firm. Then realize that this is only one of twenty firms that form the sources of supply of the United States.

Syndicate work, while carried on extensively by many of the larger newspapers, who in this way find it an easy and profitable proposition to secure the highest-priced writers and artists, really finds its greatest exponents in the plate-making shops of the country, and it is a pleasure to note that the very best quality of this work is being turned out by men who have had a long and practical training in newspaper production. A particularly notable case of this kind is a young man who years ago toiled at the pot and with the brush in Kansas City, then worked in every possible plate-making process known to the trade, until now he heads a successful plate-making concern in New York and produces plates and "mats." par excellence.

The example of Jack Stedman forcing his way to the front out of Newspaper Square and over the obstacles that naturally beset stereotypers in Park Row is worthy the attention of any ambitious youth of the trade. We speak of Stedman because he was not building with unlimited capital; but he had a capital worth more than money — he had ability, and it won, and always will win.

How much easier is it for a master-mind like Rivett to produce and do when he has a great financial backing? There is a name that in the near future will be as well known in the stereotyping world as is R. Hoe & Company. Rivett is just beginning — wait and watch him — he is a producer, and within twelve months' time he will make many radical, if not startling, changes in syndicate plate-making.

In the September issue, THE INLAND PRINTER told about the flong machine for making wet "mats." That machine is up, and probably a picture of it will be shown in an early issue.

The latest development in matrix-making is by a well-known New York stereotyper, who has perfected a wet "mat." that requires no packing. For obvious reasons, he does not want to be known yet, but we have seen the matrix, and it works. Withal, that is no more wonderful than the first mention of the Autoplate. This statement probably will be doubted — that is to be expected — but we hope to be able to verify it in a short time. The introduction of a wet matrix into newspaper offices, as you realize, will mean the revolutionizing of newspaper production, if it can be made without packing, and it will supplant the dry "mat." — that means that it will annihilate time.

"Making the Plates for a Modern Newspaper Perfecting Press — Its Control and Operation and Life," will be our subject for January.



THE RED VETERAN.

By John H. Carlsen, Palette and Chisel Club, Chicago.
A reproduction of one of eight paintings presented to The Henry O. Shepard School, Fillmore and Mozart streets, Chicago, by The Henry O. Shepard Company.
Engraved by Wells & Company, Chicago.
Printed by The Henry O. Shepard Company, Chicago.
Process inks by Chas. Eneu Johnson & Co.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE London *Daily Mirror* says that, because of the war, no new wall-paper patterns will be issued during 1915, and that the price of all papers will be advanced ten per cent.

THE Federation of Master Printers has appointed a committee to see what steps can be taken to secure for English color-printers the work heretofore done in Germany.

THE London County Council has had a tablet placed on the house numbered 36, Craven street, Adelphi, W. C., commemorative of the fact that Benjamin Franklin once resided here.

MR. TOM TAYLOR, who entered the service of Tillotson & Co., Ltd., Bolton, as compositor fifty-six years ago and worked for them continuously ever since, retired recently, and only because of ill health.

THE Caxton Convalescent Home, at Limpsfield, Surrey, has been placed at the disposal of the War Office for sick and wounded troops, and arrangements have been made for the reception of patients from the printing and publishing trades.

THE Glasgow corporation has appointed a committee to investigate and report upon the advisability of instituting a department to supply its stationery and do its own printing. The printing bill of the corporation for 1912 is said to have amounted to $125,000.

IN London the printing trade has supplied a fair enrolment of men in the army. At least one thousand compositors have answered the call. The *Westminster Gazette* estimates that at least four thousand recruits have come from the printing trades, and that of these more than half are trade-unionists.

THE *Printers' Register* comments upon the extravagance of the dailies using exaggerated poster-like headings, in view of the scarcity and higher price of news-paper. It is one of the things that old subscribers of the London *Times* regret, that there are now so many of these unnecessarily bold lines, and with these such a free use of ten-point and even eleven-point faces. Reduction in these matters might give the reader more news, or save the newspaper owner much paper.

THE great majority of British printing-offices are now running short time, some working only three days a week, as a result of the war. In most cases of short time, every effort is made to shut down for complete days, or, where this is not possible, to stand off men for whole days at a time. It is feared that unemployment may become yet more widespread, and the result be that many men will lose their aptitude for work and become permanently unemployable (in other words, become "hobos"). This gives the employers' as well as the employees' organizations great concern, and much study is devoted to finding ways of alleviating the situation.

A NUMBER of printers' and bookbinders' material manufacturers and supply houses, which happen to have German names, are now compelled to advertise their non-allegiance to Germany, in the endeavor to counteract English prejudice. Among these are the Ault & Wiborg ink concern, whose manager is now captain in the artillery, while its chemist is a Frenchman; Alfred Stiebel & Co., whose head has been a naturalized English subject for almost twenty-five years; Friedheim & Co., Ltd., whose head has been a resident of England thirty-five years and a naturalized citizen for twenty-two years; the Sigmund Ullman Company, inkmakers; and Henry Lindenmeyr & Sons, paper-dealers, all employers of English work-people. When people are so easily inflamed with hatred, it seems, despite Shakespeare, that the name of a flower does influence opinion regarding its smell.

THE London *Morning Post*, under the title of "The Vultures," printed the following bitter criticism upon the British yellow press and its methods:

"They sicken with false hope,
They torture with false dread;
They interview the wounded,
They photograph the dead.
They manufacture victory,
They improvise defeat,
And they coin the tears of women
Into pennies on the street."

FREDERIC WESSELHOEFT, the well-known proprietor of printers' supply-houses in London, Nottingham, Manchester and Glasgow, because of the present British aversion to German names, finds it necessary to advertise that he "has been a British subject for a number of years" and has none but British work-people in his employ; also that all his plain type-faces are cast in England, while the largest selection of his fancy type-faces and tint-tone rules come from America.

GERMANY.

THE Berlin Press Association has appropriated 30,000 marks ($7,140) to assist the families of such of its members as have been drawn into the army.

GERMAN printing-trade journals now publish lists of those connected with the graphic arts who have fallen in battle, likewise of those who have been honored with the iron cross for heroism.

OF the personnel of the great publishing house of Ullstein & Co., Berlin, so far no fewer than 32 editors, 108 counting-room and 200 technical employees, a total of 340 men, have entered the army.

A WAR correspondent reports that he saw a complete printing-press drawn up beside a road, and a morning edition of the *Deutsche Krieger-Zeitung* being printed and distributed among the passing German soldiers.

THE *Zeitschrift für Deutschlands Buchdrucker* in September devoted two large quarto pages to a list of printing and publishing concerns which give pecuniary assistance to the families of their workmen who have joined the army.

THE German government printing-office is proceeding with the erection of a new addition to its buildings in Kommandanten street, Berlin. The history of this institution began July 1, 1852, when it was established as the printing-office of the Prussian government.

THE thoroughness of the German army organization is shown by the fact that the troops are accompanied by traveling printing-offices, which print all proclamations, requisitions, army orders, etc. Official photographers are also connected with the printing-offices.

THE war does not stop the Berlin trades school. The classes of the graphic-arts section for the winter season began October 8, and instruction is given every Monday, Tuesday and Thursday evening from 7 to 9 o'clock, and on Sunday mornings from 8 to 12 o'clock.

A WAR exposition succeeds the graphic-arts exposition at Leipsic, which closed October 18. It is held in the Alt-Heidelberg buildings on the exposition grounds, and comprises a series of modern military exhibits, which naturally prove very interesting at the present time.

THE publishers of the *Neueste Nachrichten*, of Danzig, have turned over for use as a hospital a new building erected for their printing-office. There are 160 beds on the first and second floors, the third-floor rooms being apportioned to the hospital attendants and nurses.

THE *Strangers' Guide to Dresden,* a periodical now in its forty-third year, published to facilitate the city's business from American tourists, has changed its name to the *Dresden Herald,* and announces its total independency of English interests.

IT is reported that a printer in an East Prussian town, fearful of danger from a possible Russian invasion, made a hurried departure from the place, but forgot in his haste to take with him the contents of his safe. His assistant, however, was not so forgetful, but got 5,000 marks out of the safe and also fled. After a long search he found his master at Danzig and handed the latter his money. Who says printers aren't honest?

AN official of the chamber of commerce of Metz recently received the following letter from the German government: "We note, from a communication before us, that your chamber of commerce uses writing-paper which carries a heading in both German and French. We forbid you herewith the further use of this paper, likewise the use of the French language in full or in part in the transactions of your chamber or in the reports of its proceedings, and in the communications emanating from it. The circles of our trade and industry have all mastered the German language; in so far as you fail in that accomplishment you are incompetent to be a member of a German chamber of commerce."

AT a meeting of paper purveyors, recently held in the Paper House at Berlin, there was discussed the custom of giving English and French names to papers produced by German mills. As causes for such a custom are given, first, the erroneous notion among users that foreign papers are better than home-made [just as the word "imported" has great fascination for Americans], and second, the need, in exporting papers, to fall in with the ideas and wants of foreign purchasers — thus, giving English names to papers exported to England, Spanish names for papers going to Spain, Swedish names for Swedish export, etc. One speaker truly said that every German sheet of paper bearing an English name or water-mark is an advertisement for England, whereas every such sheet should have a German designation and be a herald of German manufacture. The hope was expressed that as a result of the war the reprehensible custom of obsequious and misleading marking would die out.

FRANCE.

THE *Progrés de Lyon,* a daily published in Lyons, has donated 1,000 francs to the local union's relief fund, to be used for assisting the families of members who have joined the army.

THE Parisian printers' union has imposed a tax on all members earning more than 30 francs a week, to assist the wives and children of members who are in the army. The tax varies from five to fifteen per cent, according to the amount of the wages earned.

THE printers'-union organ, *La Typographie Française,* justly complains because some employers have taken advantage of the war to lower wages (in one instance fifty per cent) and to increase the working time of their people. Such action is, to say the least, most unpatriotic and inconsiderate.

EGYPT.

THERE is great depression in the printing trade in Egypt, particularly at Cairo, mainly due to the influence of the war. The journal *Les Pyramides* has suspended publication, and the employees of the government printing-office have been put on short time. The Lega Tipografica Internazionale, the printers' trade union, is in a bad way and has had to pay to unemployed members, out of its slender funds, about $250 a week. Some of the Egyptian master printers are contemplating a return to the conditions which prevailed prior to 1905, when the minimum wage was forty per cent less than at present, the hours of work remaining the same. The employees think this is going too far, though many seem to be resigned to being docked one-third of their meager pay, so long as the staffs are kept intact, thus avoiding any actual unemployment.

AUSTRIA.

STATISTICS issued by the Austrian typographical union show that up to September 14, out of 10,410 members in eight crownlands, 1,886 joined the army and 1,648 were without employment.

THE publisher (Eckart von Schumacher) of the *Nachrichten,* at Innsbruck, has donated 10,000 crowns ($2,050) to the Red Cross Society, since he is unable, because of ill health, to go to the front to battle for his country.

SWEDEN.

THE Swedish Master Printers' Association and its local branches in Stockholm, Göteburg and Malmö, through circulars and advertisements, announce that all Swedish printers find it necessary to make a general advance in the prices of their products, because of increases in the cost of material and labor, in some cases as much as twenty-five per cent.

AUSTRALIA.

THE work-week of the male employees in the government printing-office at Sydney, New South Wales, has been reduced to forty-three and a half hours.

ITALY.

THE printers' union announces the suspension of the "viaticum" (relief for traveling workmen), in the case of foreign printers journeying in Italy.

IMPORTANT ACTIONS TAKEN BY NEW YORK MASTER PRINTERS' ASSOCIATION.

At the meeting of the Executive Committee of the New York Master Printers' Association, held on Thursday, November 5, 1914, the two following matters of interest to all members were passed upon:

1. Whereas, certain men representing themselves as printing salesmen have earned and deserve a bad reputation from the methods employed in placing work with houses with which they had become connected, and from which they had consequently been discharged, the members are warned against the employment without investigation of salesmen of this type and are urged to investigate very carefully any applicant for a position of this kind. A letter to the business office of the New York Master Printers' Association will bring information showing whether the applicant written about is one of these men of whom complaints have been received of dishonest dealing and consequent discharge.

2. The Special Committee meeting a like committee from the Paper Dealers' Association, recommends on its own behalf and on that of the latter committee that all printers sending to paper jobbers for samples of and estimates on paper do so on their own printed stationery, to the end that the paper jobber may be in a position to protect the printer against those who are not legitimately entitled to purchase paper getting prices which are afterward used to the disadvantage of the printer himself.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Steel Instead of Copper Half-Tones.

J. W. Murphy, Boston, asks: "Why can we not have steel half-tones as well as copper ones? The reason I ask is, I have some long runs on program covers where I have to keep substituting electrotypes, which do not wear very well, while if I had steel plates I could get away with the run. Engravers tell me that half-tones can not be made in steel. Is that so? I am an old steel-die printer, and since the power press came into our business I value the wearing qualities of a steel die more than ever."

Answer.— Steel half-tones could be made if they were absolutely necessary in any printing proposition. There are several reasons why they are not already in use. The first is that the steel plate costs double that of copper. Then it should be etched while soft and hardened afterward, a further expense. Again, the etching fluid best for steel is far more expensive than that used on copper, and, lastly, the etched dot is not as smooth, nor is the whole effect as soft as that on copper. You may be able to avoid using up so many electrotypes if you will have your relief-plate half-tones steel-faced. It is astonishing how much that film of iron, scarcely thicker than a soap bubble, will add to the wearing properties of a copper plate. This is well shown in the steel-faced intaglio plates. It is not generally known that dies can be made in copper and steel-faced so they will stand well the wear of the steel-die press.

"Business as Usual."

English photoengraving firms adopted the slogan, "Business as Usual," at the outbreak of the war, though they have since discovered that some most unusual incidents have developed in business on account of the war. The first thing was that the perchlorid of iron for etching, and the carbons used in their electric lamps, had been supplied almost exclusively from Germany and Austria, together with many other necessary chemicals. Then a boycott was begun on German and Austrian workmen. One firm advertised like this: "Our Engraving Company is entirely British. Among its Directorate, its shareholders, and its entire staff there is no foreigner. It is Business as Usual with us, and we shall be glad to learn that we may send a representative to give you any information or to take your orders, if you will favor us with them." One of the amusing incidents was the trouble the oldest engraver in London, Carl Hentschel, got into on account of his name. He was obliged to protect himself by the publication of the following statement: "To the Editor: Sir,— As a loyal British subject, unfortunately bearing a foreign name, may I claim the courtesy of your valuable columns to state emphatically that *I never was a German.* My father was a Russian and a naturalized American citizen. I was brought up in London and have spent thirty-seven years of my business life in Fleet street, where my connection with illustrated journalism as a pioneer of process and color engraving is pretty well known. Am a freeman of the City of London, and have had the honor, for the past thirteen years, of representing the newspaper and printing interests in the ward of Farringdon in the Court of Common Council. Yours obediently, Carl Hentschel." Later, a meeting of the Carl Hentschel, Ltd., shareholders was called, when the chairman said that many of their customers thought the company was a German one and refused to do business with it, while it was found impossible to secure new business, so it was proposed to change the name to the Knight's Manufacturing Company, Ltd. After a stormy meeting it was decided not to surrender the German name of Carl Hentschel.

Cold Enamel Process for Zinc.

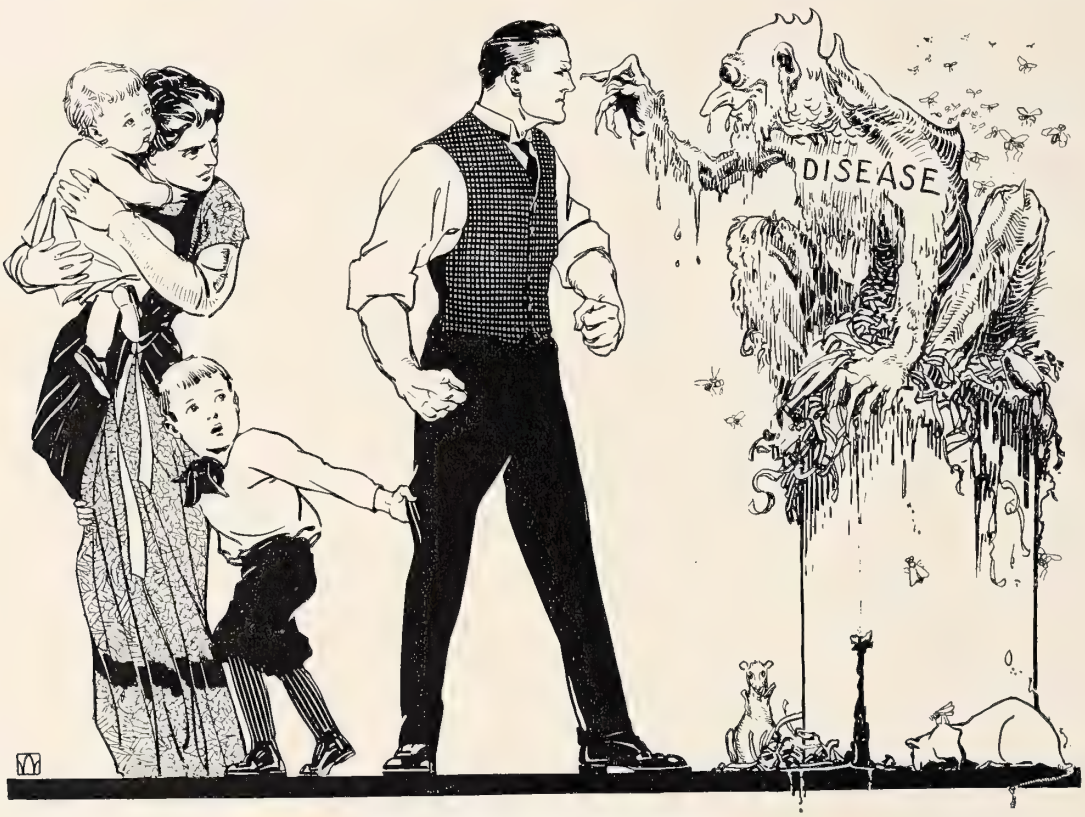
As is well known, the heating of a zinc plate to "burn in" or carbonize the enamel acid resist destroys the nature of the zinc by rendering it soft. On newspapers, where zinc engravings are only used to take a matrix from for stereotyping, it does not make any difference whether the zinc is soft or not, while soft zinc would wear out during a long printing run. To obviate all this, a cold enamel process is desirable — that is, a process which does not require that the enamel be burned in. Here is a cold-enamel method suggested in *Process Work:*

Clean the zinc in the usual way and dry it thoroughly. Prepare a solution of the best shellac in methylated spirit, and filter. Warm the clean zinc plate and flow over with the shellac solution and dry. Now coat the shellac-surfaced zinc plate with bichromated fish-glue solution as usually used. Expose, develop, dye, and dry. Have a dish ready containing methylated spirit — which must be free from water — into which place the exposed plate. The enamel will prevent the spirit dissolving the shellac coating, but the spirit will dissolve the shellac in the places where the enamel has been washed away, leaving the metal bare. After this the enamel can be scrubbed off and the protecting image will be shellac instead of enamel, when the zinc will not require extra heating, as there will be no enamel to burn in.

Enamel Solution by Hydrometer Test.

As we know, the liquid glue purchased for making enamel solution varies in its viscosity, or thickness, in different lots, and loses in fluidity by evaporation the longer it is kept. A writer in the *Process Monthly* makes the good suggestion that the solution be made up by hydrometer measurement, just as we do a silver bath, only that a heavy liquid Beaumé hydrometer be used. He says to

keep a stock solution of bichromate of ammonia 48 grains to the ounce, or a ten-per-cent solution. To make up an enamel solution just take 10 ounces of liquid glue and 5 ounces of the bichromate solution, mix well and then add water to this mixture of glue and the bichromate solution until it registers, when well mixed, 11 on the hydrometer. To every 10 ounces of enamel solution add 5 drops of .880 ammonia. Provided a perfect negative is used no other ingredients are necessary. The portion of white light that acts on the sensitive enamel film is principally ultra violet. A strong solution of bichromate of ammonia stops the ultra violet rays, thus preventing the light passing completely through the film, which is necessary to make the enamel hold fast to the metal. Hence he does not advise a stronger bichromate solution than the one given. Chromic acid is sometimes added to the enamel to make it hold to the metal, but the chromic acid is inclined to give a scum which is very difficult to detect and remove, thus giving more trouble than cure.



THE TOILER'S GREATEST ENEMY.

From a newspaper cartoon by John B. Woodruff, Palette and Chisel Club, Chicago.

Graphotype Engraving Company, New York, 1864.

This is the season when amateur lecturers are preparing their "talks" before the "Graphic Arts Coterie" of their locality, and this department is called upon to supply information, by return mail, without even a return postage-stamp for the reply. Here is a sample query from Roxbury, Massachusetts: "I have been assigned to write a paper on the fascinating subject of 'Process Engraving,' and I know you are just the one to help me. I should like to know when the first process-engraving company started business in the United States," etc.

Answer.— There is only space here to reply to your first question, and that one is chosen because it may be of general interest: In the American Type Founders' Typographical Museum and Library, at Communipaw, New Jersey, there is a pamphlet advertising the "Intagliotype & Graphotype Engraving Company," of New York, which started in business with a capital of $1,000,000, divided into 200,000 shares at $5 each. You see, engraving companies were not selfish, even in those old days. They were willing to let the public share in the stock. The engravers' unselfishness is more evident to-day, for they insist on the public sharing in their profits. To learn just how they do this, write to George Benedict, Chicago. This graphotype process is the earliest relief process the writer heard of. Captain Russell had been experimenting with it on *Frank Leslie's* about 1874. The method was something like this: A steel plate was covered with prepared chalk and then submitted to hydraulic pressure. The chalk became so hard that a pencil sketch could be made upon its surface. The drawing was made on the chalk, possibly with a mixture of india ink and sodium silicate. The medium used was a secret. When this dried, the chalk was treated with a stiff brush, which removed the chalk except where the lines of the drawing were. This relief chalk engraving was then sprayed with a shellac varnish, a mold taken in plaster of Paris, from which a printing-plate was cast in stereotype metal.

Wood Alcohol and Its Dangers.

Processworkers have a menace to health in wood alcohol that they are not sufficiently informed about. The editor of this department has noticed the cases of half-tone finishers who were suffering with their eyes and with their lungs, and found that they were using wood alcohol in the mixture with which they cleaned off half-tones, several times, during the operation of finishing. It is well known that the drinking of wood alcohol is fatal, but it should be equally well known that the fumes of wood alcohol are terribly injurious to the eyes and deadly when inhaled into the lungs. Already one hundred cases of blindness are

reported as caused by wood alcohol, while many cases of diseases of the stomach, heart and kidneys have been traced to prolonged or oft-repeated inhalation of small quantities of wood alcohol. There is another refined product called Columbian spirit, which is even more dangerous than wood alcohol, for it has no odor. The New York Board of Health has been seeking legislation to have the poison label put on wood-alcohol preparations, but have been opposed by perfumery manufacturers. No wood alcohol should be allowed in a photoengraving plant. When a cheap alcohol must be used, then buy denatured alcohol, which has but ten per cent of wood alcohol and one-half per cent of benzin to denature it. It can be purchased for 50 cents a gallon, while wood alcohol costs 60 cents a gallon.

Collotype as an Addition to an Engraving Plant.

Process Work says that in opening a collotype department the first consideration is to place the printing-room so that it will be sheltered from the summer's heat and the winter's cold. It should be heated by a hot-water system, so that the temperature will never vary much from 60 degrees Fahrenheit. The copy should be P. O. P. prints, well worked up, and the negatives must be well retouched and all of the same printing density. The sheet of negatives is put in a large printing-frame with the collotype plate and exposed, after which the collotype plate is washed out in a tank of running water. After the bichromate is thoroughly washed out, the plate is stood on edge to dry, and is ready the next day for printing. The operations are simple and the materials used are not expensive, namely, plate glass and gelatin. The fitting up of the drying ovens for making the plates is important. In fact, if these are properly made and the pressroom well placed, success then depends only on the workmen. A few hints on the commercial side may be useful: It is not well to start in too small a way. To employ a man to make his own plates and be pressman besides is not practical. The man's attention is divided between the two phases of the process, his work suffers, and the output is not sufficient for the labor. One platemaker can make plates enough for six presses. The press of most convenient size is one taking a plate 21 by 31 inches. Such a press takes a floor-space of about 6 by 15 feet. A fair average of good-class work for a day is a little over 500 runs.

Positive from a Negative on Zinc.

" Lithographer," Chicago, writes: " Will you kindly inform me how to make a photo-print direct from transparent-paper drawing, and also to reverse the drawing on zinc; the transparent-paper drawing to take the place of a glass positive. I am a litho transferrer, and I am making prints on zinc from paper negatives, but they do not come out as sharp as a direct print from a tracing drawing, provided I could reverse the drawing on the zinc from a negative to a positive.

Answer.— Your letter gives one to understand that you are now making paper negatives from transparent-paper drawings, and that you are sensitizing zinc plates and printing on the sensitized zinc, then inking up and developing as is customary in making a line print on zinc. The result is not as satisfactory as if you made a print direct from the transparent-paper drawing on the zinc, only the result will be a negative image on the zinc instead of a positive. Now, you want to know how to change this negative image on zinc to a positive. Thousands of process-workers before you have wanted to know how to do this very thing. The writer has given many months of experiment to the problem and would suggest this as the simplest method: When you get your negative print from the tracing developed in ink, dry the plate and flow with a thin shellac varnish. When the latter is dry, which takes only a few moments, flow the shellac coating with good quality turpentine. Let it soak for a few minutes and begin developing with a wad of cotton, rubbing rather hard, when it will be found that the shellac will come away from the zinc wherever the ink underlies it, leaving a positive image on the zinc in shellac which can be etched and inked up lithographically.

Half-Tones from Photographs on Rough Paper.

J. W. B., San Francisco, writes: " I have received many valuable tips from you, but there is one point I am sure would interest others besides myself, and that is: How can we get as good half-tones from a rough-surfaced bromid print as we can from a glossy bromid, say on velox or similar paper? There is no use telling a customer that you can not make a good half-tone from a photograph — he oftentimes has no other, and it is up to you to engrave from any copy he produces. Now, I am told they have some way in the East whereby they produce just as good half-tones from rough photos as they do from smooth ones. If you know about it, please give us the ' dope.' "

Answer.— It is customary to smear the surface of mat-surfaced bromid prints with glycerin before making a half-tone negative from them. The glycerin should, of course, be applied sparingly until it gives the print the appearance of being wet. Later, the glycerin can be removed completely from the print by rubbing with dry cotton, which absorbs it. If the bromid print is unmounted, you might try this plan: Put a perfectly clean sheet of polished crystal plate glass in a printing-frame. Wet the bromid print and lay it face down on the glass. Place a sheet of soft-rubber blanket over the back of the print and put pressure on behind it. Now make the half-tone, taking care that there are no reflections from the plate glass, and you will find that the roughness of the surface of the paper will not be reproduced in the half-tone. The photograph can be dried later without injury.

Brief Replies to a Few Correspondents.

" Salesman," New York: A duograph consists of two half-tone plates made from the same copy at different screen angles. " Duotone " is a proprietary term and should not be applied commonly to printing-plates.

H. L. K., New Toronto, Canada: For color-separation negatives for the offset press some operators use dry plates and others emulsion. It depends on which method of working they are more familiar with.

" Engraver," Baltimore: To get the best electrotypes from vignetted half-tones you should rout only a " gutter " about one-fourth of an inch wide around the vignetted edges of the half-tone and leave the " dead " copper on the plate to act as " bearers " during the molding. Half-tones should be unmounted when molded.

F. U., New York: There is no book on wax engraving. In fact, if you have no more of this engraving to do than your letter indicates, you will save much money by having it done by those at present in the business, several of whom you will find in New York.

" Electrotyper," Providence, Rhode Island: The best solution for you to use to remove the old, dried ink from half-tones would be a mixture of either turpentine and methylated alcohol or benzin and alcohol. Use a fine, stiff brush after the solution has been allowed to act on the dried ink for a while.

KANSAS CITY PAPER-HOUSES AND PRINTERS TAKE PART IN CELEBRATING THE OPENING OF NEW UNION STATION.

The opening of the new union passenger station at Kansas City on November 1 was the cause of great celebration among the various business interests of the city, the paper-houses and printers doing their full share of the celebrating. The two days previous to the formal opening of the station to traffic were given over to great preparations and celebrations, with parades, banquets and fireworks, hundreds of thousands of people being on the streets down-town and around the station.

The parade of Friday morning consisted of more than one hundred floats and was confined to manufacturers whose products are made in Kansas City. The Berkowitz Envelope Company had a unique float on which the face of an envelope was represented bearing the company's address; in the stamp corner was an orifice through which a real girl's face appeared, representing the picture on the stamp. The Western Envelope Company showed a small house shingled with envelopes of various colors to represent the sides, roof and gables.

The Pearson Paper Box Company had a big truck in the parade bearing samples of its products.

The Vulcanite Roofing Paper Company showed a house made of Vulcanite roofing paper. The Hydrozo Waterproofing Company had a truck bearing an exhibit of the articles to which its product is applicable.

The Lechtman Printing Company, which also makes paper boxes, had perhaps one of the most striking floats; there was pictured a railroad train, with the inscription, "Eighty-six carloads of catalogues from Kansas City to New York, shipped by Lechtman Printing Company," and the additional information that 4,000,000 pounds of paper had been used in the manufacture of the catalogue referred to, which was for a New York firm.

On the Ackerman-Quigley Lithographing Company's float was a billboard bearing one of the twenty-four-sheet posters issued for the Kansas City Southern in advertising the opening of the station. The Capper Engraving Company and the Smith-Grieves Typesetting Company were others of the allied arts represented.

The new station is said by architects to be the last word in station-building, and second to none in the world in capacity for rapid and complete public service. Jarvis Hunt, of Chicago, was the architect. The station has been four years in course of construction by the railroads, $6,000,000 being spent on the building, and $44,000,000 on the terminals. It is used by thirty-two trunk and subordinate lines, and 260 trains go in and out daily.

The building is of Bedford stone, with granite trimmings on the face, and bush-hammered concrete in less important places. The main building is 510 feet long by 150 feet wide. The waiting-room wing is 410 feet long by 165 feet wide. The Grand Lobby is 230 by 100 feet, and 90 feet high, and about this room are all of the facilities required by the public in the preparation for a journey.



NEW UNION PASSENGER STATION, KANSAS CITY.
Drawing and plate by Teachenor-Bartberger Engraving Co., Kansas City.

The half-tone from which the accompanying picture of the station was printed was made by the Teachenor-Bartberger Engraving Company, of Kansas City, from an original drawing, also made by the company. As a matter of civic pride, the company, at great expense, prepared the original drawing and from it a half-tone plate, 7⅝ by 14¾ inches in size, from which copies suitable for framing were printed and distributed. The entire work of the drawing and engraving reflects great credit upon the Teachenor-Bartberger Engraving Company, of which R. B. Teachenor is president; E. G. Bartberger, vice-president and treasurer; Roger Cunningham, secretary, and L. E. Holland, superintendent.

"BIG I, LITTLE YOU."

Indignant Politician — Why didn't you print all of my speech?

Country Editor — Well, to tell the truth, boss, we ran clean out of capital I's.— *Winnipeg Saturday Post.*

Written for THE INLAND PRINTER.

THE CUNEIFORMS.

BY WALLACE RICE.

BERNARD SHAW says, wittily, "The only lesson history teaches us is that history teaches us nothing." Like many witty statements, this is at best no more than half a truth; and to any person interested in the alphabet we so constantly and inevitably use, it is not a truth at all. Yet to the ordinary school child learning the alphabet is so dull and seemingly unreasonable a task that teachers in general have in many cases actually given it up as a study and trust to chance to have the children learn it. The result is that boys and girls whose instruction has been left to chance are sometimes unable to look up words in a dictionary or to arrange files alphabetically when they go out into the world to work, merely because they were never taught the order of the twenty-six letters upon which not only our English literature, but most of our American business depends.

But history has for those interested in the origins of things so great a fascination that it is strange the teachers have not found it out and used it to make the learning of the letters something more than a stupid task of memorization. Any study of the past, carried on intelligently, will take the student back to ancient Egypt and its thousands of years of human life, open up vast possibilities for human sympathy and comprehension, and leave him wise with the wisdom of many generations of men. If history is dull, too, as so many have found their letters to be, it is only because it has not been humanized; in this case because the events recorded are so seemingly distant in time and so far away in space that nothing which happened then and there can be of any possible consequence to us here and now.

Given to the teacher the knowledge that the letters in every-day use among us were once the sacred, heaven-born signs of the wise old priests that worshiped in those marvelous temples along the Nile, how interest both in the signs themselves and in the history they embody must be stimulated! Travelers in Egypt to-day discover that a few days' study suffices for the learning of this father of all the alphabets, and take profound pleasure in being able themselves to decipher the names and titles of the kings and princes of four thousand years ago. And what American school child who has been taught to see in the letter M the ears and beak of Mulak, the owl that still spells the letter M to these travelers, but finds the alphabet anything but dull and stupid? What teachers and pupils alike have to learn is the value of correlated as distinguished from isolated interest in human knowledge.

Once the interest in the one great alphabet of civilization is excited, it will be found great enough to carry with it interest in another great alphabet, but in this case an alphabet that failed rather than one that succeeded. This will carry the pursuit of knowledge from the Nile valley to the other great valley, that of the Tigris and Euphrates, where human history has its other longest span. At one bound we are taken from the land of Goshen and of the Pharaohs, where Moses was found among the bulrushes and where Joseph was tempted by Potiphar's wife, to those dim and possibly more ancient cities that are mentioned in the Bible in connection with Nimrod, the mighty hunter, before the Lord as "Babel, and Erech, and Accad, and Calneh, in the land of Shinar. Out of that land," the tale in Genesis runs on, "went forth Asshur, and builded Nineveh, and the city Rehoboth, and Caleh, and Resen, between Nineveh and Caleh: the same is a great city." From the builders of the Pyramids and carvers of the Sphinx we turn to those who sought to erect the tower of Babel, and from the hieroglyphic writings which gave us our own letters, to those wedge-shaped or cuneiform symbols which have perpetuated the other great civilization of remote antiquity.

Egypt, in spite of foreign conquests, such as that of the Shepherd Kings of Syria, remains from the dawn of history into the living present as one country and people, with one history continuing on from the very beginnings of all human annals. Assyrians and Greeks, Romans and Arabs, French and English, all may sweep over the land, but it is still the land of Egypt, and its people may still trace an unbroken descent from a period inconceivably remote. But in Mesopotamia, the land between the rivers Tigris and Euphrates, there were successive waves of peoples, divergent in race, customs, religion and speech, who attained imperial rank and passed away, one after another, until to-day the country that once supported millions of folk in luxury is practically depopulated. The valley of the Nile still thrives and is still the goal of thousands of travelers every year; the valley of the rivers of Paradise is sought only by students of the past, the Assyriologists who are recreating for us a series of civilizations which have utterly perished, and with them the curious alphabet, or succession of alphabets, that failed.

History dawns upon Asia through a primitive people, the Accadians, who spoke an agglutinative language, of which Turkish is a modern example, and belonged to the Turanian race, as do the Turks, Hungarians, and Finns to-day. While they were still dwellers in the mountains of Western Asia, before their descent upon the alluvial plain where their subsequent history was to be worked out, they had invented a system of ideographic characters, like the Chinese, and had even progressed to the second stage, where some of their symbols for writing had a syllabic or semiphonetic value, in addition to its ideographic. Their first writing was upon a vegetable substance related to the Egyptian papyrus, called likhusi, and consisted of lines and curves founded upon resemblance to natural objects, precisely as the Chinese symbols are traced back to earlier pictures of things. But their new home in the river valleys abounded in a soft clay, which not only gave them their building material and architecture founded upon brick construction, but also the material upon which they made their written records by impressing their characters with a stylus upon the clay, which could afterward be baked to form a permanent memorial — a memorial so permanent that great ancient libraries have been dug out of the huge and shapeless mounds which mark the site of their ancient cities, and are now in process of being deciphered, while diplomatic correspondence between the monarchs of Assyria and the Pharaohs of Egypt written upon such tablets have been found within comparatively few years near the spot which was once ancient Thebes, and have given our Egyptologists a chapter as accurate as it is brilliant for the writing of their histories.

Adapting their characters to the material, the ancient Accadians turned the curves of an earlier day into such straight lines as can be most readily and distinctly made upon clay with a metal point or edge. This instrument was wedge-shaped, often with a cleft in the thicker end, which gave the descriptive name of arrow-headed to the writing; cuneiform, from the Latin words cuneus, a wedge, and forma, shape, is the adjective and noun most in use. It will be seen, even without experimentation, that the

most convenient way to represent the circle, which stood for the idea of sun or day in old Accadian, as it did in old Chinese, and still does in our own almanacs and astronomical tables, is by means of connected straight lines tending to squareness; the Chinese, using an ink-charged brush, reached a somewhat similar result.

Many of these complicated characters have been traced back to their original pictures. The great city of Nineveh was said traditionally to have been at first a hamlet made up of the hovels of fishermen along the river. The ideogram shows a group of four wedges arranged in pairs, followed by a larger arrow-head pointing to the left, the whole enclosed in three larger wedges forming the three sides of a parallelogram, the fourth side of which has two other long wedges, as if for an entrance. The older form of this symbol shows it to be a combination of two pictures, that for a fish being enclosed in that for a house, and the first syllable of the city's name, Nin, actually means a fish, as Nun did in Phenician, which thus named one of its alphabetic characters, our modern N.

In similar fashion four intersecting lines making a graphic representation of a star were first used as the ideograph for that natural and, with the Accadians, that sacred object. It was first pictured in cuneiform by eight intersecting wedges, then by two placed crosswise, and the addition of a single wedge before this gave the symbol for god. An ear of corn, at first a series of V-shaped lines overlapping one another, came to be four wedges placed two and two, and stood for the collective idea of corn or grain. The picture of the ground plan of a sheepfold, two crossed lines within a square, was shown by two crossed wedges within four others arranged four-square, and was the sign for sheep. Instances might be multiplied, but enough has been said to show that in this instance, as in all others known in alphabetical history, the lapse of time suffices with an intelligent people to turn earlier pictures into conventional symbols which could not be said to bear any suggested resemblance to the original object had not transitional forms survived to prove a gradual evolution. In this, as in every field of human endeavor, man does not proceed by sudden leaps and bounds, but by a slow and generally tedious process, holding fast to what he has, letting go of it with difficulty even when something easier and simpler is shown him, as if with full memory of the labor taken to make every change, and yet surely, if slowly, winning to something better in the end.

These most ancient records in the land which came to be Babylonia and then Assyria carry history back almost as far as in the valley of the Nile. The Accadians, first settlers though they were, achieved the first step toward a syllabary, with all the cumbersome apparatus of actual ideograms and determinatives retained to assist in the interpretation of syllabic characters, just as in ancient Egypt. Beyond this, three thousand years before Christ, they did not advance. But they were surrounded by Semitic peoples, closely akin to the Hebrews, who spoke a language differing in almost every respect. When the ancient Babylonians swept down upon the older Accadian population they found in the primitive characters, ideographic and syllabic, the materials for a closer syllabism, which would have gone further, in all probability, if religious conservatism had not interfered to hold them back. By the year 2000 B. C. the Babylonian cuneiforms were essentially syllabic.

The process can best be illustrated by concrete examples. The Accadian name of star was ana. The religion being planetary worship, ana also meant god, and the ideograph for star became the determinative used before the names of the gods. Ana, shortened to an, eventually used the ideogram for the syllabic an, and the Accadian word, meaningless in Babylonian, had that phonetic value in the newer language. But the comparatively simple Accadian grew cumbrously complex in the process, and the Assyrians found themselves with thousands of signs, and in an even worse case than the Egyptians while undergoing a similar evolution.

In the eighth century before the Christian era the Proto-Medic tribes neighboring upon the Babylonians, who spoke a wholly different language, succeeded in reducing all the clutter of homophones, determinatives, ideograms, polyphones and variants to a simple system of ninety-six syllabic signs, which answered to all the needs of a simpler speech. In the same century the Phenician alphabet made its way into the Mesopotamian valley, through the Assyrian conquest of the country, and its simplicity at once raised it to a commanding position. In the reliefs of that and the subsequent periods two scribes are shown, one with the old clay tablet and style, the other with writing materials such as are still used in the East, to indicate the new and better process.

The conquest of Assyria by the Persians in the middle of the seventh century before our era introduced an Arian race into Babylonian territory for the first time. Just as the Greeks had taken the consonantal alphabet of the Phenicians, who had simplified the Egyptian hieroglyphs, so the Persians of the same great racial stock as the Greeks took the letters of the Assyrians, who were racially akin to the Phenicians, and had done something to make the Accadian signary responsive to their needs, and made them practical in something of the modern sense. They held to the use of the cuneiform, admirably designed as it was for rock inscriptions, but they reduced the complicated syllabary of the Assyrians to thirty-six letters, several of which appear to have been derived from the Proto-Medic characters.

But here again there were survivals of the syllabary, which forced the use of eleven quite unnecessary signs. At best these were purely alphabetic, but several of the consonants suffered a change of form before the different vowels, much as if English were to have a different sign for H before each vowel, because that sound is made in as many different arrangements of the vocal organs. In addition to these several ideographs were retained. But how great an advance the new symbols were upon their two predecessors may be seen in the great inscription done by order of Darius at Behistun, in three sorts of cuneiform, in which the Semitic requires not less than half a thousand characters, the Proto-Medic ninety-six syllabic signs and seven ideograms, while the Persian is contained in four ideograms and thirty-six letters.

But the cuneiform characters could not withstand competition with the Aramean offshoot of the Phenician alphabet, which had become the language of trade and commerce throughout the East after the downfall of the great merchants of Tyre and Sidon. Occupying the trade route between Mesopotamia and the Mediterranean littoral, the interchange of the products of Egypt and Assyria necessarily passed through their hands, and their twenty-two letters, directly derived from those of Phenicia, soon supplanted all others, and held their place unchallenged until the conquests of Alexander the Great brought the Greek alphabet as a successful rival.

HIGH aims form high characters, and great objects bring out great minds.— *Tyron Edwards.*

Some Examples of Holiday Printing





WE INVITE YOU TO
ATTEND OUR

Holiday Opening

WHICH STARTS

Tuesday, December 5

AND PROMISE FAITHFULLY
TO PLACE BEFORE YOU
THE FINEST LINE
OF DOMESTIC AND FOREIGN
GIFT ARTICLES
YOU HAVE EVER SEEN.

YE ODDE SHOPPE

ANNOUNCEMENT

Christmas
Menu



Green Turtle Soup

Celery Olives

Baked Whitefish

Potato Salad Cucumber Salad

Prime Roast Beef

Green Peas Sweet Corn

Roast Turkey, Oyster Dressing

Cranberry Sauce

Roman Punch

Plum Pudding, Brandy Sauce

Mince Pie

Assorted Cake

Fruit Cheese Nuts

Raspberry Sherbet

Madeira Champagne

Cafe Noir Cigars



MENU PAGE



Christmas Dinner

GIVEN BY

Halstead M. E.
Church



December 25
1914

TITLE PAGE





In extending you my hearty good wishes for Christmas and the New Year I wish also to let you know of a change in my business location from the Bank Building to larger and more up-to-date quarters at 36 Dread Avenue, Lawrence, to take effect January first. The change will afford better accommodation of patrons who can, as in past years, rest assured that they will receive prompt, pleasing and courteous treatment with the best of workmanship. When the new season begins I will have with me Clair Pax, late of Paris, who will superintend the cutting of all our spring garments.

ERNEST L. OZIAS
LADIES' TAILOR



ANNOUNCEMENT

Glory to God in the Highest

Christmas Exercises

Given by the

Central Presbyterian Church



Sunday, December 27, 1914

Eight o'clock p. m.

PROGRAM COVER

X'mas
1914

Here are my
very best wishes
for an
old-fashioned
Merry Christmas
and a
Happy New Year
with all
the trimmings.

GREETING CARD

Christmas Greetings



FROM

Dr. and Mrs. E. F. Worthington

QUENEMO, KANSAS

GREETING CARD



Holiday Treat

GIVEN BY THE

Church of St. Nicholas

TO THE

POOR OF CHICAGO

CHILDREN ADMITTED FREE OF CHARGE



TICKET

A HEARTY INVITATION IS EXTENDED YOU
TO ATTEND THE

Annual Christmas Eve Dinner

at LITTLE BOHEMIA



INVITATION CARD

Merry Christmas

I am sending you
my sincerest and best wishes for a
Very Merry Christmas,
and trust that there may be many
joyous returns of the
happy time

GREETING CARD

Morning Service

TEN THIRTY

✠

Prelude
Doxology
Invocation
Hymn No. 211 — Holy, Holy, Holy
Scripture Lesson
Anthem —Jesus Came, the Heavens Adoring *Shepard*
THE CHOIR
Prayer
Solo — Star of the East *Lerman*
MR. EDY
Announcements
Offertory
Anthem —Te Deum Laudamus *Lloyd*
THE CHOIR
Hymn No. 235 —
While Shepherds Watched Their Flocks
Christmas Sermon —
The Crowning of Childhood
Christmas Hymn —Joy to the World
Benediction
Postlude

Evening Service

SEVEN THIRTY

✠

Prelude
Hymn No. 230 — Majestic Sweetness
Hymn No. 239 — Rock of Ages
Anthem — Nazareth *Gounod*
THE CHOIR
Scripture Lesson
Prayer
Solo —The Birthday of a King *Neidlinger*
MISS NELLIE RUVANE
Announcements
Offertory
Hymn —The Angel Chorus *Tullar*
THE CHOIR
Hymn No. 215 —My Faith Looks Up to Thee
Sermon —Views from Pisgah
Hymn No. 241— Prince of Peace
Benediction
Postlude

JOB COMPOSITION

BY J. L. FRAZIER.

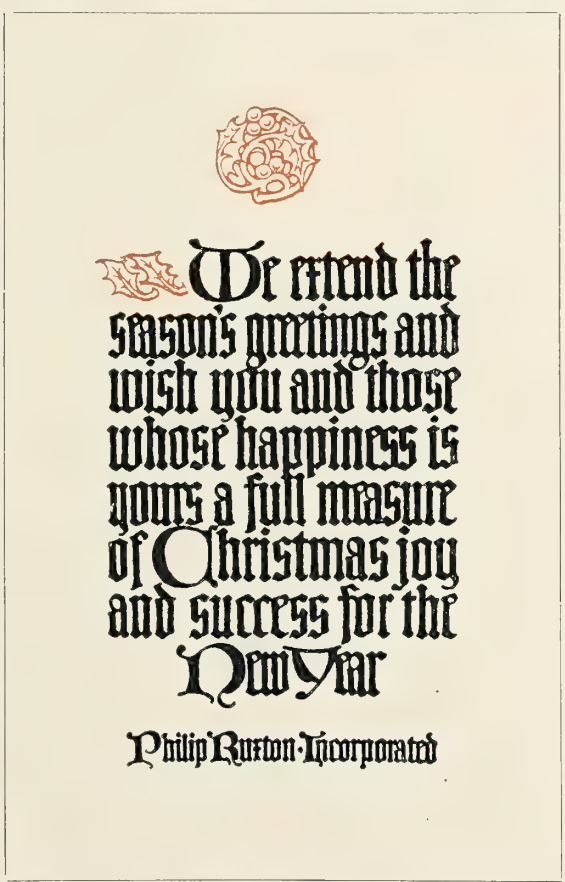
In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Essentials to Holiday Printing.

AT this season of the year the thoughts of the ardent compositor turn joyfully to the execution of holiday printing. Joyfully, for the reason that the character of work is such that it gives him, perhaps, his best opportunity for demonstrating artistic ability and appreciation of the beautiful. The very spirit of the holiday season prompts decoration, and the compositor whose pulse does not quicken upon being handed copy for a holiday announcement, with instructions to "get up something pretty," is sadly in need of ginger. The spirit of decoration is aptly expressed in the Christmas tree, gaily bedecked with glittering tinsel and baubles; and shop windows, on the trim of which extra care and expense is manifest, also testify to the same effect. In harmony with this season of best wishes and good cheer, printing should come forth in its brightest and happiest hues.

Holiday printing should be seasonable both as to arrangement of design, type-faces, and colors selected for the work.

Green and red inks on pure white antique stock form the very best combination for announcements, greetings, and work of like character. Both red and green are what might be termed gay colors, and are appropriate for the reason that years of association have made the holly and mistletoe essential to a proper celebration of the occasion. Red represents the berries, and green the leaves of the holly in its natural state. These colors have further significance in the fact that red proclaims passion, joy and love, and the green is suggestive of the Christmas tree. On Christmas programs and work of an ecclesiastical nature, red-orange and black inks are preferable. Even the white stock has distinctive claims for use in that it is the very essence of purity and symbolizes all that is good and divine — important considerations in celebrating the birthday of our Savior.



Holiday greeting lettered in style of early German black letter.

The earliest printing was of a religious nature, and the style of arrangement characteristic of that work has become the accepted motif for modern holiday printing. Features in that work were rubricated uncial initial letters, gothic lettering, and lavish, yet consistent, use of rules. Maltese crosses were used here and there to fill short lines, and elsewhere in the work simply as decoration. The rules originated through the necessity of the writers of early manuscript books for guide-lines to follow in their lettering. Besides the practical purpose thus rendered, the rules served also as ornament, and, printed in red, they serve this decorative purpose today. The Maltese cross was used extensively as decoration in the manuscript books. It was the emblem of knights who went in search of the Holy Grail, and is therefore considered symbolic, ecclesiastical decoration. Fig. 1

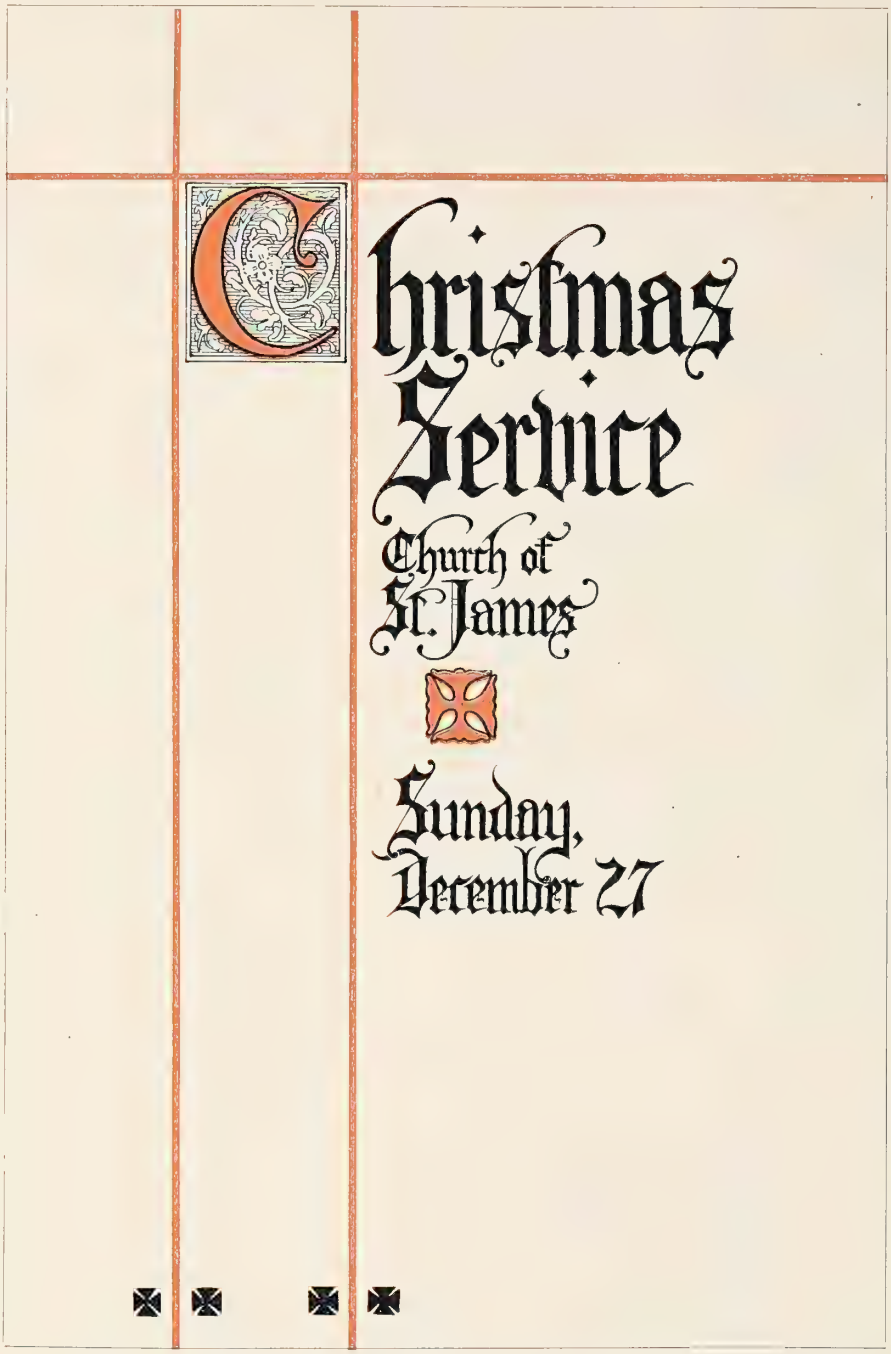


FIG. 1.
A hand-lettered cover-page in ecclesiastical style and yet offering an informal arrangement.

herewith and Fig. 6 in the insert aptly illustrate this style of composition based on the old manuscripts. It is recommended especially for the printing of programs for Christmas exercises, but can be adapted, in part, at least, to the execution of cards, announcements, or, in fact, to any design having holiday significance.

The gothic, or black letter, commonly known to the printer as text type, is the logical letter for use in connection with holiday printing. Born in a religious atmosphere, and at a time when the black letter was almost universally used in the lettering of manuscripts, it was but natural that printing from movable types should have its beginning in the gothic letters, and that the first type should be cut in this form. The fact that the printing of that period was entirely of a religious nature makes unavoidable the association of that style of letter with ecclesiastical and, consequently, holiday work. In using the text letter the printer must bear in mind several things. He must remember that, first of all, he should endeavor to make his page or group of type as black as he possibly can without sacrificing legibility. Just as in very light faces, such as Camelot, we get the best effect when spacing is wide and open, so in text letters, where the black of the letters overbalances the white, we get the best tone, or value, when spacing between words and lines is reduced to a minimum. The rich, even tone so desirable in a page of gothic type is lost when spots of white caused by wide spacing appear. The black letter resulted from the condensing of the original gothic form in a desire to save space — presumably on account of the expense of the parchment on which the lettering was done — and when we widely space a type-face which has as a main feature of its design a condensed shape, the absurdity is at once apparent. The old-style roman type-faces — among which the Caslon is perhaps the best — may also be used for work of this character, especially on pages having a considerable amount of matter which, if set entirely in text, would be hardly legible. The best possible selection, therefore, for holiday work is gothic for display and old-style roman for those lines which, if set in the artistic text letter, would not be easily read.

There are psychological reasons, too, for a strict adherence to appropriateness in the execution of holiday printing. For example, contrast two Christmas-greeting cards: One is printed from bold, crude letters with black ink, and in the design no symbolic decoration is incorporated. The other is printed in

green and red from artistic types, with perhaps a holly border or a Christmas bell as part of the design. On receiving the first, one realizes that he is remembered, but a feeling that the sender was prompted by business reasons or an obligation is sensed in the cold, black type. It seems that it came as a matter of course, and not as it should — a message of love, good cheer and best wishes. How different one feels when in his hand he holds the second, or one of like character. Its very warmth grasps as a hearty handshake, and the recipient is possessed of a feeling that the sender really intends and surely feels the exact words the message conveys.

When the desirability of decoration in holiday work is suggested, it is not with the idea that it should dominate the design. As in all work, it should be used merely to strengthen, to symbolize. Desirable as ornament undeniably is in this connection, it loses its force and value when it subordinates the message the design is intended to convey. Instead of acting as a muzzle, it should allow the type to talk — yes, help it to talk more pleasingly, more emphatically, more convincingly. Ornament should never be allowed to violate the simplicity of the design and should ever be used with restraint.

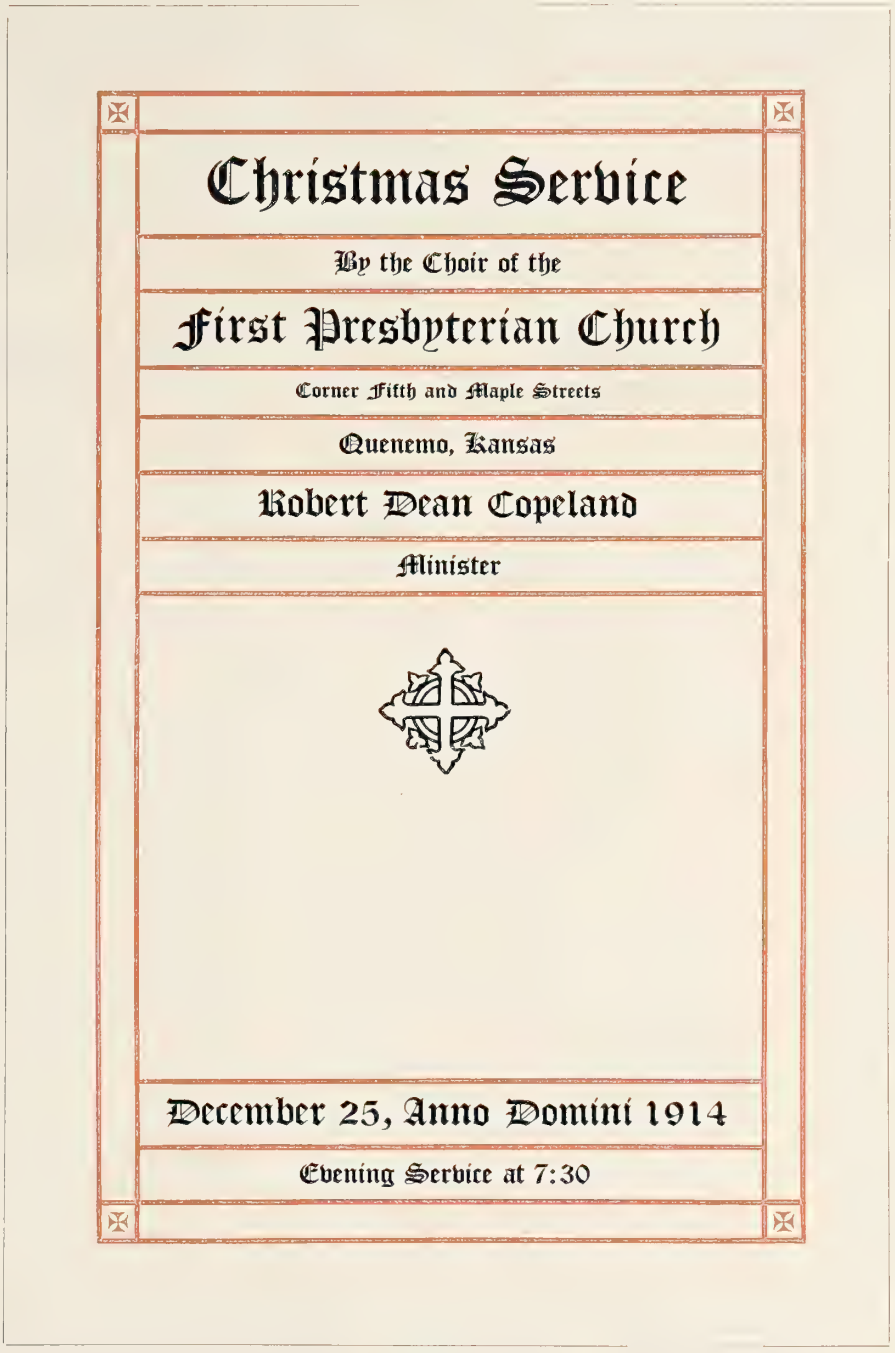


FIG. 2.
Program cover in ecclesiastical style, illustrating old-time use of rules as guides for lettering.

In order to be of the greatest possible service to INLAND PRINTER readers, now that holiday printing is beginning to be the order of the day, we have had reproduced herewith and in the color insert preceding this department, a variety of designs suited to the temporary needs of the printer. These can be used both as suggestions to the compositor himself and by the customer desirous of ideas. In this latter capacity, much profitable business might be secured by those printers who show the reproductions and original settings to their customers. By showing them the advantage of getting out their work in true holiday fashion, the printer paves the way for some two-color jobs, and, being work that is uncommon, it is less difficult to secure good prices.

Black and Red.

The simplest two-color combination at the disposal of printers is black and red — the first for printing the bulk of the design, and the second for illumination, the printing of initials and rules, and sometimes borders and lines of display. The almost universal understanding that this combination is correct, and the sense of assurance one feels that he can not go wrong in its use, is responsible for the fact that more

commercial work is done in these colors than in any other combination.

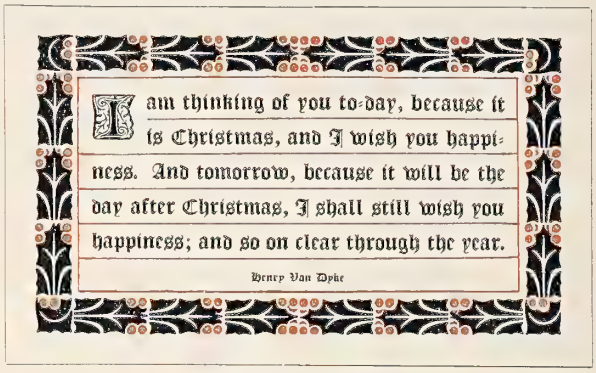
There are many variations of red, however — from pink and orange down to maroon and brown. A great mistake is made by many printers in using the wrong red.



Holiday-announcement suggestion.

The announcement contest recently conducted by THE INLAND PRINTER brought forth a realization of the fact that many printers are weak on this very point. The specifications called for the printing of the designs in black and red. The fact that so many erred in this respect leads us to believe that a little instruction along this line will prove valuable.

For illustration, a young New York man wrote to this department after the close of the recent contest and asked our opinion as to why his entry failed to win one of the prizes. We took up his specimen, and the first thing impressed upon us was the dull, dark maroon red he had used, which resembled very much the stain of grape juice. Such a red does not harmonize with black. There is not enough of brightness in it, and as for illuminative value, it has none. His design was very good — in fact, fully as good as several that won prizes, and we feel certain the judges passed his by for no other reason save the red he used.



A Christmas-greeting card.

Vermilion is the correct red to harmonize with black, and if variation is made toward the brightness of orange or the dullness of maroon, it should be in the direction of the orange. Many printers prefer orange, but whatever one's choice, there is sufficient latitude for personal taste in the neighborhood of vermilion and orange. The main thing is to keep the red bright.

Utmost care should be taken in washing the disk of the press and the rollers before applying the red. The least particle of black from the edge of the disk, from the crack between the outer and inner disks, or from slight holes in the rollers, serves to turn the red darker, and the type will show a muddy, brownish appearance, which spoils many otherwise fine examples of work.

It is always a good plan to put yellow or white ink on the press and rollers, allowing it to distribute, and then wash up before putting on the red. This makes it very easy to see any small particles of darker color.



Apprentices at work in printing-plant of Whittier State School, Whittier, California. The young man standing in the right foreground, H. Harold Ross, supplements his day's work in the shop with evening study of the I. T. U. Course of Instruction in Printing.

APPRENTICE PRINTERS' TECHNICAL CLUB

BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

The Use and Misuse of Panels.

MANY violations of good typographic design would not be made if the compositor, upon taking up a piece of work, would ask himself the reason for this and for that in its construction. There should be a reason for everything, and that which does not "stand to reason" can not in any sense be classified as good. Why does the understanding printer execute the stationery of the Brown Printing Company in full tone and tint of brown ink on brown stock? The answer is that it is suggestive of the firm, it is appropriate — it stands to reason, for it represents a purpose. The illustration, though apt, is rather a reiteration of part of a recent article in this department; but this is not to be a discussion on harmony and appropriateness. There are considerations aside from these two important principles which must "stand to reason," and among the foremost of these is the proper use of panels.

Do your panels serve a purpose?

If they do not, eliminate them.

Paneling, if not improperly used, is very often applied to no purpose, either artistic or practical. There was a time, however, and not far distant, when panels were the "rage." The ambitious typographer, when called upon to get up an exceptionally neat letterhead, would not for a moment consider any but a panel arrangement. That the matter was insufficient to comfortably fill the panels, or not suitable for such handling, made not the slightest difference. The panels were constructed — often with prodigious, time-consuming labor — and the matter placed therein as seemed best to the printer. It was much like the proverbial "cart before the horse." The frame was made and the artist instructed to paint the picture to fit the frame. Where matter was insufficient for one of the "ears," an ornament was inserted to fill the resultant cavity, and the lack of symmetry, owing to the absence of similarity of relative parts, was entirely overlooked. The practice offered untold opportunity for violations of harmony and good taste, and these opportunities, we are happy to state, are not grasped as eagerly to-day as in the day when paneling was so generally practiced. The trade journals and the I. T. U. Course of Instruction in Printing have wielded a great influence in the proper use of type and rules, and many of the simple, chaste, delightful designs of to-day vouch for the ever-increasing intelligence of typographers.

But the labor of education is by no means completed, as Fig. 1 bears testimony. In this letterhead one is tempted to believe the first consideration was the rulework — the frame about the picture. It serves no purpose, but acts rather as a handicap to the compositor. Witness in support of our contention the crowded condition of the right "ear" as against that on the left, where a larger size of type was necessary in order to fill the space.

MOTTO FOR APPRENTICES

WITH the advent of the New Year I resolve to live better, think better and work better. I shall use the time my employer buys of me as I would my own money and shall not spend it rashly, but, in justice to him and to myself, conserve it for our mutual benefit. I realize that the light of my future will burn brightly in proportion to the amount of fuel in the form of education, energy and perseverance I make part of myself in the days of my youth.

There should be a marked similarity between the two panels in the interests of symmetry. Note also the displeasing effect of unequal margins between type and rules in the center panels, where the space between the type and rules at the ends of the lines is considerably greater than at the top and bottom. For pleasing results in such work, margins should

WE SELL NO STOCK WE WOULD NOT USE IN OUR YARDS, AND HAVE WON MORE PRIZES THAN ANY OTHER BREEDERS IN WISCONSIN.

HARRISON & MARSHALL

PROPRIETORS OF

FAIRVIEW POULTRY FARM

THE LARGEST AND BEST STOCKED ROSE COMB WHITE LEGHORN PLANT IN THIS SECTION.

WE GUARANTEE 90 PER CENT OF OUR EGGS TO BE FERTILE: IF NOT, WE WILL REPLACE THE ORDER AT ONE-HALF OF THE REGULAR PRICE.

OUR EQUIPMENT FOR THIS LINE OF BUSINESS IS THE MOST COMPLETE AND OUR EXPERIENCE EXTENSIVE.

Cleveland, Wis.,

FIG. 1.

The matter in the outside panels does not balance nicely, two sizes of type being used, and the displeasing variation in margins in the center panels suggests that the compositor's first thought was of the rules and not the type.

be uniform. The panels here serve no purpose and the copy is not suited to that style of arrangement, because of the unequal amounts of matter in the two outside panels. Fig. 2 is a simple, readable, unconfusing arrangement of the same copy, and illustrates a style the following of which makes it more difficult to go wrong.

Nothing before stated is to be taken as argument to forego the use of panels in the composition of letter-heads, bill-heads, and work of like character. There are times when copy is heavy and of such a nature as to comfortably fill all panels, when relative

WE SELL NO STOCK WE WOULD NOT USE IN OUR YARDS AND HAVE WON MORE PRIZES THAN ANY OTHER BREEDERS IN WISCONSIN. WE GUARANTEE 90 PER CENT OF OUR EGGS TO BE FERTILE; IF NOT WE WILL REPLACE THE ORDER AT ONE-HALF OF THE REGULAR PRICE. OUR EQUIPMENT FOR THIS LINE OF BUSINESS IS THE MOST COMPLETE AND OUR EXPERIENCE EXTENSIVE.

HARRISON & MARSHALL

PROPRIETORS OF

FAIRVIEW POULTRY FARM

The largest and best stocked rose-comb White Leghorn plant in this section.



CLEVELAND, WIS.,

FIG. 2.

A rearrangement of the above heading along the lines of simplicity. Contrary to the original setting, the design suggests that the type and not the rulework was the compositor's first consideration. The type dominates the design.

parts of the design will bear close relationship, and in such instances very effective panel arrangements can be made. Fig. 3 is one of this sort, and its uniformity is the key-note to the proper application of paneling.

Who has not seen an advertisement in which distinctively running matter — words dependent upon one another for sequence — was separated into panels where items of merchandise are classified so that the reader can see just what he is interested in without being compelled to read the things he has no desire to buy, as would be the result without classification. As an illustration of this point, we are showing alongside of Fig. 4 the reproduction of such an advertisement. It illustrates the only place, perhaps, where panels in number are at all desirable. The compositor should use good judgment and be sure that his panels do not separate parts of the same item, and that his lack of panels does not cause a confusing mixture of items bearing no relation to one another.

Panels can also be used advantageously for emphasis. In a large amount of running matter some important feature placed inside rules secures added prominence for the reason that the contrast of arrangement offered attracts the reader's attention to that point. But for this purpose, panels, the same as display, should not be overworked, for emphasis

is lost when practiced to excess. Best results are attained in such cases, therefore, when few panels are used, the number depending upon the size of the in a panel. Note how irresistibly the eye is drawn to the item concerning shoes, even though it is placed in an inconspicuous location. Valuable use of panels

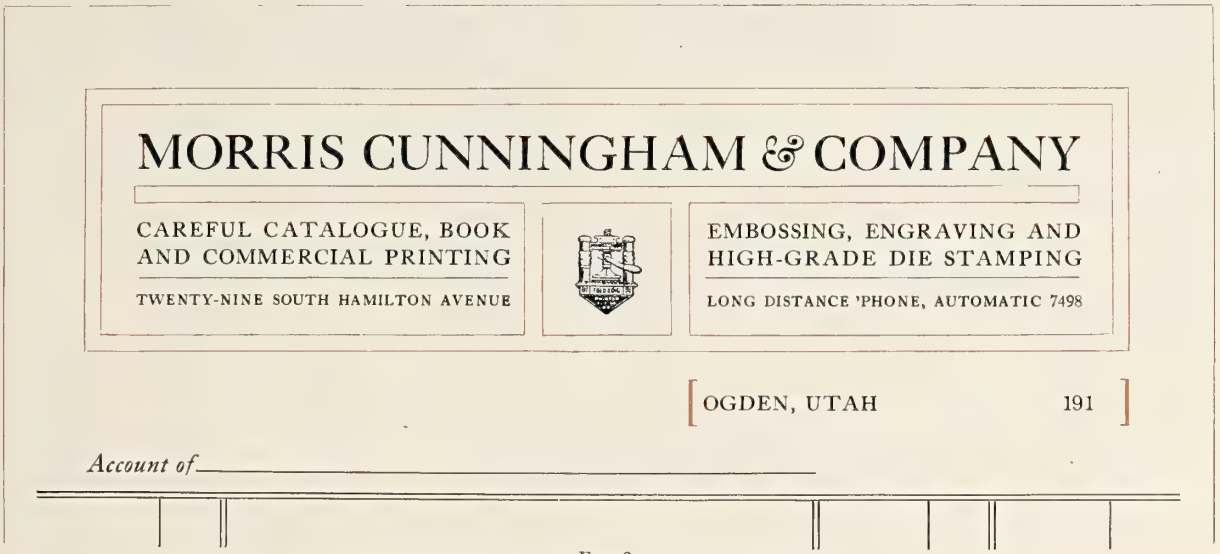


FIG. 3.
In which panels are comfortably and uniformly filled.

advertisement. That no part of our argument may be lost on INLAND PRINTER readers, we are showing as Fig. 6 an advertisement in which prominence is given a portion of the matter by its being set apart for purposes of emphasis can be made by the accomplished printer.

Fig. 7 is a booklet cover on which the compositor spent needless effort to no avail, for the panels which



FIG. 4.
Continuous matter is separated in the three panels below the heading, making reading difficult and unsatisfactory.



FIG. 5.
Here the panels serve the important function of classification and are therefore necessary.

feature its design serve no definite purpose. This represents a style of composition which can not be too heartily condemned. The square, a rectangle, the four dimensions of which are equal, is not a pleasing shape, for the reason that there is not a pleasing variation. The too nearly equal size of the upper and lower panels is to a certain extent a violation of proportion, and the four rectangles surrounding the nearly square panel in the center offer a rather displeasing effect, there being no harmony of direction. In short, the border design and the panels subordinate the type-matter, which is the essential item — the fundamental reason for issuing the booklet. It is a plain case of constructing the border first and attempting to make the matter suit the arrangement of rules, panels and border. This is proved by the necessity of using inharmonious type-faces in the upper panel, and the large space given the figures "1912." Why so much prominence to this matter of minor importance? It is much like chaining the



FIG. 6.

Although placed in an inconspicuous position, the matter relative to shoes "stands out" prominently, thus illustrating the use of panels as a means of display.

master inside the dog-house and setting up the "servant of mankind" in the mansion. Alongside of this design we are showing (Fig. 8) the same copy rearranged along the lines suggested earlier in this article. The frame has been made to fit the picture, which is the correct procedure in typography as well as in art. It calls to attention what has been termed

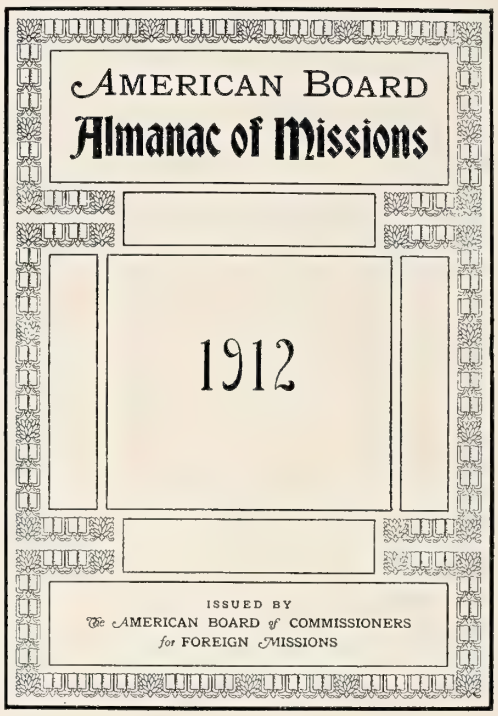


FIG. 7.

The matter is not suited to the panels, as is illustrated in the upper one, where inharmonious types were used in order to fill the space. (See resetting opposite.)

the "inner panel," the use of which gives a finished touch, and added prominence at the same time by reason of the resultant extra white space. The inner panel can be used to excellent advantage in almost every kind of work, advertisements often being improved materially thereby. A comparison of the two settings should prove valuable as instruction in the use and misuse of panels.

Panel designs are undeniably hard and uncompromising — they give, by their definiteness, little leeway in handling the matter within them. This is illustrated in the upper group of Fig. 7, where, to make the margins uniform, it was necessary to set one line in condensed type and the other in a face almost extended in shape. Had the two lines been composed in one face, the variation in margins would then have been displeasing. It is a very good illustration indeed of the difficulties which very often beset the printer in attempting such arrangements.

The use of panels has its mechanical difficulties in production as well. It is difficult for the pressman to bring up the corners and make perfect joints even when rules are mitered at the corners. The use of worn rule — any but that which has been but little used — results in unsightly openings at corners. And to put this extra work upon the job not only increases the cost of composition, but that of make-ready also.

In conclusion, a reiteration of former advice. Whether copy calls for panels or demands that they be not used, let the copy dictate the style rather than the reverse. Paint the picture in the correct arrangement, display and adornment of the copy, and it will be framed far more intelligently when it is known what sort of frame, border, will show it off to best advantage. The copy is the thing! Give it breathing-room.

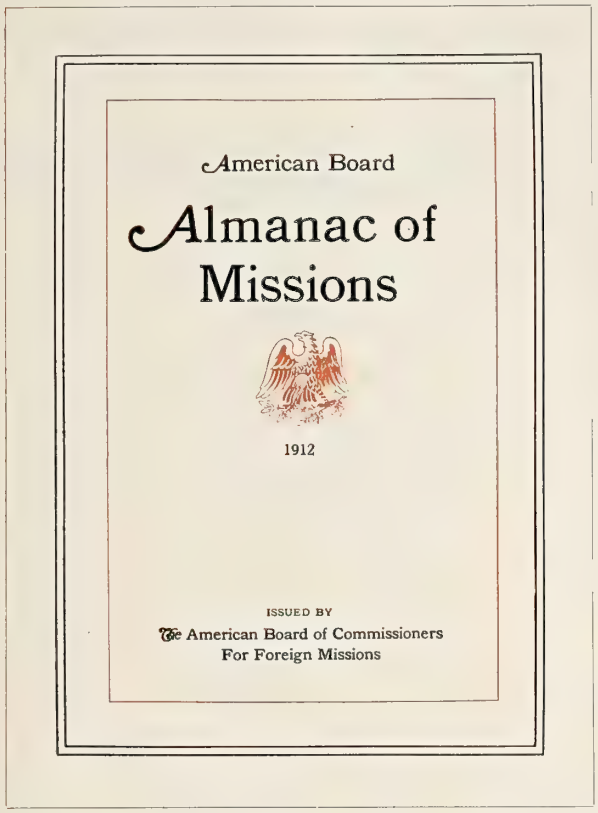


FIG. 8.

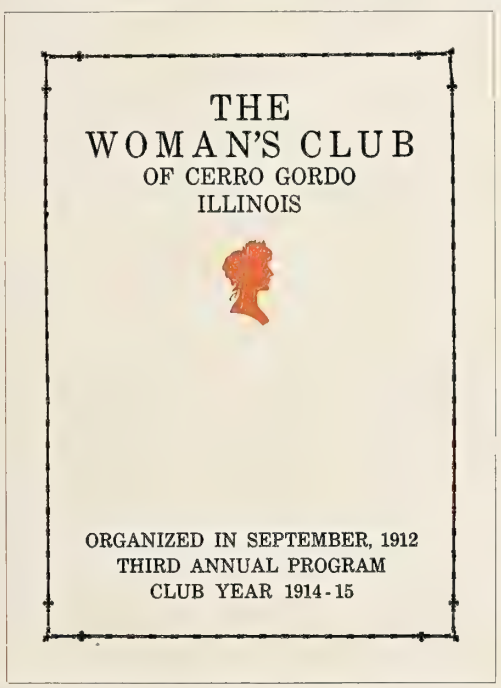
Here the compositor was not restricted in his design by stiff panels, and the resultant design is an improvement both from the standpoints of harmony and legibility. Compare with original.

Review of Specimens.

WM. BAILEY, Centre Hall, Pennsylvania.— The lithotone border does very well for a few forms and until it becomes battered in places, after which the ill effect caused by the white spots here and there is decidedly displeasing. Then, when the units do not join properly, as in the telephone check and one of the letter-heads, the whole job is ruined from an artistic standpoint. Plain rules are invariably best. Spacing is too wide between words in the Woman's Club booklet title-page set in Cheltenham Bold. The letter-heads, aside from the suggestion already made, are very satisfactory.

WALTER WALLICK, Cerro Gordo, Illinois.— In your "Good Printing" announcement the red used does not harmonize with the black. It is too dark. A red leaning toward orange would have made a great improvement. While the Old English is quite satisfactory for the heading, the signature, at least the address line, should have been set in a more legible type-face. The type used is too large in proportion to the size of the initial, the space about which is neither uniform nor pleasing. The cover for the Woman's Club is quite satisfactory, and a few changes would make it an admirable piece of work. The upper group should be lowered six points. Then there should be at least two points more space between the second and third lines of this group, which would mean lowering the ornament eight or ten points. The lower group could be set in type one size smaller, and the improvement brought about would be readily apparent. Feeling that a rearrangement along these lines, shown alongside of your own setting, will prove interesting and instructive to our readers, we show on this page reproductions of both designs. The other specimens, and especially the advertisements, represent high-class work.

STATE TRADE EDUCATIONAL SHOP, Bridgeport, Connecticut.— The cover of your booklet, "Shops Where Boys and Girls May Learn a Trade," is an excellent, unusual arrangement, but a



By Walter Wallick, Cerro Gordo, Illinois. More space should have been placed between second and third lines, and lower group is both too large and wide.



Showing the improvement possible over the original setting opposite by a more careful spacing of letters and words. Note improvement in lower group.

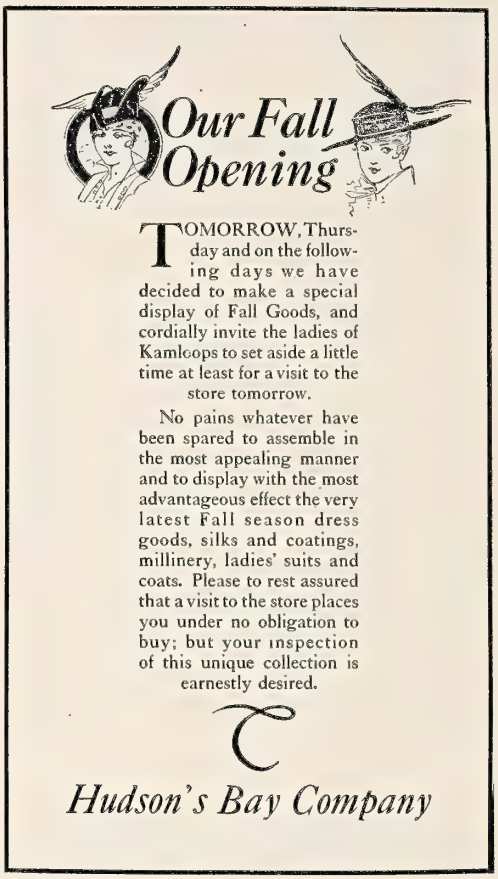
selection of colors which are not pleasing for the inside pages mars their appearance despite rather pleasing typography. The olive ink gives the rules too much prominence, causing them to stand out apparently beyond the page. A nice tint of green, just a touch of the color added to white, would have brought about much more pleasing results.



The rules and panels seem to have been arranged first, and as a result heading and signature are weakened because of limited remaining space.

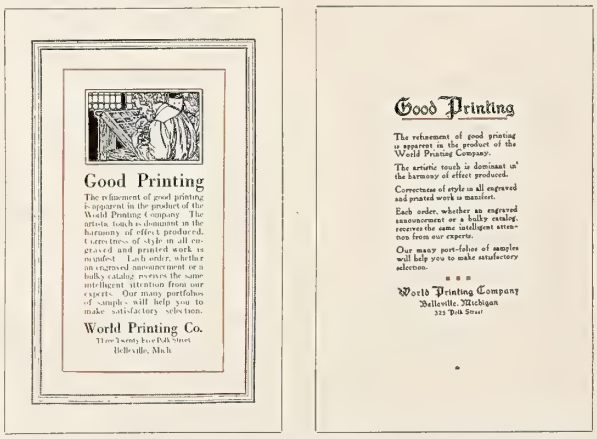
R. M. DUNCAN, Kamloops, B. C.— Personally, we would prefer stronger display than characterizes your advertisements. In advertisements of the size sent us the main display line at least should be fairly strong. In the millinery advertisement for the Hudson's Bay Company there is little interest in the placement of the two cuts, and, besides, this arrangement proved a handicap to you in the display of the headings and the signature. We are showing your advertisement herewith, and also a rearrangement along the lines suggested above. In the "Rules and By-Laws" for the Caledonian Society there is a loss of effectiveness, owing to the equal size of the display above and below the emblem. Some one thing — that which answers the question "What?" — should stand out above all else on the page. Spacing is too wide between words in the title-page of the catalogue for the county fair. The proper amount of space between words when matter is set in type of regular form and spaced with two-point leads is an en quad; when solid, a three-em space. A more dignified, simple arrangement would improve the topic-card title-page. In its present form it is separated into too many groups.

A. J. LONG, Fairhaven, Massachusetts.— The High School Directory could be improved in several ways. On the cover there is too much space between words, and the type is proportionately too small for the page. You have placed the cut in the center of the middle panel, whereas proportion would dictate its being placed slightly above; in this case we should think raising it one pica would be sufficient. The panels were unnecessary. On the title-page the rule border is too heavy to harmonize with the type, for when rules are used with the type their strength or thickness should equal that of the heavy elements of the type-face. Some arrangement of the copy by which the group of type could be made deeper and not so wide, more nearly in conformity to the shape of the page, would make a great improvement.



A rearrangement of same copy in which the illustrations do not act as a handicap, but rather serve to give the heading interest and advertising value.

JOSEPH L. HILL, Port Colborne, Ont., Canada.— Your work is nicely arranged. We dislike the use of circles for corner-pieces, inasmuch as the rules can not join, and this ill effect is heightened by the fact that the straight lines of the border seem to call for angular, square corner-pieces. There is too much space between words of the second line of the Thanksgiving Supper ticket.



The work of two Denver apprentices, the first by Frank Lindquist, the second by Louis Shepherd.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat. If rolled they will not be criticized.

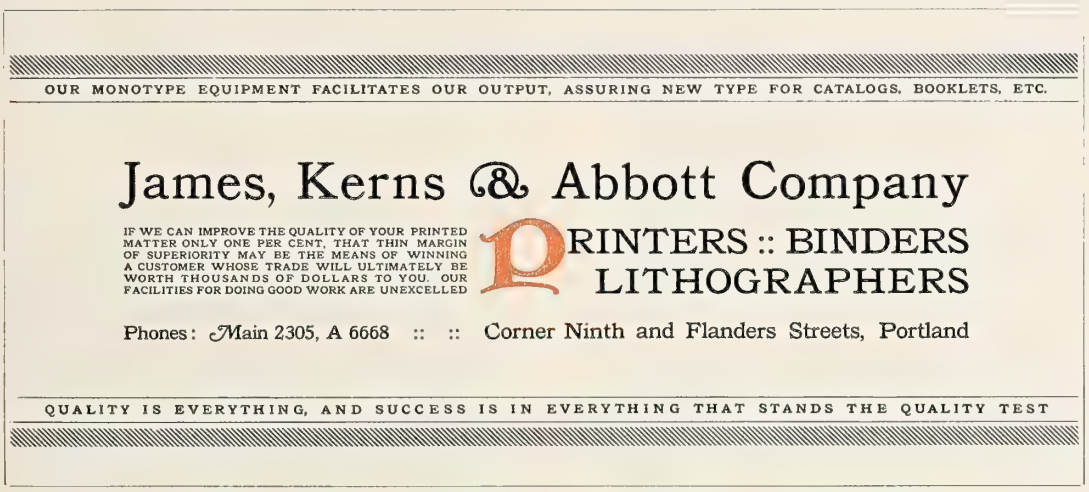
JAMES, KERNS & ABBOTT COMPANY, Portland, Oregon.— Your blotter is quite satisfactory and is herewith reproduced.

THOS. P. NICHOLS & SON COMPANY, Lynn, Massachusetts.— The announcement card in violet, a tint of violet and gold, is delightful.

STUFF PRINTING CONCERN, Seattle, Washington.— The art poster-stamp issued by you for the city of Seattle is excellent — one of the best received by this department.

J. W. SHORT, Brantford, Ontario.— Your work on the stationery items for the Hurley Printing Company is exceptionally good, the yellow used being pleasing. The red used on the Christmas-greeting folder is not of a pleasing shade; a little yellow would probably help it.

J. J. GUTHRIE, Galveston, Texas.— We admire your neat, clever work, the style being distinctively individual. In the two dance tickets, spacing is too wide between words, which fault could have



Attractive blotter by James, Kerns & Abbott Company, Portland, Oregon. Original in dark green, light green and orange.

BARNHART BROTHERS & SPINDLER, Chicago, have recently issued a new specialty catalogue, which, from a typographic standpoint, is very effective.

WILFRED J. LABELLE, Carthage, New York.— You are on the wrong track. Read the article on panels in this month's issue, which is in itself a criticism of your work.

A. J. SCHLINGER, White Plains, New York.— It seems that the line at the top of your bill-head pertains particularly to the paper, and for that reason should be near the main display line. Otherwise the arrangement is very good indeed.

EDGEWATER PRESS, Chicago.— Much is lost in your blotter because of the dark, muddy red you used. Had you used a brighter red, perhaps an orange, effectiveness would have increased materially.

THE HEINTZLEMAN PRESS, Boston, Massachusetts.— You have done excellent work on the small booklet, "Direct-by-Mail Advertising" — the stock, inks, type-face and style of arrangement combine for a harmonious and delightful whole.

A VERY complete specimen-book of its equipment has been received from Breitenbach Linotyping Company, Cincinnati. The arrangement, though crowded, is quite satisfactory from a typographic point of view.

been overcome by slight letter-spacing. Your best arrangements are those in which all lines are centered, with no attempt at unusual effects.

THE RECORD COMPANY, Jacksonville, Florida.— The booklet you have issued for the Chamber of Commerce is an admirable piece of work, typography and presswork being of a high standard.

BURKE PRINTING COMPANY, Macon, Georgia.— The Christmas card is especially attractive as to colors, but the use of the lower-case italic initial is rather "faddy," whereas the remainder of the design is formal in arrangement, which constitutes a violation of harmony.

KEIM PRINT SHOP, Meadville, Pennsylvania.— We can not say that the ornament is appropriately used or that it is pleasing. "Up-to-Minute Printing," your heading and important line, would suggest a clock ornament or something suggestive of time. The two groups, equal in size and diagonally placed, do not give a pleasing effect.

THE GILLETTE PRINTERY, Emporia, Kansas.— You have attempted an arrangement in the letter-head which could be carried to success only through the use of a type-face possessing freedom of form with an angular letter which shows to good

advantage only when simply set in symmetrical style, centering all lines. Rules are used to no purpose.

CHARLES R. MYLES, Brownsville, Pennsylvania.— Although you seem prone to use rules to excess, your work, aside from that, is for the greater part very satisfactory. The simplest way is best. Read the article on panels in the Apprentice Department of this issue. It should prove particularly interesting and valuable to you, inasmuch as your greatest difficulty is along the line of which it treats. You have very good ideas as to display.



An attractive tourist-folder cover-page by Poole Brothers, Chicago.

POOLE BROTHERS, Chicago.— The collection of railroad folders represents high-grade work in all departments. We are reproducing one herewith which is particularly interesting and attractive.

LEON BROWN, Brooklyn, New York.— The booklet-cover is very attractive, but an improvement could be made by reducing the size of the matter in the lower group, as its strength materially affects the balance of the page, and the width of this group should not, for the best results, be as wide as the upper group. Display is good.

THE CRAVENS-KAUTZMAN COMPANY, Cincinnati, Ohio.— Your card is excellent as to design, the work-mark being very effectively used. The blotters, also, are quite satisfactory, but in the smaller one we would prefer to see but a single rule beneath the display. Double and triple rule underscores and cut-offs have no value.

NOTICE of the consolidation of the Cargill Company, Grand Rapids, and the Peninsular Engraving Company, Detroit, Michigan, is made in the form of an announcement delightfully printed on hand-made paper. The firm is located in Detroit, and the quality of the announcement leads us to believe that buyers of printing in that city have one more high-class house at their service.

ONE can always depend on Jo Anderson, printer, of Sacramento, California, doing something new and original. His latest stunt is the issuance of a book of poems by Fred Emerson Brooks, entitled "Me and the Dog," which, besides being printed in an admirable manner, is very interesting reading. On every page appears a characteristic illustration of Mr. Anderson's well-known face and figure, with the dog near at hand.

F. G. MINER, School for Deaf, Flint, Michigan.— Spacing is uneven in the upper panel of your cover-design. The two words should be set closer together and the space between type and rule at top and bottom should at least equal, if possible exceed, that between the words. The effect of two lines of varying length, as in this instance, placed inside a panel is not pleasing, owing to the resultant variation in margins. Read the article on margins in the Apprentice Department of this issue.

WM. F. FELL COMPANY, Philadelphia, Pennsylvania.— Your work is always effective, snappy advertising ideas combining with mechanical excellence for the highest possible publicity value. In the little folder issued in the form of a dictionary cut-out, the advertising idea is catchy and to the point, without waste of words. The cards for the Royal Electrotype Company are also high-class. Yours is surely a house of ideas, which ideas are strengthened by careful mechanical work.

VICTOR A. JOHNSTON, New York city.— The folders offer few opportunities for suggestions by way of improvement. On the first page of the "Burglary, Theft," etc., folder we would prefer to see the matter in the lower group squared in conformity with the shape of the page, there being so much of it that legibility is impaired by use of the pyramid style. The border used on the first page of the "General Health Policy" folder is too prominent, subordinating the important feature, which is the lettering. Spacing in places shows displeasing variations.



Characteristic calendar design by The Caxton Company, Cleveland, Ohio. The work of this firm carries with it an air of freshness and individuality which is both interesting and effective.
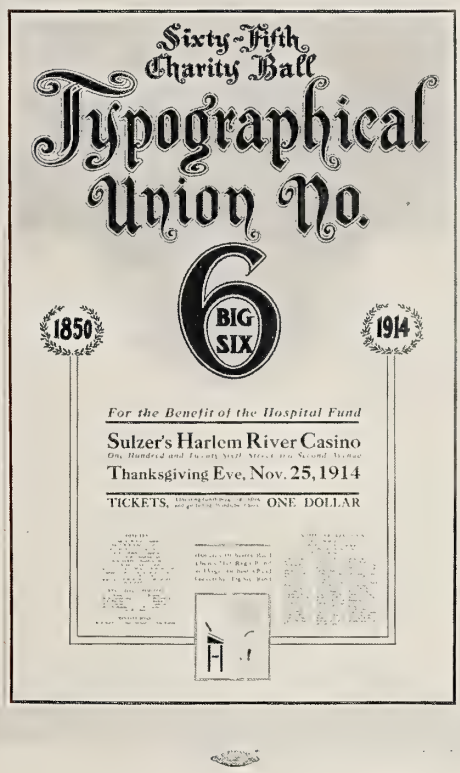
THE TROW PRESS, New York city.— Your mailing-folder is very attractive, and we are showing a reproduction of the first page, knowing it will prove interesting to others of our readers.

THE hanger advertising the Sixty-fifth Charity Ball of New York Typographical Union, No. 6 ("Big Six"), in gray, blue and gold, on white stock, is very cleverly designed and well printed. Both the designer, Benjamin Lewin, and the printers, Guide Printing & Publishing Company, deserve commendation for their excellent work.

ELLIS COLEMAN, Shreveport, Louisiana.— The programs, printed in black on antique stock, are excellent, as is also the cover for the "Mother's Union Year Book." Your greatest ability seems to be in handling a large amount of matter in comparatively small space without sacrificing legibility or display. Caslon Old Style reaches a high state of efficiency in your hands. The Christmas blotter would be improved if an ornament symbolic of the season were incorporated in the design, for it seems rather severe as it stands.

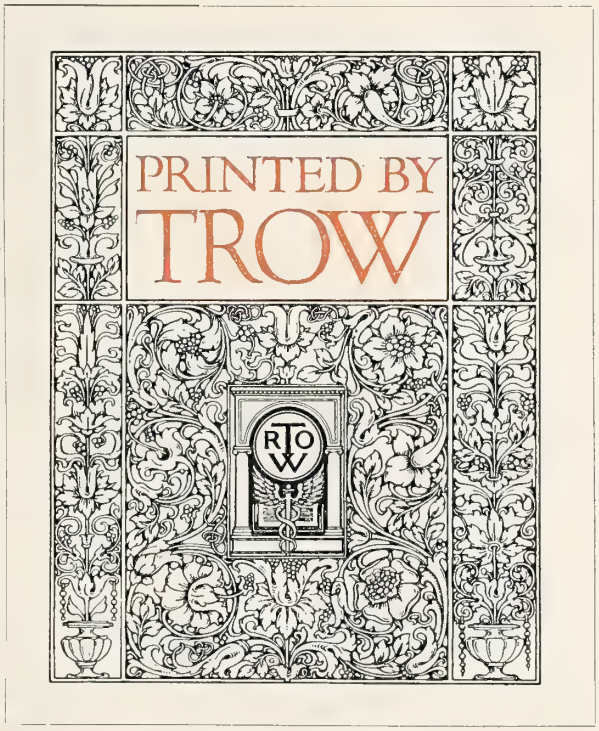
BENJ. WALDMAN, Philadelphia, Pennsylvania.— The booklet, "Cemento Alpha," is very effective typographically, the only feature which does not appeal to this writer being the heavy border printed in yellow, which surrounds some of the pages. On the half-tones, yellow resembling buff would have been more effective, and this would also have made the heavy border referred to more acceptable. Yellow not tempered with some other color is not particularly pleasing, except in few instances where sparingly used.

HENRY HURR, Flatonia, Texas.— Your letter-head idea is a good one, and for the purpose of writing to advertisers should prove effective. For the benefit of other readers of this department who might desire to adapt the idea to their own needs, we will say that it is made up of an outer and inner panel. Inside of the inner panel is the usual letter-head copy; acting as a background around this, and inside the larger panel, is a description of the Flatonia region, set in eight-point roman. Presswork is not up to the standard of the idea; the rollers seem to have been hard and entirely too much ink was used.



Hanger advertising New York printers' ball. Designed by Benjamin Lewin.

W. B. NEAL, Albany, Georgia.— On the letter-head for De Lacey & DeMoyer, which is admirably printed, an improvement could be made by throwing the type-group about three picas to the left. When a letter-head is made up of a type-group and a cut which of necessity must be placed to one side or the other, the type-group should be placed to the opposite side somewhat, rather than in the exact center of the stock, in the interest of balance. The other specimens are high-class, excellent composition and presswork combining to form a delightful, harmonious whole.



Folder-cover by Trow Press, New York city.

WALTER ROBERTS, Hampton, Virginia.— While your letter-head gives the effect of being crowded because of the use of larger sizes of type than necessary, it is in some respects good. The work-mark which you designed is excellent as to detail, but a great improvement would result if the acorn were raised somewhat, or made smaller, so that the space in the panel above and below it would not be so nearly equal. In your design the arrangement of the rules gave you little leeway in the placing of the type, and as a result spacing is very wide between some words. The firm-name being crowded so near the top of the sheet, and the type-matter being so large, subordinates it somewhat.

WM. N. STEELE, Quindaro, Kansas.— Your work is satisfactory, and some of it could be improved only by a better selection of type, which we feel sure you are helpless to do. On your envelope the Card Mercantile type is extended, whereas the Old English is condensed in form, and their use together, therefore, offers a violation of the principles of shape harmony. The package-label is neat, but could be improved by resetting the word "from" in eight-point roman caps. Avoid the practice of using italic capitals, as their slanting shape offers a violation of shape harmony in that their direction is not harmonious with the vertical lines of panels and other type-faces. The effect of italic lower-case is more pleasing. The reception program is very attractive.

C. W. HICKOX, Northfield, Minnesota.— The letter-head upon which you wrote us is better, according to our judgment, than that upon which you asked criticism. With more space between the main display line and the names at the top, in the interests of better balance, your large heading would be more satisfactorily arranged. In the other, on bifold stock, we dislike, first, the use of italic capitals, the more so because enclosed in a panel the lines of which are perpendicular and horizontal in contrast with the italic, which is on the bias. The matter in the lower corners of the panel is not so well handled as in the first heading, and the white spaces

therein are not pleasing. The colors you have selected for printing this heading, a shade and tint of green on green stock, are very satisfactory and show good judgment in this respect.

NEAL CHIDESTER, Morris, Illinois.— The card is not at all inferior in quality, though we note several opportunities for improvement. The type-face you have used is very satisfactory in the larger sizes for commercial display work, but in the smaller sizes it fills up quickly and makes clean, sharp presswork impossible. For the smaller sizes we would use the Lining Gothic, which is made in exactly the same face. As to arrangement, the name of the city has not sufficient prominence. If J. J. Housken is proprietor of the garage, as one would infer, our plan for a better arrangement would be to place his name in small type, six-point, immediately below the garage name. The matter in the lower left-hand corner could be placed below the line, "automobiles and accessories," which would make possible bringing the telephone number from the upper left to the lower left. Balance is not good when one of the upper corners is filled and the other vacant. We show herewith a resetting of the copy along these lines, and we trust it will prove of value to you as well as to all readers of this department.

W. STRALEY, Hico, Texas.— The specimens you have sent us are all of a very good quality, the composition being excellent.

TELEPHONE 459-J

LIBERTY STREET GARAGE

AUTOMOCILES AND ACCESSORIES

J. J. HOUSKEN

EXPERT REPAIRMEN AT YOUR SERVICE

MORRIS, ILLINOIS

When one corner of a card is occupied and the opposite "vacant," as in this case, the design loses in symmetry and balance. (See resetting opposite.)

LIBERTY STREET GARAGE

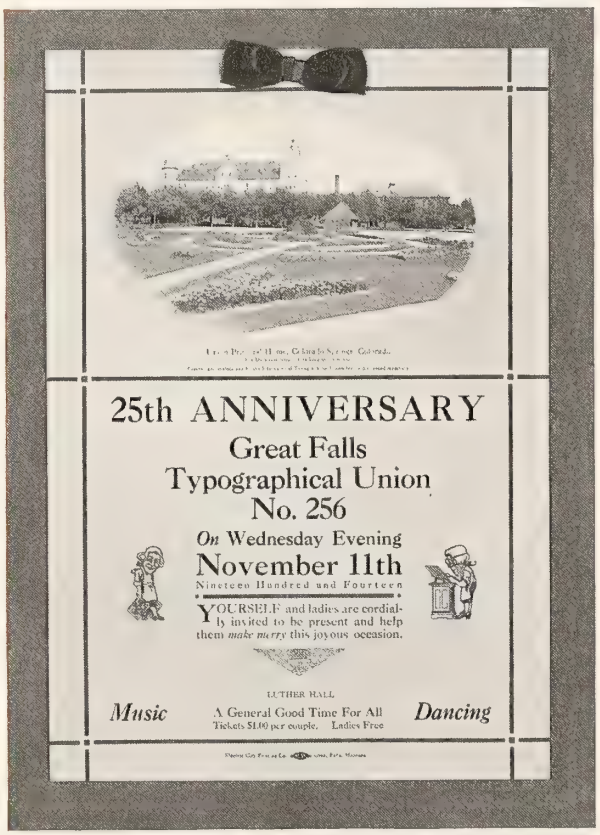
J. J. HOUSKEN

Automobiles & Accessories

Expert Repairman at Your Service

TELEPHONE 459-1 MORRIS, ILLINOIS

A rearrangement of the card opposite, showing an improvement both in display and symmetry. It illustrates the possibilities for improvement in slight changes.



Attractive window-card or hanger by Electric City Printing Company, Great Falls, Montana.

The only displeasing feature about the work is poor presswork, caused by roller trouble. We are especially pleased with the composition of the letter-head for the Progressive League, and regret that the roller trouble above referred to makes satisfactory reproduction impossible. Your own letter-head is quite satisfactory, too, but we would prefer less space between the firm-name and the italic line beneath it, and more between this line and the rules below. The rules, along with the book ornament, could have been printed in red to advantage, and the address line should be one size larger.

THE ELECTRIC PRINTING COMPANY, Big Falls, Montana.— The best collection of specimens, everything considered, received this month has come from you. Good taste in composition and a pleasing use of color are features especially commendable. We find nothing in any of them which is inconsistent with good work. Your I. T. U. hanger is reproduced herewith, but we feel the color values will make the reproduction less attractive than the original, printed in dark brown, light brown and a bright green on buff stock, which is mounted and tied on a heavy dark-brown board. The rules, we must admit, are a trifle too prominent, and we believe that the design's attractiveness would be materially increased if these, together with the geometric squares, were printed in a very light brown. The reproduction may show the need of this, but brown is a rather uncertain color for purposes of reproduction. The Hambone Club cover-page is novel in arrangement and the idea is "catchy," but here, too, a lighter brown would improve the work.

ARTHUR R. EDICK, Johnstown, New York.— Most of your work is very satisfactory, but it shows a tendency on your part to use type-faces that are too large. It seems that you have rather an abhorrence of white space, your apparent desire being to fill the space at hand. Remember this: smaller sizes have greater prominence with liberal white space for a background than do larger letters when crowded closely together. The resultant effect of neatness and dignity attained in the use of small type-faces is also a valuable consideration. Do not break up names as you have the "Epworth League" in the "Trip Around the World" ticket. Each word is a part of the name, and meaningless when separated. Doing this simply made the display of date, etc., more difficult. The words, "Trip Around the World," deserve greatest prominence. On the Sam Passaro bill-head, the large sizes of types used compelled you to insert one line of extra-condensed type with the remaining lines extended in form, the resultant violation of shape harmony being displeasing. Some arrangement of the Epworth League letter-head which would enable you to avoid the panel style would be better, for the matter is not suited to such an arrangement. The matter in the center panel does not conform to the shape of the panel, and the variation offered

in the outside panels is rather displeasing. Read the article on the "Use and Misuse of Panels," in the Apprentice Department of this issue.

CHARLES F. SKELLY, Altoona, Pennsylvania.— You have shown marked improvement in your work during the past year and it is now considered by us as among the very best coming to this department. A careful adherence to simple arrangements, in which type and decoration harmonize pleasingly, is responsible for your excellent work. We regret that the original county fair catalogue cover-page is not suited to reproduction, for we would embrace the opportunity to show a reproduction of it beside your own arrangement of the copy, in order to illustrate what a great improvement can be made by a simple arrangement of a pleasing type-face. Your own handling of this cover, together with two other examples of your work, is shown on this page.

L. F. HOHMSEE, Beatrice, Nebraska.— While the cover-page for the hog sale is neat and simple in arrangement — very desirable features — you failed to give sufficient prominence to the important display feature, "Annual Fall Sale." In deciding on your display, ask yourself the question "What?" and the answer will be that which is deserving of greatest prominence. True, in this case, it is "David Boesiger's Annual Fall Sale," but it is, first of all, a hog sale, and for this reason we feel that one is justified in subordinating somewhat the proprietor's name. The ornament is hardly appropriate, one showing the head of a hog in a circle being better suited. The title-page is also very neat, but all the matter above and including the ornament should be lowered in the interests of balance, for though the margins are uniform at top and sides, there is an effect of crowding the top. Do not use periods, colons, etc., for spacing lines to full measure. Center the last line, if short. In this case we would bring the first of the word "Pickrell" from the second-to-last line to the last line and center both. This would make a more shapely group and would avoid the undesirable division.

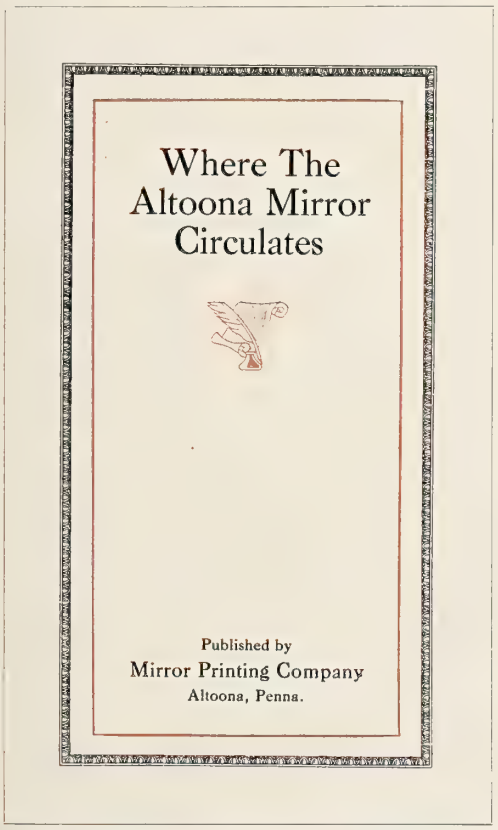
MIRROR PRINTING COMPANY

PROMPT PRODUCERS OF *Quality Printing*
STATIONERY, BOOKLETS, FOLDERS AND CATALOGS

PRINTER-PUBLISHERS OF *Altoona Mirror*
THE BEST ADVERTISING MEDIUM IN CENTRAL PA.

COR. GREEN AVENUE AND TENTH STREET
ALTOONA, PA.

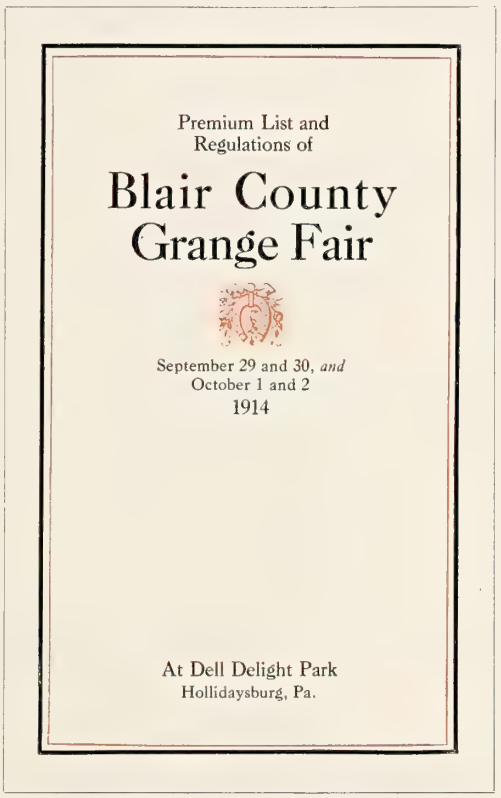
Squared arrangement which is attractive because matter squares up nicely without undue variation in spacing.
By Charles F. Skelly, Altoona, Pennsylvania.



Booklet-cover by Charles F. Skelly, Altoona, Pennsylvania. What could be better than this simple, readable style?

Review of House-Organs.

The Business Builder, organ of the Jaques House-Organ Service, Jacksonville, Florida, is both well printed and edited.



Excellent handling of county fair catalogue cover-page by Charles F. Skelly, Altoona, Pennsylvania.

CARELESS joining of rules and a weak cover are features responsible for a loss of effectiveness in *Pointers*, organ of the employing printers of Columbia, South Carolina.

Dragon's Blood, organ of the Mugler Engraving Company, Cleveland, Ohio, is an admirable little publication, and interesting as well.

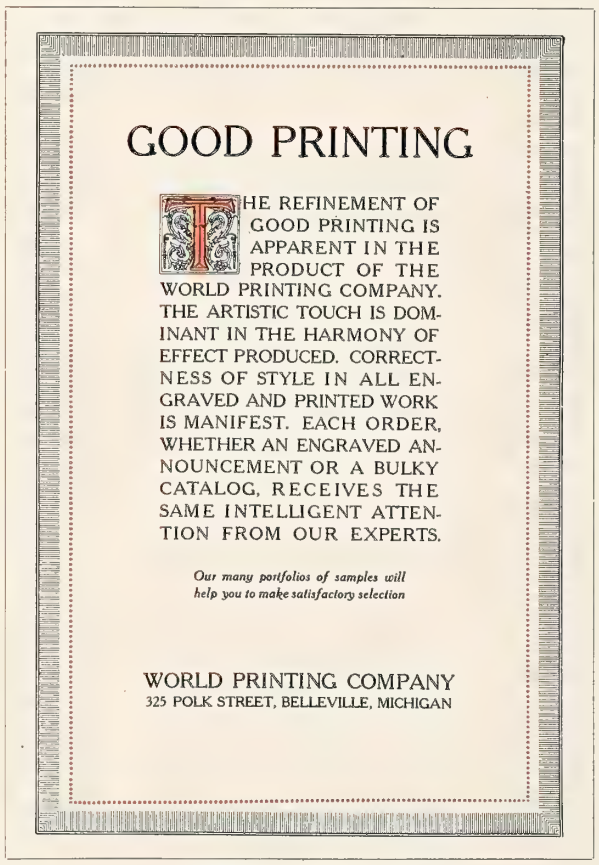
A FEATURE of The McCormick-Armstrong Press, Wichita, Kansas, *Impressions*, is the use of the shop's imprint as dashes between articles. Such a plan gives the firm-name publicity and at the same time the line is so small as to be unobtrusive. Mechanical and editorial work on the little publication are maintained at a high standard.

THE LOS ANGELES PRINTERS' BOARD OF TRADE issues a publication, *Print Shop Talk*. It is devoted to the interests of printers and not to a campaign for business, or we would suggest that its appearance be improved, first by the use of rule which would join better at corners and where spliced, and then by setting the type-pages and advertisements smaller measure, so the influence of more pleasing margins would be felt. It is ably edited.

The Needle, "A Periodical with a Point," is the name of a classy little house-organ, the product of Young & McCallister's up-to-date Los Angeles, California, printery. The cover of the October issue is rather unique, the stock for the cover being dark maroon Japanese hand-made, upon which, besides the title and date, two of the firm's poster-stamps are jauntily tipped. Inside the booklet a well-written article on poster-stamps is illustrated by numerous excellent stamps, the product of that house.

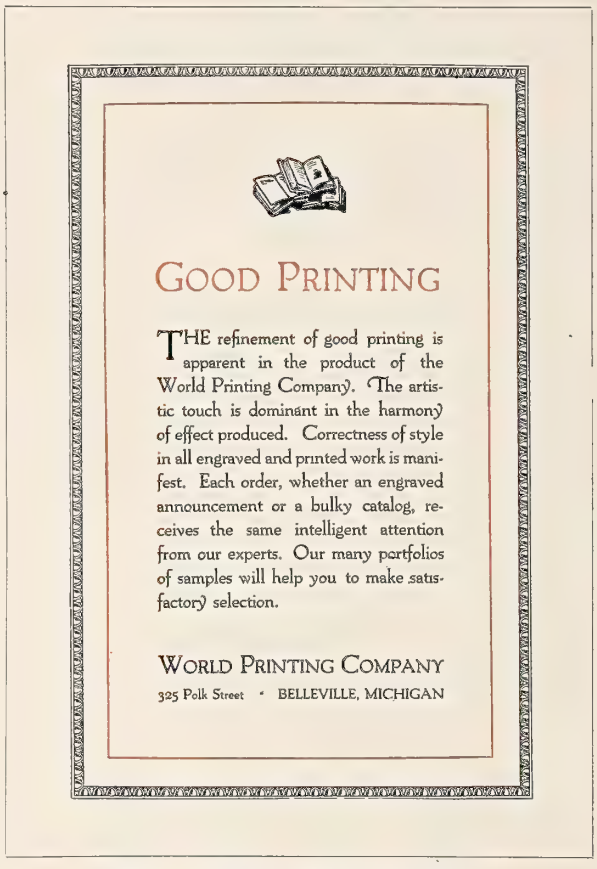
THE November *Printograms* of the John P. Smith Printing Company, Rochester, New York, is an excellent house-organ, but on the cover the illustration of the football player shows little action. You show, however, originality and good taste in your color schemes.

THE Thanksgiving number of *Stone's Impressions*, published by The Stone Printing & Manufacturing Company, Roanoke, Virginia, is not up to the standard of past numbers received by this department. The cover-design is very good and the typography throughout is satisfactory, but the colorwork stands in need of improvement. On the cover a bright-green, light-blue or a light-brown tint would have made a great improvement over the gold. On the pages of illustration printed on half-tone stock, the red you used, while satisfactory for underprinting in the turkey illustration, is not at all satisfactory on the three remaining pages. It does not harmonize pleasingly with black, and for such work we would suggest vermilion. On the text pages the yellow is too weak, especially for the type-headings — it would be satisfactory for decoration only. The red on the four-page insert is also the wrong red. Editorial work seems well handled.



By A. R. Wilkins, Seattle, Washington.

THE entire number of a recent issue of *The Dover Type*, organ of The Dover Press, Fall River, Massachusetts, is given over to facts and figures concerning the great European war. With the exception of the name of the organ on the cover, the words "Compiled by the Dover Press," on the title-page, and the regular editorial head, there is no hint of advertising matter or sales talk in the entire twenty-four pages. However, public interest is so great in this momentous world-struggle that no man is likely to cast such a pamphlet aside. The statistics contained are most likely to be preserved as clinchers for prospective arguments in which the recipient becomes involved, and in this way the firm's name will be carried from ear to ear. The panel containing the name, and the decoration in gold surrounding it, should be raised about three picas, for, being in the center, it appears low, and good proportion is violated.



By Geo. C. Engstrom, Winona, Minnesota.

THE October issue of *The Acorn*, organ of the Chicago Paper Company, is devoted to an exploitation of Toledo, Ohio, printers. Throughout the paper, half-tone illustrations of the leading printing-plants of that live Ohio city, together with faces of the printers themselves, add interest to the publication. It seems that such an editorial policy — that of booming one's customers — should prove a successful one. Mechanically, the issue is very satisfactory, although some of the half-tones could have been brought out better, considering the very good quality of stock used. The cover is especially interesting, being in the form of a street map of the city, complete in every sense of the word, and capable of serving as a guide. In the upper right-hand corner is a square cut-out through which a street scene appears, the whole emphasizing the bigness of Toledo in an admirable manner. The map is printed in black over a Ben Day background tint in pink, the title of the paper being printed in light blue in the center of the lower half of the page. The appearance of the finished work is marred somewhat by scant outside margins, these being at least a pica narrower than the inside margins, which need not have been so wide.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Two Bad Expressions.

M. P. K., New York, asks for a choice between two bad expressions: "In the following sentences: 'Most milks look alike when viewed under similar conditions,' 'Most milk looks alike when viewed under similar conditions,' which is proper when the author wishes to convey the idea of different brands of milk?"

Answer.— Neither of them is strictly proper as being good English, but the first is better than the other. The one expression that could not be disputed is "Most brands of milk look alike." This would be the right answer for one who wished a decision as to his own use of words, with some reasons which we give below; but for a proofreader something else is more important. Under all ordinary conditions the proofreader should simply follow copy in such a case, no matter how strongly he may feel that the language is not good. A proofreader's first duty is to verify print by the copy — that is, to make it sure that the customer gets what he wishes. If the reader can suggest an improvement, and desires to do so, that is seldom objectionable; but, especially in all cases where it is possible that the customer will prefer to make no change, the proofreader's safe practice will not go beyond suggestion or query. Sometimes the proofreader is allowed to correct faults of language in copy, and sometimes he is even expected to do so; but in general the mere verification by copy is his whole duty, or at least it is his strongest defense against faultfinding that he followed copy. This applies especially to job-work, catalogues, booklets, and similar small work.

Strong objection may be made to the second form in the question on the grammatical basis. One thing can not look alike, therefore milk can not properly be said to look alike. Alike always refers to two or more, with the idea of comparison, as having likeness one to another. Milk is the name of one substance, of which various specimens may and do vary in quality, and analogically these varying specimens may be called milks, though the analogy is of a kind that has often been objected to. Notwithstanding much objection, we have now in established use the plurals liquors, wines, teas, coffees, meats, in each case meaning kinds or sorts of the thing named, and milks is inherently as good a plural as any of them, but not exactly as acceptable, because it has not acquired similar familiarity in use.

A Bit of Hypercriticism.

H. V. E., New York, sent us some time ago a leaf from THE INLAND PRINTER, containing this department, with various words changed, nearly all in the quoted letters. He wrote nothing about them, but of course his markings told their own story. Where one writer said "I claim it is," he put say in place of claim; in another letter he substituted assert for claim; and in another he changed partially to partly. Two short words mentioned only as words, and printed in roman without quotation-marks, were noted, "use either quotes or italics"; but many other words similarly treated were left unchallenged.

Answer.— It would be more satisfactory, as better suited for direct answer, to have the criticism expressed; but he would be a poor guesser who could not frame it as intended in this case. Of course it amounts to an assertion that the word claim is incorrectly used. There was a time when most good writers were of the same opinion about such use of the word, as far as expressed opinions were concerned, but even then many of these same writers used it themselves. The Century Dictionary, as published twenty years ago, defined claim as meaning maintain or assert (as a fact), with the remark, "A common use, regarded by many as inelegant." Webster's International recorded it merely as colloquial, and its successor the New International says nothing against it in the definition, although the synonym editor says in a paragraph below that in such use it is an error. S. W. Bardeen's "Verbal Pitfalls," dated 1883, says that, "though harped at by some critics, it may be regarded as legitimate." This remark by Bardeen practically states the whole case. Some critics do condemn the use, and some writers of excellent English support it by indulging it in their own writing. It has become even more common in the last twenty years, until now objection is hypercritical. I will confess that when I get letters saying "I claim that it should be," I always feel an aversion for the phrase, but I never alter it, because the letters are printed as their writers send them, without change, and this is one of the slightest of their errors. Life is too short to devote much of it to such supererogation as the attempt to force people into verbal hair-splitting. The editor of the Century Dictionary told me once he wished I would watch closely against the use of partially for partly, but when I asked him to write a clear statement of the differentiation, so that I could be sure of making it always, he gave it up. Sometimes the difference is very clear, but often it is not; so the word goes in quoted letters as written.

Proofreader and Author.

In a large New York establishment, where the work ranges from the simplest to the most intricate, one of the proofreaders makes many changes from copy on almost every proof, mainly in punctuation. As the operators always follow copy, and are expected to do so, he puts a ring around each alteration, no matter how slight, and the ringed marks are ignored in correcting until they have been approved or rejected on the author's proof. The main reason for this is economy in the expense of production. Correction is necessarily avoided as much as possible,

except when chargeable to the customer. When he is to pay for it, on the contrary, there can not be too much. In just one way could this condition be met with satisfaction to both parties, and that is through thorough preparation of copy. Authors and publishers have much to learn of the real economy of giving to the printers copy that can be reproduced exactly, although they can not make it so that a good proofreader would not find occasion to suggest a few alterations. Of course some of the reader's suggestions will seem unfounded or unnecessary to the author, but then he need only reject them in order to have what he wishes. Our purpose in this writing is illustration of actual conditions only.

The proofreader mentioned does not mark his ringed corrections as queries, but rather, it may be presumed, to show that he is doing his work intelligently. Most of his marks indicate correction that even the makers of the copy themselves would make if they thought of correctness in detail with half of his care and ability. How many of these corrections are eventually made at the author's expense has not been ascertained, but if the author knows their real value he must adopt many of them. They are all repeated on the proof sent to the author, so that he may decide. Here a personal opinion may be of interest. If the authors could be induced to be as careful as they should be in writing, such fussiness in connection with the printing would be almost annihilated. Proper punctuation is intrinsically almost as important as proper wording.

Undoubtedly a great many sentences may be properly punctuated in different ways, with frequent commas or with few. Orders for the work in the office of which we write often contain the instruction " modern punctuation," which is understood to mean sparing use of commas, but which is of little effect in application except as an order to follow copy, or at least a justification for following copy. For "modern punctuation" has no fixed value as a direction beyond the restriction to few points where their number would make no real difference in sense. Punctuation is properly the same to-day as any other day in cases where points are essential as aids to clarity and definitiveness. The real differences, both now and always, are in people's minds, not in true propriety. We will present one illustrative instance. A sentence as sent on proof to the author read: " It is not society they want but friendship, not acquaintances, but brothers." The author " corrected " it by striking out the last comma, and of course the author's " correction " was made in the type. Of course that author thought he made his sentence right, and he acted under the common obsession as to " modern punctuation "; but the only way in which that sentence can be properly punctuated is this: " It is not society they want, but friendship; not acquaintances, but brothers." This recognizes principle, which is and always was the proper standard.



THE BEACH FRONT QUARTETTE.

Lola and Sherid Foster, daughter and son of Mr. and Mrs. H. S. Foster, of Glenside, Pennsylvania. Mr. Foster is now with the U. S. Sample & Fashion Book Co., of Philadelphia. Snapshot taken at Fortesque, New Jersey, September 13, 1914.

FREE AFTERNOON COURSE IN PROOFREADING, TYPOGRAPHY, AND PRINTERS' ENGLISH.

The Board of Education of New York city has announced a free afternoon course in proofreading, typography and printers' English, for printers, editorial workers, and others who are interested. The class, which will open within a few weeks, is particularly expected to benefit the many men engaged in night work, but will welcome all who can give up two hours during the afternoon.

The course will be conducted by Arnold Levitas, who is a member of Typographical Union No. 6, and instructor of the evening classes at the Stuyvesant Evening Trade School, and will be based on the course now in vogue at that school. This course was described in the September issue of THE INLAND PRINTER. The sessions will be held on the first four afternoons of the week.

This is an excellent opportunity for printers, editorial workers and others to increase their efficiency and acquire that necessary training which will make it possible for them to advance in their respective lines.

Those interested will receive full particulars by writing to Arnold Levitas, Stuyvesant Evening Trade School, Fifteenth street, near First avenue.

THE REMEDY FOR OVEREQUIPMENT — BETTER SELLING.*

BY FRED WEBSTER.

I AM here to-day as a paper manufacturer to tell you book and job printers that you ought to be able to secure at least $150,000,000 worth of new business this coming year. And what is more to the point, I am here to tell you that we paper manufacturers are out to help you get it.

We believe that your industry is overequipped. We are convinced that your most serious problem to-day is one of overequipment. The Government figures bear us out in this conclusion. They show that you are doing but $250,000,000 worth of business on a $202,000,000 investment. You are not selling enough printing. The total annual business of the average printer is but one and one-fourth times his investment. A printer should be able to do at least twice his investment. In fact, the really successful printers are doing an annual volume of business from two and one-half to four times their investment in equipment.

We — that is, my company — considered this problem more than two years ago, when we decided upon our present advertising policy.

As we have repeatedly told you in our advertising, we realized that we were in partnership with you printers, and that we can sell more paper only as you sell more printing. We are vitally interested in seeing you secure the increased production which your present equipment calls for. But, how are you going to get this larger volume of catalogue, booklet, folder and letter-head printing?

Our solution is *better selling methods.* When we analyzed our market for paper and planned our advertising policy, we had to look a long way ahead. We realized that your present volume of printing did not furnish an adequate market for our papers, and that our advertising must help you to create new business if we were to receive satisfactory returns from it. The main purpose of our advertising, therefore, has been to create new uses for printing. We have persistently advertised the advantage of direct-by-mail advertising — both to the printer and the buyer of printing. The interest aroused by this advertising and the response from it convinces that our conclusions were right.

Now, the Paper Makers' Advertising Club has been formed, of which we are members, and announces its purpose of working with you along these same constructive lines. Just as you printers want your competitors to talk direct-by-mail advertising and to get away from the price question, so we want every paper manufacturer to advertise the benefits of advertising by mail, as their combined efforts with ours will make more certain the increased output which our industry must secure in order to solve the overequipment problem. We take this occasion, therefore, to commend most strongly the new efforts of the Paper Makers' Advertising Club to promote more letter, circular, booklet and catalogue advertising.

But to get back to the overequipment problem, which is the subject of this paper. I want to repeat that better selling methods is the only logical solution for you printers who are overequipped. While you should junk all of your antiquated equipment as rapidly as possible, the real remedy is to sell more printing at a profit.

In talking this matter over with printers, I find that the average printer thinks that he is running from sixty to seventy-five per cent productive, when in reality he is probably not operating at more than fifty per cent productive. The Government figures for the entire printing industry show that the average printer is not running to capacity or that he is not getting adequate prices for his printing. As I have said before, your $202,000,000 investment in equipment is producing but $250,000,000 worth of business, when it should be producing at least $400,000,000 worth of business.

This condition of affairs, as shown by the Government figures, makes it necessary for every printer, no matter what he individually thinks he is doing, to carefully analyze the productive capacity of his plant — his equipment. You printers should know positively what your labor capacity is. To find out accurately what you are doing and what you ought to do, you will have to eliminate your merchandise — paper, ink, engravings, etc.— and consider only the labor capacity of your equipment. The varying character of merchandise items makes it necessary that you should eliminate them from your calculations. You are in business to manufacture composition and presswork. Your merchandise items vary in one shop as compared with another, according to the class of work done by each. It will only serve to confuse you if you lump merchandise items with your labor.

In making this careful analysis you will find it necessary to adhere pretty closely to the standard of value for your products which your printing organizations have established, and these are $1.50 an hour for composition, $1.25 an hour for job-press work, and $2.00 an hour for cylinder-press work. These are the prices that successful printers have found necessary to obtain in order to conduct a printing business at a profit. They are figures averaged from data collected by investigations made in every city in the country. No matter where your business is located, these are the minimum prices you should get for your labor.

Now, as to figuring the productive capacity of your shop. At $1.50 an hour for composition, figuring on sixty per cent productive time, each compositor you employ should produce $2,247 worth of composition a year. Multiply the number of compositors you employ by these figures, and you will find you have the composition sales that your equipment calls for in one year's time.

As to job-press work, your organizations have averaged the selling price of all job-press work at $1.25 an hour. Each of your job presses at sixty per cent productive time should produce for you $1,873 a year. Figuring the sales capacity of your cylinder presses the same way, at $2.00 an hour, sixty per cent productive time, and you get in figures $2,996 as the selling price on one cylinder press for one year.

Use these figures as a basis and find out what the labor capacity of your shop should be for one year; you will then have a sales standard based on practical and intelligent analysis of what your equipment ought to produce for you.

Bear in mind that if you do not get the selling price I have given in the foregoing analysis, you must operate your plant at from seventy to eighty per cent productive to make up for the difference. The figures show, however, that to operate more than sixty per cent productive in the printing business is a very difficult and unusual accomplishment. In actual practice you will find it much easier and more practical to get the organization price for your printing than it is to operate your printing-plant at from seventy to eighty per cent production. Even though you are

* A paper read at the Twenty-eighth Annual Convention of the United Typothetæ and Franklin Clubs of America, held in New York, October 6 to 8, 1914, by Fred Webster, advertising manager American United Paper Company, of Holyoke, Massachusetts.

able, through superior intelligence and ability, to conduct a printing business at from seventy to eighty per cent production, you should not give the reward of your efforts to your customers, as you do when you cut the organization prices.

This, then, is the way we analyzed the printers' problem when we started, more than two years ago, our present advertising policy. We found, as we have shown you, that your industry was overequipped, and that you must either junk a large part of your equipment or get more sales.

In facing this problem, we found that junking your out-of-date equipment would not entirely remedy the evil. More sales were what your industry must have. Figures show that more sales are necessary, and, as your partners in the effort to obtain larger production, we naturally resolved on a creative solution rather than a destructive one. What is more to the purpose, we found that there was a logical market for increased printing, that there is an immense and a very much undeveloped market for your efforts in direct-by-mail advertising — printing — your product.

You know already how to manufacture printing, the only place that you need help is at your selling end. That is where the Paper Makers' Advertising Club and the individual members of that club in their own advertising want to help you. Coöperation is the big, new idea in business to-day. Your organization has been urging coöperation for years. In our Paper Makers' Advertising Club we purpose to give you real coöperation. We intend to work with you in your selling department. Our club and its promotion plan is the first coöperative effort of its kind that has ever been attempted in the printing or allied trade field. Its success in increasing the volume of your printing will depend upon your coöperation with it. You can get the $150,000,000 worth of new business your industry needs if you join with us in our plan to promote more direct-by-mail advertising — more printed matter. You can solve your present overequipment problem. Will you coöperate with your natural ally — the paper manufacturer?

MONTHLY MEETING OF CONNECTICUT STATE TYPOTHETAE

"Costs and Efficiency" was the topic taken by E. E. Nelson, secretary of the Boston Typothetæ, for his address before the regular monthly meeting of the Connecticut State Typothetæ, held in New Haven on Monday, November 9, in the grillroom of the Garde. Mr. Nelson's remarks were illustrated with stereopticon slides showing the approved forms for keeping costs. Emphatically declaring himself in favor of the cost system, he stated that it enabled the printer to treat both himself and his customers fairly, and added that a printer who did not keep a cost system ought not be in the business.

"The printer who does not keep a cost system will not be able to continue in business a great many years," said Mr. Nelson. "The printer of the future must know what the capabilities of each man in his employ are and what that man costs per hour. He must know what each machine costs per hour and what it takes to run it per hour. He must know what every item of his expense is, including his own salary."



MAGNITUDE IN LITTLENESS.

From a newspaper cartoon by John B. Woodruff, Palette and Chisel Club, Chicago.

HOSPITALITY.

It is nice to know in these days of lost reputations that Oriental hospitality, at any rate, shows no signs of decadence. A correspondent has come across the following announcement in a tailor's shop in Tokio: "Respectable ladies and gentlemen may come here to have fits." — *Punch.*

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Used Unsuitable Ink.

(1657) Submits a letter-head printed on a medium grade of flat wove paper. The form contained two half-tone plates about two by three inches. The presswork could have been improved. The pressman writes: "This is a sample of work done on a ten by fifteen press. A cheap ink was used. Could this job have been brought up any better on this stock? What do you advise?"

Answer.— The stock is firm enough to permit the use of a strong, black ink. Have bearers locked up with the form. The rollers should be firm and smooth. The make-ready for the half-tones may consist of two-ply overlays, spotted up with tissue. Use a hard tympan made up of not more than four sheets of thin, hard paper. The spotted-up sheet may be attached on the third sheet from the top. Cover all with a top sheet of hard manila, well oiled. Beneath the top sheet place a piece of thin press-board, celluloid or brass. The latter is preferable for fine work. Stencil brass may be procured from sheet-metal dealers.

Printing Colors on Gray Cover-Stock.

(1658) Submits a sheet of gray cover-stock on which a narrow band of red, white and blue appears. Owing to the nature of the ground color, the white does not appear in full strength. The printer writes: "Will you tell us how to treat the white on sample enclosed so that it will cover better than it does? We ran the white on sample through the press three times. The blue has picked a little, but we can overcome this if we can improve the white."

Answer.— By using two impressions of cover-white it should destroy the gray appearance of the white in the band of colors and give a base on which to lay the red and blue that would not modify these colors. The first impression should be strong and not carry much ink. On the second time through, carry a full head of color and diminish the pressure. In this way the color should lay fairly smooth on the antique cover-stock.

Half-Tone on Blank Card Stock.

(1660) Submits two copies of a hanger printed on six-ply uncoated blank board. The half-tone plate, 5½ by 6½ inches, representing the interior of a store, was fairly well printed, considering the nature of the surface of the stock. The printer in writing asks how he could have improved the appearance of the card, which evidently was unsatisfactory.

Answer.— Our recommendations are as follows: (1) Use three hard rollers which are free from rule-cuts, as the plate shows streaks caused by the rollers being in this condition. (2) As the blank stock has a relatively soft surface, a stiff ink can not be used without being softened, so we advise the use of a good half-tone ink. (3) Owing to the thickness and softness of the board, very little make-ready can be used aside from bringing the block up evenly. (4) As the make-ready is somewhat limited in scope, it may become necessary to double-roll the form. If good color can be carried without unusual filling up in the shadows, it may only be necessary to frequently wash out the form and roll but once. Lay out the printed work in small piles.

Erasing Word from a Printed Blank.

(1662) Submits a blank printed on thin bond paper, together with the following communication: "Recently we had the misfortune in printing some order-blanks to leave in several words. In order to save the cost of the ruled stock we ask you to help us find a way of removing the words marked on the enclosed blank."

Answer.— Procure a "Beegee" eraser, or one of similar make, from a stationer and lay the sheet on a piece of glass, or equally hard and smooth surface. A few rubs will remove the printing and will not unnecessarily roughen the surface of the stock. These brushes cost 50 cents, and will last a long time.

Cylinder Too High.

(1659) Submits two newspapers showing tears resulting from printing. The gripper and back edges of the form show considerable impression and slurring. The publisher writes: "I am in trouble again, and want a little of your valuable advice, and as a subscriber I hope you will give the matter your attention. I am sending two separate papers. The one marked 'X' shows amount of impression given, and also the result with rubber blanket the thickness of enclosed sample on each impression and in position stated; that is, two sheets of manila on iron, then rubber blanket. After getting the result you see, I added to what was already on the cylinder six sheets of news and two of manila, making in all ten sheets of news and four of manila, together with the rubber blanket, and with the result you will note on paper marked 'O.' Beginning from the iron, I now have four sheets of news, two of manila, the rubber blanket, three sheets of news, then build up in low places in the center, then three more sheets of news, and on top of this big mountain I have two sheets of manila. The blanket, I should think, was nearly a quarter of an inch high, but I have to have it in order to get the right impression, and at that I have not enough now. Now, what is the trouble? When the blanket is all on I put a column-rule running from the blanket over the cylinder bearers and it does not touch bearers by nearly an eighth of an inch, which I know is wrong, and if I reduce the number of sheets I get no impression at all. I have laid even a sheet of cardboard on the bed bearers, turned over the impression, and when the lug or weight is on the bed bearers I can pull out the sheet between the bed and cylinder bearers. Another trouble is, when the sheet is

taken by the grippers on the rear or back cylinder the grippers tear the edge of the sheet, as you will note where I marked. Some of the grippers will catch the sheet and others will not, and where they do take it they tear it. The sheet also tears on the impression, which I suppose is due to overpacking the cylinder. I suppose the cylinder is too high. It is a two-revolution press.

Answer.— A press, no matter how well built, can not do good work the way you have the cylinder. To remedy the trouble you should get the cylinder traveling on the bed bearers, which must not be underlaid. (1) Pull your cylinder down to a bearing on the bed bearers. This may be done without a form. (2) Remove the tympan and reconstruct it. Put the rubber next to the iron. Cover it with a piece of manila and cover this with a piece of calico or table oilcloth. Draw it tight. Add enough print to bring the tympan just even with the cylinder bearers. Put on one manila draw-sheet. (3) Put on a news form, pull several impressions and mark out the weak places. Paste them up with French folio or thin news. Take this sheet and paste it on the manila just under the oilcloth. (4) Lay strips on each bed bearer and pull another impression. Stop the press just as the cylinder is in the center of a page. Draw out strips to see if they are held tight. If they are not, then turn the press until the form is back to starting position and bring down the cylinder a trifle more. Repeat test until you can get the bearers to bite the strips.

Printing from Wax-Engraved Plates.

(1661) Submits a letter-head printed on heavy Construction Bond paper with a good, black ink from a wax-engraved plate. The shading of the script is too heavy, owing to incomplete make-ready. The printer writes: " Please note the above heading cut. This is an electrotype of a wax engraving, and as you will see, we are unable to get a good print with it, although the stock is smooth and we have an abundance of impression and ink. The maker of the plate furnished us much better prints than this on rough and linen-finish bond paper. We admit that we are not familiar with the printing of such plates, and want to know if you can tell us just where we have missed it in trying to get results with this. What preparation is necessary? What kind of tympan, etc.? Is underlaying and overlaying necessary? Please send us a list of books for printers that you can recommend for those who have learned what they know in practice, and want something that will provide the technique, as well as the practical."

Answer.— In printing from an electrotype or original wax plate, the following suggestions will be of service: Hard, smooth rollers should be used. In platen presses use at least three. This is necessary because a heavy, stiff ink is required to give the best rendering of the plate. Ordinarily there will be no underlaying of the plate. The overlay best suited will be made by any of the various mechanical processes — the chalk relief, zinc or Radtke method. In this matter use the heaviest material that is furnished and etch out well. The tympan should be hard, consisting of a few sheets of thin, hard manila, or flat stock, with a hard manila draw, or top sheet. The overlay should be placed beneath the hard-packing sheet, which will be next below the top sheet. The hard-packing sheet may be of metal — thin brass, tin or sheet steel. If either of the last two is employed, it must be thinner than the brass or aluminum. The sheet of steel one-hundredth of an inch thick will be sufficiently resilient. Where either brass or aluminum is used, a thicker sheet may be employed. If celluloid or pressboard is employed, a still greater thickness may be used without neutralizing the value of the overlay. Where a hand-cut overlay is applied, it may be placed nearer to the top sheet, for the reason that it is usually less in relief, and it will also offer less resistance to pressure, consequently its value is lessened in proportion to the distance that intervenes between the plate and overlay. Where a solid line has fine shading, an overlay made on hard star or tag manila will be better than one cut from paper, and it is easier to make. Pull an impression on heavy manila, and with the point of an overlay knife cut partly through the stock, close to the solid characters and include the shaded part. With the point of the blade lift a layer and strip it off. This produces a relief for the solid part, and what is left below the stripped section serves as a bond to hold the overlay together. A few tissue patches may be necessary to bring up low places. Onion-skin folio or other hard, thin papers only should be used. Do not run the press too rapidly where a stiff ink is used, as the rollers can not deposit the ink properly on the plate and the ink will not be laid on the stock uniformly where the speed is high. The temperature of the room should be at least 70 degrees to get good work from hard rollers and stiff ink. Allow the printed work to lie in the racks in small piles at least twenty-four hours. A new edition of " Books and Utilities " is under way; as soon as it is off the press a copy will be forwarded. This booklet carries the most complete list of printers' books published.

Printing Tin on a Hand Press.

(1644) " We have a sign department of our own, using a Washington press, wood type and cuts, and print on tin for signs. We have trouble getting the type to print the full face. The edges of the characters print clearly enough, but the center of the letters have to be retouched, making considerable extra handwork. Please inform us the kind of tympan to use, and any other details that we may need."

Answer.— To print on tin on a Washington press, the ordinary muslin or drilling tympan covering is ample, but it must be as tight as a drum-head. If it sags and you have no frisket to hold the tin to the tympan it is likely to cause slurring on the work. To make a tympan you may glue one edge of the cloth and attach it to the frame. When it is dry, sponge the cloth, except the opposite end, which is then to be glued and attached to the frames. When the cloth dries out, the material shrinks and becomes taut. Repeat operation for side edges and you will have a very tight tympan-cloth. In printing on tin you should have a hard roller to ink up the form with and a suitable ink, which will be furnished by your inkmaker. Ordinarily, job or book inks are unsuited; ask your dealer for tin-printers' ink. Prepared tin should be used. This tin has a pigmented coating, more or less smooth, and may be secured in any desired color from can manufacturers, specifically The American Can Company, Chicago. The block form, when inked, will transfer to the metal only under heavy pressure. If rubber-faced or sole-leather characters are used, the ink will lift more readily off the design, and a more uniform print will be obtained. If neither of the foregoing are obtainable, wood may be used. The Waldcraft block may answer your purpose to better advantage than the wood type or woodcuts. It is a pulpy composition mounted on wood, and is somewhat of the same nature as linoleum. It does not cost as much as boxwood or maple, and will give a better impression on coated tin than the wood. It is also easier to cut than wood. With ordinary care a printing-plate made from this material may last quite a while in printing on prepared metal plates.

THE BUREAU OF STANDARDS CIRCULAR ON ELECTROTYPING BATHS.

CONTRIBUTED.

AT its convention held in New York, October 6 to 8, 1914, the International Association of Electrotypers appointed a committee to coöperate with the Bureau of Standards in a study of the conditions used in copper and nickel electrotyping, with a view toward placing the industry on a more scientific basis. The first work to be carried out in this direction will be to gain information regarding the actual conditions in use and the nature and importance of the problems involved. Arrangements have therefore been made to test solutions, etc., at regular intervals, from a few typical establishments, in order to learn not only the composition of the solutions, but also the changes taking place in them, and the efficiency of the present methods of regulation. In addition, a limited number of such samples as may be sent in from other electrotypers will be analyzed free; the amount of such work being restricted by the limited force now available for this work. In general, such work is done only for the purpose of investigation and in no sense in competition with commercial chemists. In connection with such tests, whatever information and advice is available will be furnished, but of course there is no assurance of being able to remedy all existing defects, since the services of a number of men for a considerable period will be required for an exhaustive study of this subject.

In the meantime, all inquiries regarding specific difficulties in the work will be answered so far as possible. To meet the immediate requests for such information, a preliminary circular on the "Testing of Electrotyping Solutions" has been prepared, in which are given simple directions for testing and adjusting the density and acidity of acid copper sulphate electrotyping solutions. This circular, which is reprinted herewith, will be enlarged and revised at intervals as the work progresses. Copies of this circular will be sent free upon request to the Bureau of Standards, Washington, D. C.

Preliminary Circular of Information Regarding Testing of Electrotyping Solutions Issued by the Bureau of Standards.

I. INTRODUCTION.

The work thus far done by this Bureau in connection with the subject of electrotyping has shown the need for a thorough study of the best conditions of operation, and of methods for determining and controlling the composition of the solutions. With our present facilities and staff it will not be possible to make rapid progress in this field in the immediate future. Efforts will be made, however, to conduct a survey of the field, and to distribute whatever information of immediate value is available. When the progress of the work justifies such a step, this information will be assembled in the form of a printed circular for distribution to those interested.

II. SCOPE OF THE PRESENT CIRCULAR.

The only definite information which we now possess is in the field of copper electrotyping; and even here we are not yet prepared to make specific recommendations as to the best conditions for operation. We shall therefore confine this circular to a description of a simple apparatus and method for determining and maintaining constant the composition of the solutions.

III. REGULATION OF COPPER SOLUTIONS.

The solutions in general use contain, in addition to water, only copper sulphate and sulphuric acid; and since these substances, and also the anode copper, as purchased, are usually fairly pure, there is no marked tendency for impurities to accumulate in the solution. The mere determination of the density — or specific gravity — of such solutions is not sufficient to control their composition; but if this is accompanied by a determination of the free sulphuric acid present, all the data necessary for maintaining a nearly constant composition are available. In various plants the specific gravity ranges from 1.120 to 1.200; and the acidity from 25 to 75 grams per liter. For uniform operation the solutions should be adjusted at regular intervals, for example, once a week.

IV. SPECIFIC GRAVITY (DENSITY).

Before testing the solutions, they should always be adjusted to the normal level in the vats by the addition of water if necessary. For testing the density of the solutions, the use of a specific-gravity hydrometer is recommended rather than a Baumé hydrometer. Degrees Baumé may be converted to specific gravity and vice versa by means of the following tables, which are given in more complete form in Circular 19 of the Bureau of Standards.

Sp. Gr.	Deg. Baumé.	Sp. Gr.	Deg. Baumé.	Deg. Baumé.	Sp. Gr.	Deg. Baumé.	Sp. Gr.
1.00	0.00	1.11	14.37	0	1.000	13	1.098
1.01	1.44	1.12	15.54	1	1.007	14	1.107
1.02	2.84	1.13	16.68	2	1.014	15	1.115
1.03	4.22	1.14	17.81	3	1.021	16	1.124
1.04	5.58	1.15	18.91	4	1.028	17	1.133
1.05	6.90	1.16	20.00	5	1.036	18	1.142
1.06	8.21	1.17	21.07	6	1.043	19	1.151
1.07	9.49	1.18	22.12	7	1.051	20	1.160
1.08	10.74	1.19	23.15	8	1.058	21	1.169
1.09	11.97	1.20	24.17	9	1.066	22	1.179
1.10	13.18	1.21	25.17	10	1.074	23	1.189
				11	1.082	24	1.198
				12	1.090	25	1.208

Having determined the specific gravity of the solution, adjust it to the desired specific gravity as follows: Divide the difference between the observed and desired specific gravities by the difference between the observed specific gravity and the specific gravity of water, which is 1.000. The result is the percentage of the solution which should be replaced with water. Thus, for example:

Observed sp. gr. 1.171	Observed sp. gr. 1.171
Desired sp. gr. 1.150	Sp. gr. of water 1.000
Difference 0.021	0.171

Since $\frac{0.021}{0.171}$ or $\frac{21}{171}$ = 12.3 per cent, replace with water

12 gallons of the solution for each 100 gallons in the vat.

NOTE.— The solutions should always be tested and corrected at room temperature (for example, after standing over night), since the specific gravity is influenced by the temperature.

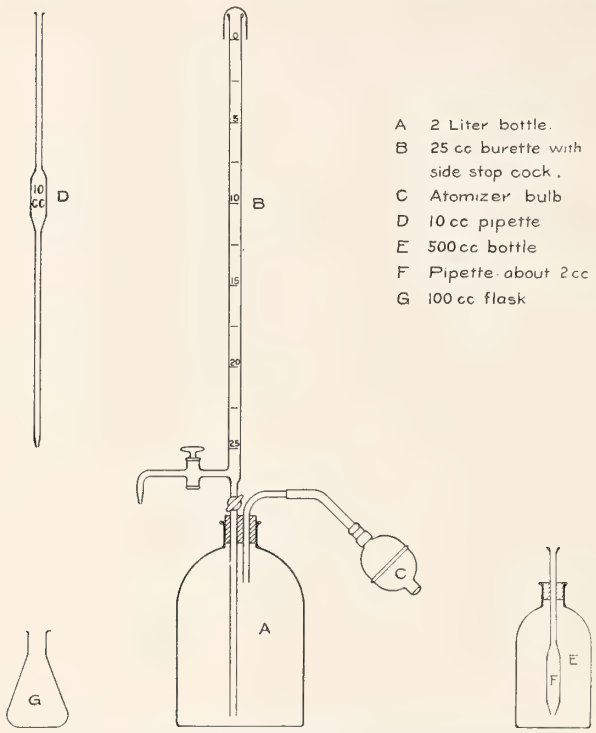
V. TITRATION OF ACID.

The apparatus and solutions necessary to test the acidity can probably be secured from some local chemist at a moderate charge. The drawing illustrates a form of apparatus that has been found convenient. Many other forms of automatic burettes are equally suitable, and in some cases will probably be more convenient to obtain. Simi-

larly, solutions of other strength than here recommended can be used, provided the calculations are correspondingly changed.

1. SOLUTIONS.

(a) Sodium hydroxide (alkali) solution to neutralize the acid. This solution is prepared of such strength that one cubic centimeter (1 c.c.) will neutralize 0.03 gram of sulphuric acid (that is, it is 0.61 normal). If, therefore, a sample of 10 c.c. (or 1-100 of a liter) of the copper sul-



A Form of Apparatus that Has Been Found Convenient for Testing Acidity.

phate solution be titrated, each cubic centimeter of the sodium hydroxide required is equivalent to 3.0 grams per liter of sulphuric acid.

(b) Methyl orange solution (1 part methyl orange in 5,000 parts water), which serves as an indicator, that is, it changes color when all the sulphuric acid is neutralized.

2. TITRATION.

To carry out the titration, measure with a pipette 10 c.c. of the copper sulphate solution to be tested (after the bath has been adjusted to the desired specific gravity and thoroughly mixed) and run it into a small flask. Add to it about 2 c.c. of the methyl orange solution. To adjust the sodium hydroxide solution to the zero-mark in the burette, turn the center stop-cock so that the burette is connected with the stock bottle, and with the bulb pump the solution till it is above the zero-mark, and then shut off this stop-cock. Next, turn the side stop-cock and allow the solution to run into any convenient vessel (for waste) till all air is displaced from the side tube and the lower edge of the curved surface of the liquid is just at the zero-mark. Now run the sodium hydroxide solution into the copper sulphate solution slowly, with constant shaking, until the violet color of the solution just disappears. If a decided green color, or appreciable precipitate appears, too much alkali has been added and a new portion should be titrated. Note the position of the lower edge of the curve at the end of the titration.

3. CALCULATION.

To find the number of grams per liter of sulphuric acid in the copper solution, multiply by three the number of cubic centimeters of alkali used in the above titration. To find the number of pounds of acid to be added for each 100 gallons in the bath, deduct the amount of sulphuric acid thus found from the prescribed content, and multiply the result by 0.85. (Since 1 gallon is equal to 3.78 liters, or 100 gallons equal 378 liters, we multiply by 378 the number of grams per liter required; and since there are 454 grams in one pound, we divide the last result by 454. For practical purposes, therefore, we multiply by $\frac{378}{454}$, or 0.85.) For any given capacity of tank, the correct factor can be readily determined.

EXAMPLE.

Suppose 10 c.c. of the copper solution requires 14 c.c. of the alkali in the titration. Then the solution contains $14 \times 3 = 42$ grams per liter of acid. If, for example, we desire to have present 50 grams per liter, it is necessary to add $50 - 42 = 8$ grams per liter. For a vat holding 100 gallons, we must add 8×0.85 or 6.8 pounds of acid, or, in round numbers, 7 pounds. Or if the vat holds, for instance, 180 gallons, we use the factor $\frac{180}{100} \times .85 = 1.53$; that is, we must add 8×1.53 or 12.2 pounds of acid.

VI. NOTES.

1. No recommendation is made as to the best acid content, for any given conditions. In general, the lower the voltage used, the more acid is required in the bath to produce a given current strength, and vice versa. For the present, each operator should find a composition of solution which gives satisfactory results under his conditions, and maintain it by the above procedure.

2. To determine the approximate capacity of the vats in gallons, divide the cubical contents in cubic inches (to the height of the solution) by 231.

3. To convert grams per liter to ounces (avoirdupois) per gallon (U. S. liquid), multiply by 0.134; or divide by 7.5. Thus, 50 grams per liter = 6.7 ounces per gallon. To convert grams per liter to per cent by weight, divide the grams per liter by ten times the specific gravity of the solution. Thus, for a solution with a specific gravity of 1.15, 50 grams per liter is equivalent to

$$\frac{50}{10 \times 1.15} = \frac{50}{11.5} = 4.5 \text{ per cent.}$$

4. After completing titration, allow the burette to empty and put a little vaseline on the stop-cocks.

5. Keep a permanent record of all titrations and of all changes in or additions to the solutions, together with an approximate record of the amount of work turned out (in square inches or in pounds of copper). Such a record will be valuable, not alone to the operator, but also in furnishing information of general interest regarding the operation of such baths.

RIGHTEOUS WRATH.

"I won't pay one cent for my advertising this week," declared the storekeeper angrily to the editor of the country paper. "You told me you'd put the notice of my shoe-polish in with the reading-matter."

"And didn't I do it?" inquired the editor.

"No, sir!" roared the advertiser. "No, sir, you did not! You put it in the column with a mess of poetry, that's where you put it!"—*Ladies' Home Journal.*

COST AND METHOD

BY BERNARD DANIELS.

What Is the Cost per Thousand?

The following letter received by this department is published because it gives us an opportunity to call attention to the usual carelessness of the printer without a cost system, and to his haphazard methods of finding supposed costs which mislead him and often cause him to make serious money-losing errors. The most frequent of these is to take an unusually good month in some department, or on some machine, and figure out the cost and then say: "Well, if we were always as busy as that we would have no difficulty in producing the work for that figure and could make a barrel of money."

They always forget that it is the exceptional month that reaches anywhere near the hundred per cent productive, and fail to include a number of the real expenses in their figures.

We give the letter in full, except the identifying signature and address:

Editor, Inland Printer, Chicago, Illinois:

DEAR SIR,— Here is a problem for the Cost and Method department of THE INLAND PRINTER:

A composition plant, consisting of one Model 8 linotype, with extra equipment to the value of $5,122, set 1,722,550 ems of type during the month of September, with the following expense items, except depreciation and interest charges:

208 hours day work, at 40 cents	$ 83.20
211 hours night work, at 50 cents	105.50
Gas (meter on machine)	2.50
Power and light	5.16
Gas and labor for remelting slugs (this item was estimated)	7.50
Rental and heat (this was prorated on basis of total cost for entire plant)	18.00
Business-office charges (this was prorated same as rental and heat)	87.71

Proofreading was supposed to be included in the business-office expense.

What was the cost per 1,000 ems of composition? What was the cost per hour?

Would it be proper to strike an average of the day and night costs, and say that was the absolute cost per hour or per 1,000 ems of composition?

Can the cost of reading proof be properly assessed against the business office rather than the composing-room?

Hoping to see a reply to this in the December issue of THE INLAND PRINTER, as I believe it would interest several of us who "want to know," I am,

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Here is a case where a machine has made an unusually good record, running on double-shift, and evidently had a couple of exceptionally rapid operators, who have been pushed. This is shown by the time-record and the record of output. The day operator received 40 cents an hour and the night operator 50 cents an hour; and as no statement is given of lost time or stoppages, it is to be supposed there were none and that all the time given is productive time. Our correspondent does not state whether this was a one-machine plant or one machine selected from a larger plant and the costs averaged by guessing, but it looks very much like the latter.

We will endeavor to see if a correct cost can be found by the use of the figures given above as a basis, as our correspondent does not give sufficient real data to make an accurate calculation. But our endeavor will give him and his friends a method for making for themselves records with the right figures in, so they may know the real costs. Right here, however, we will say that one month of any plant or machine can not give a true cost of production; not less than one year must be used to get reliable figures. The figures below are those for one month:

PAY-ROLL:		
Two operators, day and night	$188.80	
One proofreader, daytime only	75.00	
Share of foreman, day and night	40.00	
		$303.80
Rent and heat (this item seems low)		18.00
Light and power		5.16
Insurance, 1½ per cent per annum; taxes, 1½ per cent per annum		12.80
Interest on investment, 6 per cent per annum		24.61
Depreciation at 10 per cent per annum, doubled on account of double-shift duty		85.36
Direct department expense (waste, oil, benzine)		3.00
Share of annual repairs and renewals, estimated		5.00
Melting metal, gas and labor		7.50
Gas on machine, meter record		2.50
Depreciation on metal, 20 per cent per annum on 6,000 pounds, at 12 cents per pound		12.00
Total expense in department		$479.73
Add share of general expense, 50 per cent of total department expense		239.87
Total cost of month's work		$719.60

In this calculation the overhead or share of general expense is very low, as few plants get below sixty per cent for this item, and many do not get below seventy or seventy-five per cent. The allowance for foreman is also low, as it includes both the day and night foremen. The repairs and direct department expenses are estimated and purposely lower than we believe possible in such a plant, and in many plants would run double as much. The depreciation is properly doubled, because such constant duty on double-shift is very hard on the machine, which should have a reasonable amount of time to rest and recover its normal tension.

As shown, this gives a cost per hour of $1.71½ for the 419 hours, but as our correspondent does not state how many non-productive hours there are, we shall give him the advantage of the highest record we ever saw, and say that only 5 per cent were non-productive and that he got a productive efficiency of 95 per cent. This brings the hour rate up to $1.808. Under the conditions, it would be impossible to separate the night and day rates, so we must take the average, though we know there should be about 15 cents an hour difference between them, or about $1.73 for the day and $1.89 for the night work; but this is not accurate.

The cost per thousand ems based on 95 per cent productive time would be low because of the high average output of 4,328 ems an hour, and amounts to 41¾ cents a thousand.

This price is too low, however, because there is one very important item of expense that does not appear in either of the above lists, and it is one that is very often neglected in figuring the cost of machine composition. This is the handwork in proving the galleys, correcting them, and delivering the matter to the make-up. When we consider the amount of material to be handled—almost 6,000 pounds of metal, which, under ordinary circumstances of book and magazine composition, would make about 500 galleys to be proved and handled at least twice, and possibly three times, it becomes quite a costly item and would add several cents per thousand to the price of the uncorrected matter.

Such records as our friend sends us are very misleading to both proprietor and estimator, and should not be used at all in price-making, as there is no doubt that the records of the other eleven months of the year will greatly reduce the apparent output and show a larger number of non-productive hours and hence a greatly increased cost. No plant could make such a record for twelve consecutive months, and therefore such records are as dangerous to play with as it would be to sprinkle a little gunpowder around the melting-pot.

As to the grouping of the night and day work into one average selling price: This is reasonable ground for discussion, but we feel that where the plant is usually run double-shift and all work takes its turn, there is no other way to do, as it would be almost impossible to charge the work according to the time it was done, except in a very few cases where the rush customer was willing to pay for getting his work pushed ahead at night.

The cost of proofreading is a wage item against the department, and must be so handled and carry its share of the general overhead the same as any other expense or wages in that department. General expense never includes any item that can be charged direct to any department or divided over two or more departments. In this case there is no question or doubt that the proofreader is wholly occupied with the work of the department.

How Shall the Buyer Establish Your Grade?

Here is a question that is of very great importance not only to the buyer of printing but also to the printer, collectively and as an individual. Many times have we seen a printer who did really good work become quite peeved because he was classed with another printer who did very ordinary work. And many times have we found it an advantage to know what other printers were bidding on a job so as to gage the buyer's idea of what constituted the good work he was asking for.

The buyer of the product of the printing business who goes shopping takes big risks, and would soon find that they were greater than the possible gains if the printers themselves were to honestly grade their work and price it accordingly. In other markets there are grades and qualities that are firmly established and have the force of law. A man buying No. 1 Winter Wheat has an established and known grade in mind, and if he does not get exactly what he ordered has a remedy in law. So important has this become that there are official inspectors and graders who determine the exact grades of each shipment through the elevators. If a man buys iron, or lumber, or leather, he orders by grade and knows what to expect. Yet when that same man or firm goes out to buy printing he accepts the promises of any old printer who will give him an estimate and places the order with the lowest bidder. Perhaps, you will say that printing, being a manual product, is not in the same class as iron and wheat. Well, suppose we admit it for the sake of argument, does it improve the conditions any? If the buyer wants to build a house or even to buy one, he gets an expert to design it for him and to superintend the construction and specify exactly the grade and kind of all material going into it; or if he buys it ready-built he has the expert look it over to see that it comes up to the claims of the seller. Does he do this with his printing? Possibly a few who employ advertising experts do, but that is often a case of the blind leading the blind, or of an interested party who is acting as a middle-man for a rake-off. This is a very important subject and should be carefully considered by the printers' organizations and individual printers generally.

When the subject of grading your work comes up do not get touchy and claim that it is as good as So-and-So's, and as good as the customer needs. You are entitled to receive just the same specifications as the other bidders, and should refuse to bid unless you do. But you should interpret them in the same way and ask to have them properly made out if they do not indicate the grade of work the buyer in prospect wants to purchase. You are decidedly interested in having printed matter officially graded and your product placed in its proper class. At first you may not fully realize this, but think it over and see if it is not the correct idea.

The printer who makes a specialty of cheap work in big editions is not equipped mentally or mechanically to produce the same quality of work as the printer who specializes on high-grade half-tone and color work; and, vice versa, the high-grade man is not equipped mentally or physically to handle the lower-grade stuff economically, if at all. These are, of course, the extremes, but the same thing is true of the different grades between. Many printers who are doing good-grade commercial work and making money are not capable of producing good colorwork.

There is room for all, and the work could not only be made of better quality but more profitable without undue increase of price were it properly graded; and this would also make competition more equal and honorable.

The present method leaves it open for the unscrupulous salesman and the ignorant proprietor to make all kinds of promises as to quality, and to submit samples sent out by paper manufacturers and done by other printers with the implied if not expressed idea that the job will be equally good. It is absolutely necessary for a gold brick to look good and to bear a certain amount of handling, but only a greeney is deceived. So with the dishonest printer, it is necessary that his samples and dummies look good, no matter how obtained. It is also unfortunate that the buyer who has been stuck will regard him as representative of the craft, and include with him all that large class of printers who have fallen down on his work because " first-class " did not mean to them all it did to their more advanced competitors.

This is a difficult subject and yet one that must sooner or later be handled by the trade at large, for the demand for quality is growing faster than the ability to produce it. And this is not meant as derogatory to those printers who are endeavoring to make good, but to call the attention of all to the fact that in the grand scramble after low prices and low costs we have almost lost sight of the substance in chasing the shadow. There has been an enormous education of those who buy printing in the last decade, and the demand is increasing, but there is also a large need of education among printers as to what is good printing.

Both Wrong.

It is not often that we have the opportunity to tell a printer that his price is too high, for, owing to the natural timidity of the species and the well-known aggressiveness of the average buyer of printing, the price is usually hammered down to rock-bottom, and where a job is given without price the printer is usually so afraid of the comparison with the last bill that he never gets the proper limit. But here is a case where the printer has certainly gone up in the air, only to be brought low when the customer brings out those former bulls. (We accidentally wrote it "bulls," and that is just what they are.) We certainly pity the fellow who was responsible for those bills in this case. But let our correspondent tell his own story:

The Inland Printer, Chicago, Illinois:

Would you be kind enough to give us an estimate on the enclosed book, 10,000 copies; the cover cost, 20 by 25, 60-pound, $6.50 a ream; inside stock, 25 by 38, 60-pound, 5½ cents a pound? We made a charge of $354 on this, and the customer is indignant, as the job has been done twice before for $120 by a local printer who has cost system and is a supposed authority on same. At this price we got the work out as cheap as possible. Cuts could have been better, make-up better, and book arrangement better, besides three typographical errors.

This letter and the job were submitted to a Chicago printer for an estimate, and below we give his figures, which we think are a trifle too low:

The job is an edition of 10,000 copies of a booklet of 28 pages and cover (3 pages), printed in one color (black) all through; bound with saddle wire; trim size, 3⅞ by 9 inches. Stock to be tinted supercalendered inside, with 20 by 25, 60-pound cover.

STOCK:		
Body, 12 reams 25 by 38, 60-pound, at 5½ cents		$ 39.60
Cover, 3 2-5 reams 20 by 25, 60-pound, at $6.50 a ream		22.10
Add 20 per cent		12.34
CUTTING STOCK BEFORE PRINTING:		
2 hours, at $1.25		2.50
COMPOSITION:		
Linotype		35.00
Hand, cover and title-page, 3 hours, at $1.60		4.80
Make-up, 28 pages and cover, 7 hours, at $1.60		11.20
Lock-up, 28 pages and cover, 5 hours, at $1.60		8.00
ELECTROTYPES AND ENGRAVINGS — Furnished.		
MAKE-READY:		
One 24-page form, 5 hours, at $2.00		10.00
One 4-page form, 1 hour, at $1.25, on Gordon		1.25
Cover, 1 hour, at $1.25, on Gordon		1.25
RUNNING:		
One 24-page form, 10,000, at $2.00		20.00
One 4-page form, 10,000, at $1.25		12.50
Cover-form, 10,000, at $1.25		12.50
INK:		
15 pounds, at 75 cents, plus 10 per cent		12.50
BINDING:		
Make-ready, machine folder, 2 hours, at $1.50	$ 3.00	
Folding:		
One 24-page form, 10,000, at 80 cents	8.00	
One 4-page form, 10,000, at 30 cents	3.00	
Cover, 10,000, at 35 cents	3.50	
Insert, 10,000, at 60 cents	6.00	
Stitch 10,000, at $125	12.50	
Trim 10,000, at 50 cents	5.00	
Delivery and packing	3.00	
		44.00
		$249.54
Sell for		$250.00

You will note that he has added only ten per cent to the cost of ink, and has, in our opinion, figured it a little close in quantity as well. He has made no charge for handling the stock, though we suppose he may have intended the charge for cutting to cover that, but the cutting of the small sheet and the cover are worth all he charges for that item.

The editor of this department has also figured the job, and gives the figures shown below as his proof of those above more for comparison than for criticism, having made the estimate at cost and then added a percentage for profit:

		Cost.
STOCK:		
Inside, 12 reams 25 by 38, 60-pound, at 5½ cents	$39.60	
Cover, 3 2-5 reams 20 by 25, 60-pound, at $8.50	22.10	
10 per cent for handling stock	6.17	
		$ 67.87
COMPOSITION:		
Linotype, 37,260 ems 8-point, 9,568 ems 10-point, 20 hours at $1.60	$32.00	
Hand, 2 pages, 2 hours, at $1.20	2.40	
Make-up of 30 pages, 7 hours, at $1.20	8.40	
		42.80
LOCK-UP:		
One form, 24 pages, sheet 25 by 38, 3 hours, at $1.20	$ 3.60	
Two forms, 4 pages each, ½ hour each, at $1.20	1.20	
		4.80
MAKE-READY:		
One 24-page form, 6 hours, at $1.60	$ 9.60	
Two 4-page forms, 1 hour each, at 80 cents	1.60	
		11.20
PRESS RUN:		
10,000 impressions, 25 by 38 sheet, 12½ hours, at $1.60	$20.00	
Two runs, 10,000 each, 8 by 19 inches, 20,000 impressions, 26 hours, at 80 cents	20.80	
		40.80
INK:		
20 pounds, at 75 cents		15.00
BINDERY:		
Cutting stock before printing, 2 hours, at $1.00	$ 2.00	
Folding 10,000 24-page, machine, per thousand	$1.00	
Folding 10,000 4-page, hand, per thousand	.30	
Folding 10,000 covers, hand, per thousand	.35	
Inserting two pieces, per thousand	.75	
Wire stitching, two wires, per thousand	1.00	
Trimming, per thousand	.60	
	$4.00	40.00
Pack and deliver	5.00	
		47.00
Total cost		$229.47

Here is a practical cost of $229 without any profit, and if we add 25 per cent, as is usually recommended, we get a selling price of $286.75; but in this case we would consider that 20 per cent would be the right amount to add, making a selling price of $274.80.

Had the job been sold for $250 we would not have been surprised nor have greatly blamed the man with a cost system, supposing that he had figured close on account of keen competition; but when such a piece of work is sold for $120 we can only feel that there has been a serious mistake, and you can understand why we are sorry for the man who furnished the work for that price, as the customer claims that the job was just the same.

At the same time, the last man must also have made some error in calculation, or he would certainly not have tried to get $350 for the work. It is these things that destroy the confidence of the public in the printer. Here is a difference of almost two hundred per cent, reading upward, and of over fifty per cent, reading down, in the prices charged by two printers for what the customer pretends to believe is the same job. We know that both were wrong, but the buyer does not, and who can blame him for feeling that the low man was right and the high man a robber? He has no scale for comparison, and would not know how to use it if he had.

The printer who professes to have a cost system is the more to be censured than the one without, unless it should be proved that he did this job before he put in the cost system and that was the reason the customer went to another printer; but the man who failed to put in a cost system and knew that he was wrong almost as far in the other direction has no reason to sneer at the other fellow and is just as guilty of piracy as his more unfortunate

fellow printer. Remember the command: "Let him that is without sin cast the first stone."

It is not so much this one job, but the fact that through ignorance just such things as this are occurring every day, and the only way to stop it is for each printer to make sure that he has the cost system working correctly in his plant and that his prices are based on its findings plus a fair profit, according to the conditions governing the job.

There is only one right price for each job of printing, and that is just as certain as that the day succeeds the night; and there is only one way to arrive at that price, and that is to use the cost system just as faithfully and carefully as you use your check-book.

Honesty in Cost-Keeping.

Has it ever occurred to you, dear reader and fellow printer, that honesty, like charity, should begin at home? We have all heard about "Honesty, the best policy," and, like good fellows, applied it to our competitors and neighbors. From this time on let your motto in business be "Honesty begins at home."

Then look over that cost system of yours, such as it is — they all claim to have the best, but there is only one best, the Standard — and see if you are honestly charging to each department all that belongs there and only that which belongs there. Or are you easing the burden of over-equipment or unsuitable equipment in one department by transferring part of the load to another which you think is more able to carry it? It is "only your own business if you do!" Of course, you will say so in public, but you never made a greater mistake in your life, for anything that you do that may create a wrong impression of value in the mind of the buyer of the class of goods you sell is the business of every man selling the same kind of goods in so far as it may affect his ability to get the right price for the goods in question. It is your business, but it is also the business of every other printer to see, so far as it is in his power, that you have a correct cost system and sell your goods in conformity with its findings. It is the realization of this that has brought the printers of America together year after year in cost congresses, and caused them to spend hundreds of thousands of dollars in searching out the principles on which the cost system is founded and presenting them to the trade at large without price.

Then go and sit down with your system and see just why you charged all the manager's salary to the pressroom because it seemed able to stand it, and unloaded the cost of composition so that you could meet Brown's or Smith's prices on that publisher's reprints. Was it honest to Jones, whose large editions require very little composition? Was it not very much like putting your hands into Jones' pocket and handing what you took to that publisher, who did not even thank you, but really despised you as he would any other thief?

That is a nasty word, it sounds ugly and does not look well in print. But think it over some time when you are alone.

Honest cost-keeping honestly charges to each department every expense for labor, material, or other items used in that department, or by which it is benefited, and leaves very little to be divided up as overhead or general expense. Honest cost-finding divides the cost of each department so found by the number of hours sold from that department to find the cost by the hour in that department, be it high or low. Guided by that result, it plans to charge for all work a profitable price that is honest to both buyer and seller, or gets busy searching for the cause if the cost is higher than the average, so that the manager is not able to meet the market rate with prices based upon true costs. And this is one reason why only honest cost-keeping can bring about the highest efficiency.

An honest printer, and thank God there are many of them, will consider it dishonest to run his business without a cost system and sell his goods at less than cost — dishonest to his creditors, dishonest to his family, and dishonest to himself. He may be satisfied with a small margin of real profit and depend upon bulk of business, but he will know his cost and that he *does make a profit* on every job. There are some who may consider this as strong language, but in their own souls they will admit its truth, even if they are timidly fearful of endorsing it publicly.

As soon as we have enough honest printers with honest cost systems the majority of printed matter will be sold on the cost-plus basis. Then the competition will be one of service, and when a customer expresses a suspicion that the price is too high he will be shown the cost records.

Honest cost-keeping and honest methods in the printing business will bring about a correct system of specifications, so that when two or more printers are brought into competition on a piece of printing they will get the same idea of its value and visualize the identical thing intended, and the buyer will know when different figures are suggested that the printer is either trying to serve him better by more nearly meeting his needs or the limits of his purse or that the different prices mean a different article, but that he will get honest treatment according to cost, no matter which he orders.

Perhaps this is a little altruistic for the man at present in the business, but having spent a quarter of a century in estimating and producing accurately to estimate, we feel that each year is bringing into the business more men who will try to conduct it on the "Honesty begins at home" basis, and that the next few years will see still greater advancement along this line than now seems possible.



"We Don't Know Where We're Going — But We're on Our Way."

Riding the bucking buffalo at the Miles City Roundup. Snapped by Bert Potter, manager *Daily Yellowstone Journal*, Miles City, Montana.

THE INSPIRED COMPOSITOR.

"The advertising man's equipment is general information — an encyclopaedic amount; a little logic; a soupçon of psychology —," but the inspired compositor put the writer in the tureen by setting "a soupcan of psychology."

Written for THE INLAND PRINTER.

METHODS OF CONSERVING COST IN PRINTING-OFFICES.

BY WILLIAM SELLS.

ONE of the crying needs of the times, in printing-offices, is an effective method of conserving the cost of production. It is a question that has engaged the earnest attention of some of the ablest minds in the trade, both collectively and individually. Several systems have been evolved, but in no case has any one of these been adopted for general use. The Standard Cost System, which received the indorsement of the Typothetæ and the Ben Franklin Club, has strong vogue but limited use.

Take, for instance, the offices of R. R. Donnelley & Sons Company and Rand, McNally & Co. Both praise the Standard system, yet neither use it. On the contrary, both have elaborate systems of their own, which in the case of the Donnelley firm is so much so as to practically defy description. That of Rand, McNally & Co. is still under trial.

In fact, there is a cost system of some kind in every large printing-office in Chicago; many having systems of their own, which have been created to meet the conditions, and the volume of work, that obtain in these plants. But there is no attempt at uniformity of plan, however strong the effort to accomplish this result.

The following statements from the executives of some of Chicago's leading printing firms on this important question will undoubtedly prove of marked interest to the trade generally:

Thomas E. Donnelley, of R. R. Donnelley & Sons Company: "Permit me to say, as a starter, that I favor the Standard system and believe its universal use would be the salvation of the printers, large and small. However, we do not use it. As a matter of fact, we have a method of our own, but its ramifications are so extensive it would require a volume to explain them. The cost system that prevails here is one which could easily be acceptable in plants similar in character to our own, but could hardly be used to advantage in smaller concerns. For these latter, and speaking generally, I consider the Standard Cost System an excellent one, and one that will meet all the requirements of every condition in the printing trades. Uniformity of methods and ideas along this line are crying needs just now. Take the ordinary printer, for instance. If he bids $1,000 on a job, and another bids $800 for the same piece of work, he considers his cost system, or himself, hopelessly deficient, when the trouble may have been in the feeble-mindedness of his competitor. It appears to me that the printer of to-day lacks confidence in himself. When he makes a bid and his competitor bids under him it does not necessarily follow that his cost system lacks correctness. On the contrary, it may mean that the other fellow is hopelessly wrong. Thus his lack of confidence makes him assume a responsibility which should, by right, rest upon the shoulders of his competitor."

H. B. Clow, president of Rand, McNally & Co.: "I am not prepared, at this time, to talk on the subject of costs. We have inaugurated a system of our own, which is now in operation. It is too early, as yet, to say whether it is a success or a failure. It is our intention to try it out to the end of the year, at which time we may be in a position to tell you something about it. The Standard Cost System is an efficacious method and has my approval."

By an executive of a leading firm (this gentleman's statement follows, but he preferred that his name be not used): "Our cost system is of the most rigid nature and our prices for work are based upon it at all times. What the trade needs more than any other one thing is a method that will do away with unfair and ruinous competition. In our business here we have a uniform price for all, and in estimating we invariably allow for a legitimate profit. In fact, we will not bid on a job, the profit from which is menaced by competition. For instance, a man brought in a booklet and asked me to bid on it, saying that the 'lowest bidder gets it.' I absolutely refused to even consider his work. On another occasion we took a pamphlet which we agreed to run for $650. Now this job called for 150,000 books, and as the customer was an old one, we took special pains with his work, the result being a loss of $25, as it cost us $675. In the course of time the customer wanted another 150,000 and asked us for bids. Inasmuch as we had the plates from the previous run, we made him a price of $600. The customer said this was absurd, from the fact that a competitor had agreed to do the work, entire, for $385. In vain did we endeavor to show that our competitor would have to pay that amount, practically, for the paper alone. This, said the customer, was not a matter in which he was interested. If this printer would do the work for $385, it would be rank folly to pay more. Thus we not only lost the job, but a good customer as well. It is this unfair method of doing business that is undermining the printing trade of Chicago, and something should be done to put a stop to it. It is my opinion that in a case of this kind there should be a centralized body that possessed the power to call such a printer before it, confronting him with the supply-house representative, to the end that such methods be forever tabooed."

L. C. Rogers, of Rogers & Hall: "Our system of conserving cost, while not necessarily an elaborate one, is quite thorough and complete, and resolves itself about the basic principle of having the job-ticket carry the working-time of every man in the office who in any way labors on the work. This includes the time of the foremen, proof-readers, copyholders, and even galley-boys. This system makes it possible for us to keep a direct supervision over the output of our entire force, from the office help to the delivery man who places the completed job into the hands of the customer."

Edward D. Moeng, president and manager, The Franklin Company: "We are just putting into effect the Standard Cost System. Just what effect it will have upon our business is yet, more or less, a problem. Heretofore we have worked without what might be termed a definite cost system, which in no sense means that we have not kept the closest possible tab upon all our work, but rather that we had our own method of doing it. We believe, however, the Standard system, with close and proper supervision, will bring about a degree of efficiency impossible to obtain without it. Its use will, undoubtedly, do away with a lot of lost motion.

"When the Ben Franklin Club was organized it found the printing business at a very low ebb, but by persistent and intelligent effort it has caused a general uplift in the trade, both as to its methods and its personnel.

"What we need in Chicago is less machine-like work on the part of employees and more constructive ability — a larger and more comprehensive initiative, if you please; men with high ideals and ideas along original and creative lines. Schools for developing the creation of original ideas, and staffs with sufficient ability to demonstrate their propaganda, are in my opinion a crying need of the times. The United Typothetæ and the Ben Franklin Club have accomplished considerable along these lines. When a larger

esprit de corps is established in the printing trade, we will have taken a long step forward in conserving our business ventures and their cost features."

E. F. Hamm, president, Blakely Printing Company: "There must be kept, by proper method, a correct record of all non-productive labor expense and overhead costs, which should be proportioned to each department operated in the ratio as is represented in the pay-roll expense of each department to the total pay-roll, plus such direct charges made to each department for rent, heat, light, power and equipment, investment and depreciation, etc.

"An accurate record of every item of cost of both labor and material entering into the production of each job should be made, to which must be added the above non-productive and overhead costs, either as a percentage cost on labor of each department or by making the productive hour-cost in each department represent both labor and overhead cost. The term 'cost system' is a misnomer in many shops because it does not show costs nor carry out the essentials in obtaining an accurate record of the non-productive and overhead hour-cost to be added to the actual labor cost. No value can be attached to a system unless fully and accurately carried out. The Standard system, as adopted by the United Typothetæ and the Ben Franklin Club, in my judgment, if fully carried out, offers a system which is flexible and one easily applied to any size or class of printing business."

C. S. Peterson, of Peterson Linotyping Company: "It is now about three years since we installed the Standard Cost System. We had, of course, previous to that, a system worked out by ourselves; but it was neither as full nor as satisfactory as that supplied by the blanks of the Standard Cost-finding System.

"Personally, I have always been a believer in thorough and carefully worked out cost systems, because I believe them the *only* effective remedy for price-cutting, with all its attendant evils. Associations are splendid, education through the trade papers is very good, and trade agreements in general are desirable; but nothing discourages price-cutting so effectively as to see in plain black and white the figures that tell you that you are losing money at the game. The whole thing simmers down to this: Few men deliberately sell their work at a loss. A man cuts the price on a job because he believes he can do it for less money and still make something. The cold, impersonal, implacable figures of the cost-sheet that tell him afterward how much money he lost on the deal will do more to discourage him from repeating the experiment than anything else.

"The best cost system will not stop price-cutting entirely, because there will still be instances where a man deliberately accepts a loss to keep his plant going; but such cases will be only a small percentage.

"The cost system is fair to the customer, too, because one man will not have to make up for what another did not pay.

"To sum up our own experience, I would say that I consider the cost system the most valuable tool in the plant. I do not see how we could do without it."

A. A. Amberg, of Cameron, Amberg & Co.: "Referring to the cost system we use in our establishment, will say that when we decided to introduce such a system we investigated a number of methods for determining the cost of production, and found that the Denham system came nearest to meeting our requirements. We have adopted this system, and so far we have had no reason to regret our choice.

"Among its special advantages that impress us are the following:

"1 — Percentages in the distribution of indirect expenses are entirely ignored.

"2 — The various burdens of expense are placed on the producing divisions, and through them are charged against the product that gets the benefit.

"3 — The necessary records are plain, and easily kept, rendering the operation of the system simple and inexpensive.

"4 — We are in constant touch with the manufacturing department, and have a continuous inventory of the work in hand.

"5 — The monthly summary of cost points out clearly the weak producing divisions, as well as the deficiency in any particular."

William T. Leyden, secretary of The Graphic Arts Association of Chicago: "'Patience is a virtue,' a virtue that is given short shrift in the printing-plant, sad to say, but it is a necessary and a most valuable one. It is a virtue which, when practiced faithfully, will yield splendid results, particularly in the operation of the cost system.

"To those who are not satisfied with the information obtained from the Standard Cost-finding System, I would say be patient, study it, use it as it was intended, an analyzer of your business. Your rewards will be even greater than your greatest effort in any other direction will bring.

"It is not a complicated problem in geometry, but just as surely as the shortest distance between two points is indicated by a straight line, so surely does the cost system indicate the straightest line between failure and success. It will assist you in proportion to the labor you expend upon it. It is a veritable gold mine of information, but as the miner must work to get the gold, so must you to get the information. It will tell you every day just what has transpired the day before, and, as you profit by experience, it will tell you just what you should do as faithfully as the compass tells the mariner the right direction.

"It is the compass of the business world, and just as the mariner consults his compass, so must the printer consult his cost system. You would not trust your life on an ocean vessel unless the captain had a compass; then why trust your fortunes on the ocean of business without frequent reference to your cost system?

"In every instance where your estimate has proved wrong, trace back until you find the error. The time-tickets on the job will very often tell you as plain as day that your estimate was based on the output of the swiftest compositor, or the best pressman, or the fastest operator in the bindery; but something went wrong — the swiftest compositor was sick, or the best pressman was otherwise engaged, or the fastest operator in the bindery had resigned — and had you based your estimate on the average production you would have made a profit; or they may show you conclusively that you based your estimate on an impossible performance of labor.

"Form No. 5 will call your attention daily to the productive and non-productive hours, and it behooves you to trace back and know that you got all the productive hours it was possible to obtain. Take a walk through the plant after your study of Forms 5 and 6 and see if there are not some delays to production caused by your failure to comply with the reasonable request of the foreman for more sorts; or you may find there was a lot of delay because the stoneman had to wait for the boy to go upstairs for proof-paper that should be stored near by in the composing-room. Go on into the pressroom and make some inquiries; perhaps you will find the pressman has had twice or three times the make-ready he should have because the type was badly worn, or he had to change bad letters or wait for stock, or

the plates and other printing material in the forms had not been properly prepared before going to press, or he is covering up some errors of others.

"In the bindery you may find the output is decreased because completed jobs are not removed as fast as they are ready, or there is not room enough for operatives, or some stock was cut wrong. All these conditions are faithfully reported to you daily by an up-to-the-minute cost system if you will analyze it and trace back.

"Form No. 6, Chargeable and Non-chargeable Hours and Press Impressions, is a faithful indicator of conditions in the pressroom and tells you in trumpet tones if a press is a money-maker for you or not, and will also tell you not to base your estimate on running-time at 1,500 impressions an hour, because you are not averaging that number.

"Your Form 9H will enlighten you, when compared with the month previous or the corresponding month of last year, as to the general run of business, but you must not be satisfied with this; trace back to the reports from which Form 9H was compiled, perhaps you will find that you have not found out why so much stock was spoiled or why there were such heavy direct department expenses, particularly in the cylinder-pressroom department.

"Have you given the selling expenses as much consideration as you should, and is the percentage increasing without rhyme or reason? Have you analyzed your business in every department, even to the extent of the labor of your productive employees? Does this report show that an employee is falling down in his production, and have you found out why? It may not be, and most generally is not, his fault. In fact, it has almost become an adage among expert cost-finders that ninety per cent of the troubles in a printing-plant are due to the front office.

"Future profits will come more from the savings in your plant than from the price you get for the job.

"Whatever the troubles are, a patient, persistent study of the cost system will start you on the right road to overcoming them. Therefore, do not let it die out, conserve it and make it serve you, as it alone can, better than any other device or method of indicating the straightest line between failure and success."

BANQUET RETIRING AND INCOMING PRESIDENTS OF INTERNATIONAL TYPOGRAPHICAL UNION.

Members of Indianapolis Typographical Union tendered a farewell banquet to James M. Duncan, retiring president of the International Typographical Union, and a welcoming reception to Marsden G. Scott, the incoming president, at the Grand Central Hotel on Thursday, October 29. There were about one hundred and fifty in attendance, and the finest kind of Hoosier spirit characterized the affair. R. E. Darnaby, president of the Hollenbeck Press, acted as toastmaster, and under his guidance Mr. Scott was assured the people of Indianapolis would treat him well, and Mr. Duncan informed him that all had learned to love him during his comparatively short career as International president.

In return, Mr. Scott spoke of his anticipations in coming to Indianapolis, and Mr. Duncan thanked those present and the citizens generally for their kindly treatment of him during what he termed his "accidental" occupancy of the presidency. Mr. Duncan was vice-president of the organization, and on J. M. Lynch's retirement to become Labor Commissioner of New York, he automatically became president for the unexpired term, and was not a candidate for reëlection. Mr. Duncan is one of the veterans of the craft, having worked in the Central West about forty years ago.

There were speeches by other International Union officials and H. N. Kellogg, labor commissioner of the American Newspaper Publishers' Association, and Julian Wetzel, representing the local Ben Franklin Club.

Among those present were W. B. Burford, of the well-known firm of that name, and Hilton U. Brown, business manager of the Indianapolis *News*. The Glee Club of that paper furnished a portion of the excellent musical entertainment that was interspersed among the speeches.

The committee responsible for the excellent and successful affair was composed of Frank Tobias, Edward P. Barry, Dudley W. Dunshe, Frank Millar and Edward Hurton.

The union printers of New York tendered Mr. Scott a farewell and "good-luck" banquet at Shanley's Broadway restaurant on the afternoon of November 1. The affair was attended by more than two hundred and fifty. Speeches were made by many persons now and formerly actively identified with typographical union circles, after the opening address by Don C. Seitz, publisher of the New York *World*.

All lauded Mr. Scott for past performances, and expressed the belief that he would be a signal success in his new sphere. Mr. Seitz reminded his hearers that he was a printer and would "rather fuss over a case and crawl over machinery than any other form of entertainment." He spoke enthusiastically of the progress made in labor affairs, and, speaking as an employer, said: "The workers want a just division of the fruits of labor. We [the American Newspaper Publishers' Association and the unions] are both striving for nothing unjust or unfair. Ours is the finest trade in the world."

APPOINTMENTS FOR COMMITTEES OF INTERNATIONAL ASSOCIATION OF ELECTROTYPERS.

The officers of the International Association of Electrotypers have announced the appointments for the various committees as follows:

Executive Committee: Frank H. Clark, Eclipse Electrotype & Engraving Company, Cleveland, chairman; Alfred J. La Vigne, Charles Craske Company, New York; John J. Foy, American Electrotype Company, Chicago; C. S. Partridge, Partridge & Anderson, Chicago; August D. Robrahn, 848 Transportation building, Chicago; F. Diver, Central Press Agency, Toronto, Ontario.

Cost-finding Committee: Willard F. Scott, George C. Scott & Sons, Boston, chairman; Fred W. Gage, Gage Printing Company, Battle Creek; Emil J. G. Gratz, Standard Electrotype Company, Pittsburgh.

Standard Scale Committee: George H. Benedict, Globe Engraving & Electrotype Company, Chicago, chairman; M. J. Hoynes, Central Electrotype Foundry, Cleveland; E. C. Westman, Blomgren Brothers Company, Chicago.

Labor Committee: August D. Robrahn, 848 Transportation building, Chicago, chairman; Thomas Heath, Electric City Engraving Company, Buffalo; L. E. Knox, American Type Founders Company, Boston.

Standards of Practice Committee: Edward F. Flower, 218 Williams street, New York, chairman; James Cawl, The Thomas Crosby Company, New York; J. K. Dean, Dixie Electrotype Company, Nashville.

Publicity Committee: John J. Foy, American Electrotype Company, Chicago, chairman; William B. Jones, St. Louis Electrotype Foundry Company, St. Louis; Paul J. Wilhelm, Buffalo Electrotype Works, Buffalo.

Membership Committee: H. B. Hatch, Royal Electrotype Company, Philadelphia, chairman; Alfred J. La Vigne, Charles Craske Company, New York; F. O. Partridge, Partridge & Anderson, Chicago.

THE MAN AND THE FIELD

This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privilege under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope. Answers to positions open appearing in this department should be addressed care of "The Inland Printer." They will then be forwarded to those represented by the key numbers.

All-Around Printer Seeks Position as Make-Up on Daily Paper.

(3011) An all-around printer, twenty-seven years of age, with sixteen years' experience, wishes a position as make-up man on a daily paper in a fair-sized town. Will furnish references.

Foreman Seeks Opening.

(3012) A young man, possessing good business and executive ability, wishes to secure a position as foreman in a shop operating about two cylinder and five or six platen presses. Has had experience on catalogues and booklets of all kinds, also on State work.

Linotype Operator Owning Equipment Seeks Connection.

(3013) A man who is planning to purchase a Model K linotype is desirous of connecting with a good job office where there is sufficient work for one machine. Would be willing to add necessary equipment as business increases. Prefers college town.

Compositor Desires to Connect with Small Firm in Chicago.

(3014) A high-class compositor desires to connect with a small firm in Chicago which handles the better grade of work. Posted on the relation of stocks, inks, etc., and understands color harmony. An art student for two years.

Seeks Opportunity for Advancement.

(3015) A man who has successfully held the positions of pressman, foreman, advertising manager and superintendent, desires to connect with a good firm where advancement is assured as ability is proved. Is familiar with estimating; understands the cost system; can write advertising literature; lay out work; can turn out high-grade half-tone or color work on cylinder or job presses. Willing to go anywhere for the right opportunity.

Editor Seeks Position near Chicago.

(3016) A man, thirty-seven years of age, capable of producing original matter without artificial stimulation, though he does not possess business ability, is seeking a position as editor of a small daily near Chicago.

Bindery Foreman Seeks Location in the West.

(3017) A bindery foreman, having fifteen years' experience, desires to locate in the West, preferably Colorado. First-class job ruler, all-around forwarder and finisher; experienced on commercial, county and railroad work, and also on loose-leaf devices. Would consider a position on all-around work. Best of references furnished.

Seeks Opening as Editor and Manager of Newspaper.

(3018) A man of wide experience in newspaper and job work, covering all branches of the business from composing-room to editor and business manager, is seeking an opening where this experience can be used to mutual advantage. Is well qualified to take charge of editorial and reportorial duties, with oversight of the business and plant of medium-sized daily. Prefers to locate in the West. Can give first-class references.

Linotype Machinist wants to Locate in Large City.

(3019) A young man, twenty-three years of age, having good mechanical training, though no experience on the linotype machines now in use, is desirous of connecting with a firm in a large city where he can work as an assistant to linotype machinist. His experience covers six years in the shops of tool and machine-tool manufacturers and in the drafting department, and he has also helped to design and build a four-magazine line-casting machine. Opportunity for practical experience of first consideration.

Half Interest in Machine-Composition Plant for Sale.

(3020) An opportunity is open for a machinist operator — or operator — to buy a half interest in a one-machine linotype plant in a western city of 100,000 inhabitants. Machine is quick-change Model 5, four-magazine, and plant has all necessary equipment. Buyer must take night shift. Closest investigation solicited.

Man and Wife Seek Position in Newspaper Office.

(3021) A man and wife, both having experience, desire positions in a newspaper office in a city of 10,000 inhabitants or larger. The man has had twenty-one years' experience, about half of which time he has held the position of foreman and managing editor of country and weekly newspapers, and seeks a position in either capacity. His wife would like a position in the same city as solicitor, collector or circulation manager.

Monotype Operator Seeking Position.

(3022) An experienced monotype operator, who is also an all-around printer, desires to connect with a good firm where advancement is assured. Willing to work on the floor part of the time. Would consider opportunity for partnership.

Country Printer Desires Position as Foreman.

(3023) A good, reliable, all-round country printer, with eighteen years' experience, including foremanship of weekly newspaper and job shop, is seeking to connect with a good firm as foreman or job and ad. man. Will submit samples and copy of paper to any one desiring them. Prefers central or southern States.

Wants to Take Charge of Country Weekly or Small City Daily.

(3024) An up-to-date printer, union, with eight years' experience, desires to take charge of a country weekly or small city daily. Possesses good business ability, is a first-class make-up and ad. man on newspaper work, and is able to handle all parts of the work creditably. References furnished on request. Prefers Central States.

Compositor Seeks Opening with Opportunity for Partnership.

(3025) A job printer, with eighteen years' experience, at present composing magazine and trade-journal advertisements in a large private advertising concern, desires to connect with a good news or job shop where advancement is assured and opportunity offered for partnership arrangement. Excellent references furnished and required.

First-Class Printer Seeking Position Where Ability Is Desired.

(3026) A man, having twenty years' experience in the printing trade, covering all branches and including the office of State Printer, is seeking a position where this experience can be used to mutual advantage. Is not only a first-class mechanical printer, but is equipped with a knowledge of the printing-office from the position of compositor to that of estimator. Is sober and reliable, and furnishes excellent references.

Desires Position as Foreman or Manager of a Country Weekly.

(3027) A good job and ad. compositor, with twenty-five years' experience in country-weekly offices as foreman, manager, lessee and owner, desires to connect with a good country weekly as foreman or manager. Can estimate jobwork, solicit, write copy, read proof, and do ordinary presswork. References furnished.

Plant for Sale.

(3028) Opportunity is offered to purchase a newspaper plant in small town; paper has run for eleven years under same management; owner wishes to sell in order to confine all efforts to plant in another State.

Seeks Position as Web Pressman.

(3029) A young man, twenty-five years of age, married, would like a position as web pressman in small newspaper office. Has had seven years' experience; will go anywhere; prefers non-union shop.

Desk or Working Foreman Seeks Advancement.

(3030) Hustling working or desk foreman wants to connect with first-class job-shop where future prospects are brighter. Young man — hard worker — can handle force to best advantage of shop. Willing to go anywhere. Union. Married.

Manager or Superintendent Desires Change.

(3031) A man, forty-six years of age, having had charge of medium-sized plants for twenty years, desires change. Has thorough knowledge of all branches of buying, estimating, reading, selling in or out of office (except blank-books). Good organizer.

Job Plant for Sale.

(3033) Opportunity is offered to purchase a job office in a hustling little city of 3,000 in Illinois. Plant has good equipment and good, going business. Will sell on reasonable terms.

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

THE IDEAL RATE-CARD.

One of the regular inquiries addressed to this department is for an "ideal rate-card." Again we are asked to furnish a collection of rate-cards that the publisher may make a selection. This article is therefore in answer to many letters along this line which have already been answered singly.

First of all, a rate-card can not be prescribed arbitrarily, because an arbitrary rate-card ignores the most essential of all requirements — the requirement that the advertising rate shall be compensatory.

By "compensatory" I do not mean only a rate which will pay the wages of the compositor who sets up a given advertisement, but a rate which will load onto each advertisement its proportion of interest and depreciation of value of type and type-machines, presses and repairs on same, power, heat, light, rent, taxes, insurance, editorial service, commercial expenses of various kinds, and not overlooking reimbursement to the publisher for the issues which he has published at a loss in order to provide continuity of service.

In other words, a rate-card should be such that the receipts from advertising, together with the receipts from other sources, produce enough gross revenue to pay all salaries (including one to the publisher himself), all direct and indirect expenses, and leave a reasonable balance of profit at the end of the year.

Advertising is published for the purpose of producing its part of the revenue required to publish a newspaper. If it does not do this, why print it at all?

An advertising rate-card adopted because I say it is good, or some other publisher says it is good, or because it is a little lower or a little higher or the same as that of a competitor, or, worst of all, because the advertiser or the advertiser's agent says it is good — a rate-card adopted for these reasons, or for many others which might be cited, is sure to prove disappointing, because that vital question of the cost of production has been ignored, and arbitrary rate-cards have a habit of falling below the cost of production.

After the cost of production has been determined, and a rate-card which is compensatory has been computed, it is then time to attempt to incorporate other desirable features.

The second desirable feature is that a rate-card should be business-producing, by extending such favorable rates as to produce the greatest volume of business.

The third desirable feature is that a rate-card shall be as simple as possible.

These three desirable conditions are mutually contradictory, and for that reason the theoretically ideal rate-card does not and can not exist. Progress is made, however, by the pursuit of impossible ideals, and this is as true of rate-cards as of religion.

The Rate-Card Based on Cost.

The readers of this department are no doubt familiar with the findings of the Minnesota committee as to the cost of producing display advertising.

The two elements of the cost of producing a display advertisement are:

1. The cost of composition, averaging from 6 to 10 cents a column-inch.

2. The cost of the "white space," or that share of the general expense of publishing a newspaper which should be justly charged against the space occupied by the display advertisements. The cost of this white space varies according to the frequency of insertion, being the lowest for the regular advertiser and the highest for the irregular advertiser, to whom the publisher must ever be ready to furnish space and for which "readiness to serve" the advertiser must pay the cost. The cost of white space for a six-column quarto weekly of 1,000 to 1,500 circulation varies from 11 to 19 cents.

From these elements the cost by the inch for the average country weekly will be found to be as follows:

	Yr.	6 mo.	3 mo.	2 mo.	4 wk.	3 wk.	2 wk.	1 wk.
Plate	11	12	13	13	14	15	17	19
Set once	12	13	13	14	16	17	20	25
Set 2 times	12	13	14	15	16	18	23	
Set 3 times	12	13	14	16	18	19		
Set 4 times	12	13	15	16	20			
Set 8 times	12	14	17	19				
Set 13 times	13	16	19					
Set 26 times	14	18						
Set 52 times	17							

Composition loaded in at 6 cents.

This makes a rate-card which is desirable, because it meets the first great condition of being compensatory.

It partially meets and partially does not meet the condition of being business-building. It tends to promote regularity in advertising among the advertisers, and to penalize the irregular advertiser; but it offers no inducement to the large irregular advertiser to use still more space. It is not simple, though it is much more simple than it looks, being made up by simply combining two variants.

By the same method, the cost of producing advertising in a country weekly of eight to twelve pages, about 2,000 to 3,000 circulation, has been found to be as follows:

	Yr.	6 mo.	3 mo.	2 mo.	4 wk.	3 wk.	2 wk.	1 wk.
Plate	12	13	13	14	16	18	20	22
Set once	12	13	14	15	18	21	24	30
Set 2 times	12	13	14	16	19	22	28	
Set 3 times	12	13	14	16	22	26		
Set 4 times	12	14	15	18	24			
Set 8 times	14	16	17	22				
Set 13 times	15	16	21					
Set 26 times	16	20						
Set 52 times	20							

Composition loaded in at 8 cents.

In order to meet the objection before mentioned, and give a discount to at least the regular users of large space, one of the successful Minnesota publishers, Mark Cutter, of the Thief River Falls *News-Press*, has modified this card by arbitrarily reducing the long-term rates, as follows:

	1 yr.	9 mos.	6 mos.	3 mos.	2 mos.	4 wks.	3 wks.	2 wks.	1 wk.
Plate	12	12	13	14	14	15	17	19	22
Set once	13	13	14	15	15	16	19	22	30
Set twice	13	13	14	15	15	18	21	25	
Set 3 times	13	13	14	15	16	20	23		
Set 4 times	13	13	14	16	17	21			
Set 8 times	13	14	15	18	20				
Set 13 times	15	15	16	19					
Set 26 times	15	15							
Set 52 times	15								

It will be noticed that Mr. Cutter has made a concession in the charge for composition of regular advertisers who change every week. The committee rate-card gives the cheaper rate to the advertiser who changes infrequently. As a matter of policy this may be wise, and it may be unwise. It is desirable that advertisers change copy frequently, but in some towns a certain number of advertisers will not do so. When a material advance is to be made in advertising rates, these steady advertisers can be retained at a favorable rate, where there might be considerable difficulty with them if a flat raise of 75 or 100 per cent were made. Steady advertisers of this kind are the backbone of the financial support of many papers, and so long as the rate which they pay can be easily demonstrated to be compensatory, they should not needlessly be driven away. The irregular advertiser may also object to the increase of his rate, but he will pay it because he needs the publicity.

But in a city where the advertisers are all progressive and change their copy regularly, it is better to assume that every advertisement will carry a composition cost, and thus simplify the committee rate-card, as was done by Herman Roe, of the Northfield (Minn.) *News*, as follows: One month or less, 30 cents. Two months, 27 cents. Three months, 25 cents. Six months, 23 cents. One year, 20 cents.

A Rate-Card Based on Service.

O. F. Byxbee, who devoted so many years of thought and effort to the service of the country publishers through this department, used to advocate a rate-card based primarily on the number of inches in each contract. He would grade the card from a certain price for the first inch, one insertion, down to a certain price for one column each issue for a year. The rate was reduced as the number of inches increased per issue or the number of issues was increased.

A good sample of this kind of rate-card is the one which Mr. Byxbee made for H. L. Rann, of the Manchester (Iowa) *Press*, a strong weekly of about 3,000 circulation, as follows:

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 yr.
1 inch	$ .75	$ 1.35	$ 1.95	$ 2.55	$ 6.70	$ 11.50	$ 19.50
2 inches	1.35	2.55	3.65	4.60	11.50	19.50	32.00
3 inches	1.95	3.65	5.10	6.30	15.50	26.00	43.00
4 inches	2.55	4.60	6.30	7.85	19.50	32.00	53.00
5 inches	3.15	5.55	7.45	9.35	22.75	38.00	63.00
6 inches	3.65	6.30	8.60	10.75	26.00	43.00	71.00
8 inches	4.60	7.85	10.75	13.50	32.00	53.00	88.00
10 inches	5.55	9.35	12.75	16.00	38.00	63.00	105.00
12 inches	6.30	10.75	14.75	18.50	43.00	71.00	110.00
24 inches	10.75	18.50	25.00	31.00	71.00	110.00	190.00

OPEN-SPACE CONTRACTS.

50 inches and less than 100 inches	$ .35
100 inches and less than 250 inches	.30
250 inches and less than 500 inches	.25
500 inches and less than 1,000 inches	.20
1,000 inches and over	.15

This rate-card meets the first essential requirement in that it is compensatory. It is also business-building, and is simple enough to any one who will give it a moment's thought, but would of course appear complicated and even arbitrary to a customer. Many who have used this style of card are enthusiastic about it, and those I would by no means urge to change, but neither would I urge a publisher who is about to raise his rates to adopt this style of card.

This card is compensatory, but it does not follow either of the elements of cost, and on some classes of advertising there is what appears to me an undue profit, while on other classes there is a loss.

For instance, the rate for a 10-inch advertisement for 52 issues is $105. The cost of this advertisement, if changed every week, is $104; if furnished in plate, $62.40, and if changed once a month, $72.80. If the 520 inches were used in page advertisements, the charge would be $104, while the cost would be $83.20 if furnished in plate, $93.60 if set only once, and $124.80 if set four times.

The significance of these differences between the rate charged and the cost is that where the rate is excessive a loss of business may result, while where the rate is too low a definite loss does result.

Many other comparisons of this kind might be made. A 2-inch advertisement is charged at $32 a year. Such cards do not cost over $13 to run, and a number of them at from $15 to $20 a year make "easy money" for the publisher. Yet the rate for this is practically the same as a 100-inch advertisement which runs once. Even at the 30-cent rate, this advertisement may be produced at a loss; and certain it is that it is this class of advertisers who keep the country publisher guessing as to whether next week is to be a feast or a famine. The steady advertiser, even though his advertisement be small, is the sheet-anchor of the business and should be encouraged. The giving of a 15-cent rate to the user of 1,000 inches, when such an advertiser is almost sure to have a change of copy every issue at a cost for composition alone of 10 cents an inch, can not be justified by "overloading" the paper when such advertisements are run, and the publisher who studies his costs will usually do that. Advertising solicitors also like to have such a rate to hold up as an inducement for more business.

The Flat Rate.

Of all rate-cards, the flat rate is the most indefensible. It is simple, and that is the only thing to be said in its favor. It is seldom compensatory, and an attempt to make it so usually results unsatisfactorily, because the moment an advertiser finds that he enjoys no advantage by being a steady user, he begins dropping his advertising on the slightest pretext. The flat rate also departs the farthest from the line of cost, charging one advertisement at far too high a rate, and carrying another at an actual loss. The flat rate is not business-building, but as before stated, actually business-destroying. It encourages the intermittent, irregular advertiser, and such an advertiser generally ends by becoming dissatisfied with results and disgusted with the whole advertising game.

Some of the prominent advertising agencies much prefer a flat rate, and as the conditions under which foreign advertising is placed are much different than those under which home advertising is placed, the flat rate for foreign advertising is not so objectionable. Many publishers have two rate-cards, one on a flat-rate basis for foreign advertising, and one on a sliding-rate basis for home advertising. The plan is not objectionable if care be taken to put the flat rate high enough to be compensatory. It should be at least 15 cents for the first thousand and 5 cents for each additional thousand of circulation, for plate matter.

Publishing the Rate-Card.

It has become quite the fashion among Minnesota publishers to publish the rate-card at the head of the editorial column. The practice is to be commended for several reasons. In the first place, an order to publish a certain advertisement without any agreement as to the rate becomes a valid contract if the rate-card is regularly published. Also, when a sliding rate is used, and different advertisers are charged different rates, the published rate-card allays suspicion of favoritism. Thirdly, the published rate-card helps stiffen the backbone of the weaker brother who is not charging what he should for his advertising space.

From these published rate-cards, I am selecting two from publishers who have abandoned the flat rate and have not adopted either of the sliding rates before given, but have attempted to still further simplify these sliding rates. Most of these rates are too low, but they are higher than the average in other States, and illustrate a good type of simple rate-card.

Dassel "Anchor" Rates.

One-year contract, per inch	10 cents per issue
Nine-month contract, per inch	12 cents per issue
Six-month contract, per inch	14 cents per issue
Three-month contract, per inch	15 cents per issue

All advertising not run regularly, 15 cents per inch per issue.
Transient advertising, 25 cents per inch, cash in advance.

Lakefield "Standard" Rates.

Over 10 inches, one time	$ .15
Over 10 inches, 2 times or more	.12½
Less than 10 inches, single week	.20
Less than 10 inches, two weeks or more	.15
Yearly contract	10 cents per inch

Canadian Rate-Card.

Here is the rate-card of the Kenora (Ont.) *Examiner*, which, I understand, has been copied after one recommended by the Canadian Press Association. It starts out all right, but drops too low. Where the discount is given on number of inches only, the rate can not fall below 15 cents an inch. The card follows:

1 inch and over, per inch	$ .25
50 inches and over, per inch	.20
100 inches and over, per inch	.15
200 inches and over, per inch	.14
400 inches and over, per inch	.12½
600 inches and over, per inch	.10

SPECIAL POSITIONS.

1. Isolated position, apart from all advertising, 33⅓ per cent extra.
2. Top of page and alongside reading matter, or following at least four inches and alongside reading matter, 25 per cent extra.
3. Top of page, but not necessarily adjoining reading matter, 15 per cent extra.
4. Any other fixed position, 10 per cent extra.

"Daily Kansan" Rate.

At the University of Kansas, the students of the Department of Journalism publish the *Daily Kansan*. The newspaper has to stand on its own feet financially, and the publishing board has to pay the mechanical department for the cost of printing. If such a system were adopted in every printing-shop in the country, there would be fewer newspapers published, and those that remained would have higher advertising rates. I am violating no confidence when I say that the publishing board considers the mechanical department as "robbers," while the mechanical department is fortified with a complete cost system, and really has an efficient shop with low hour-costs. Whether the young men of the publishing board realize it or not, they are having drilled into them the one thing on which must rest all the higher triumphs of newspaper work — the paper must pay its own way. The publisher of the *Kansan* can't load the losses of the newspaper onto the job department, or rob his depreciation account, or hold a postmastership, and indulge in the fancy that advertising costs 5 or 10 cents an inch. He knows what it costs, and he knows every day, and in order to produce that cost, the advertising rate-card must produce real money. Here it is:

1 inch, single insertion	$ .25
250 inches, 22½ cents	56.25
500 inches, 20 cents	100.00
1,000 inches, 17½ cents	175.00
2,000 inches, 15 cents	300.00

Uniform Rate-Cards.

It would be most desirable if there were more uniformity in rate-cards, but on account of conditions being different in different fields, and also on account of the different ways in which different publishers view conditions, the hope that a uniform rate-card will be adopted seems remote. But if now with the coming of the New Year, the publishers will examine into the cost of producing advertising — even to the extent of only adding all the expenses for the year and dividing it by the total number of inches carried — out of this will come a reasonable degree of uniformity.

Just what type of rate-card should be adopted, each publisher should decide for himself after studying the types here presented and also his own field. It is important that a publisher believe in his own rate-card.

CHARGING FOR A "BANK STATEMENT."

A correspondent wishes to know what to charge for a bank statement when it is run in the regular contract space used by the bank for display advertising.

The question obviously arose out of a desire of the bank to have its statement printed at display advertising rates.

The proper method is to charge the statement itself at legal rates, and charge any display matter in connection with the statement at display rates.

In publishing a display advertisement, the publisher is performing a commercial service, the rate for which depends only on the cost of composition and the cost of producing a like amount of reading-matter.

In publishing a bank statement, the publisher is performing an official service, which service can not be performed except in accordance with a number of conditions precedent, several of which are not required in the case of a commercial advertisement.

The paper must be of a certain size, issued regularly, have a plant of its own, contain general and local news, and a minimum number of subscribers, and all of these conditions must have been met for a stated period. All of these things have required the expenditure of labor and capital, and the "legal rate" is higher than the display rate in order to provide compensation for these expenditures.

The country editor who insists on the bank paying for display advertising at display rates and legal advertising at legal rates will see his standing at the bank grow.

FREE MAGAZINE SUPPLEMENT DISCONTINUED.

The free magazine supplement, by means of which at his own expense the country editor rendered a supposed service to his readers and an actual service to the syndicate publishing the same, is disappearing. Very few country editors were really foolish enough to want the free supplement, but took it to beat their several competitors, and then the several competitors got another free supplement and the score was even. Now one of the syndicates publishing a free supplement has quit, and the rest are falling like a row of dominoes. The country editor who publishes a free supplement is now very much out of style, and the editors who stood out against the fad are entitled to the thanks of the fraternity.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

I. A. GRABMEYER, Bay City, Michigan.— Your advertisements are, as usual, very good, and we have no suggestions to offer in the way of improvement.
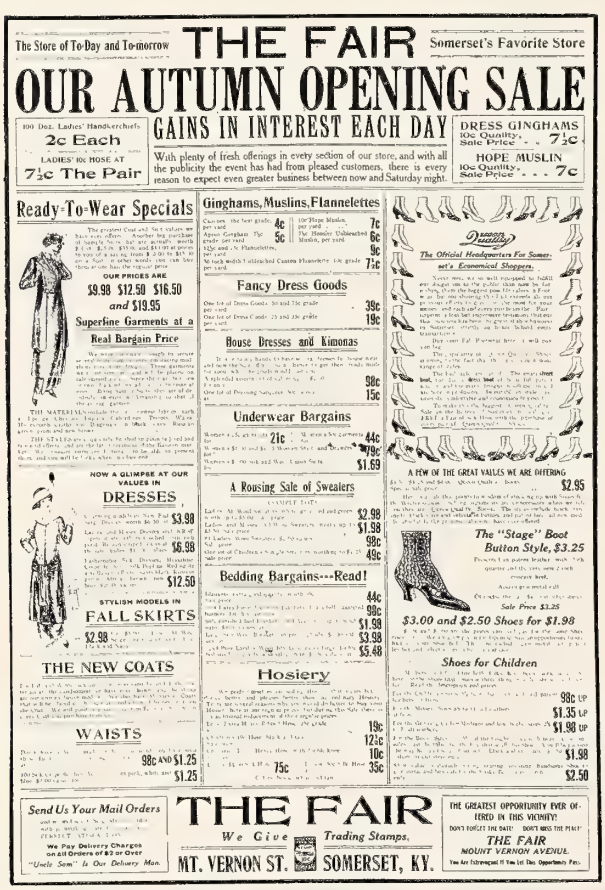
Marion County Progress, Marion, Mississippi.— A better grade of ink and paper would work wonders in the improvement of your paper. Plain rules as borders for advertisements are always preferable.

THE Ione (Ore.) *Journal*.— Your paper is well printed, well edited, and the advertisements are satisfactory. Some large top-heads on the first page would improve its appearance and also make the paper seem more interesting.

THE Fisher (Ill.) *News*.— Your paper shows a clean, well-arranged first page, but the advertisements are not carefully set and presswork is marred by the carrying of too much ink, high cuts which should have been planed down, and careless make-ready of forms.

Morning Free Press, Grand Island, Nebraska.— The four-page comic section of your Sunday paper would lead one to believe Grand Island a metropolis rather than a comparatively small city. The remaining eight pages show careful presswork and excellent advertisement composition.

THE Somerset (Ky.) *Herald*.— Your pressman attempts to carry too much ink. The *Herald* gives the appearance of being "newsy," headings being used to good advantage. In the large double-page advertisement for Morris Harkins, the heading is crowded too closely, considering the large amount of available space toward the bottom of the page. The page advertisement for Beecher & Smith is excellent as to display and arrangement. One of your page advertisements is reproduced herewith.



Page advertisement from the *Herald*, Somerset, Kentucky, illustrating a good handling of two-line prices.

Martin County Sentinel, Fairmont, Minnesota.— Your first page, while carefully balanced as to headings, could be improved by some arrangement in which they were not crowded in so small a space. It would also be better to place the headings now at the top of the second, fourth and sixth columns about one-third from the top. A sense of monotony is produced when there is a heading at the top of every column.

THE Cass City (Mich.) *Chronicle*.— You publish an excellent paper from both news and mechanical standpoints. All of the five copies sent us show careful make-up, especially of the first pages. It is in the advertisements that we see your greatest opportunity for improvement. Plain rules for borders throughout the paper would give a harmonious appearance which is missing when so many decorative borders are in use. A selection of some modern series of type would also give you an opportunity to improve, as you now use so many faces of various shapes and tones the effect is not pleasing. Presswork is high-class.

CHARLES MACLEONHARDT, Elkhart, Indiana.— The want-ad. booster advertisements are very satisfactorily written and composed. They are not so striking, perhaps, as those reproduced in these columns several months ago, but nevertheless they should pull some business. The phrase, "No farther away than your telephone," is used to good advantage. One of the advertisements is herewith reproduced.



Advertisement designed to stimulate want-advertising, written and composed by Charles MacLeonhardt, Elkhart, Indiana.

THE Winchester (Ill.) *Times*.— R. H. Parker, ad.-man of the *Times*, has sent us a copy of the October 9 issue, along with the information that it contains only the usual run of advertising and that Winchester has a population of 1,600 inhabitants. The issue contains twenty long six-column pages in which are two one-page and three two-page advertisements, together with many smaller display advertisements. Publishers in other cities who have difficulty in stimulating local advertising might do well to show a copy of the Winchester *Times* to their merchants, with a suggestion that the merchants of Winchester evidently found it a paying proposition or they would not use so much space.

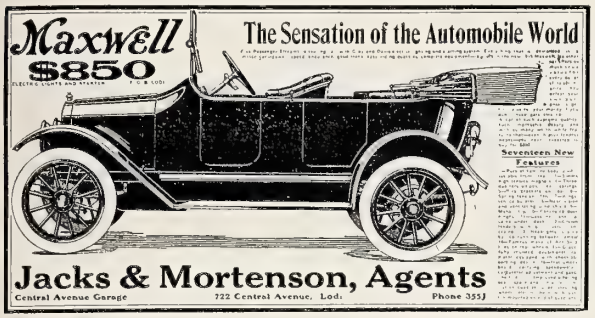
ARTHUR G. TURNER, Baltimore, Maryland.— Your method of using current events as a means of attracting attention to your advertisements is indeed commendable. One of the advertisements sent us is based on the German "caterpillar" siege-guns, nicknamed "Busy Berthas," after their maker, Bertha Krupp. At the top of the advertisement a half-tone of one of these giant siege-guns is placed, and, in these days when every one is interested in the war, nothing could more surely guarantee attracting the attention of the reader. Below we give an excerpt from this advertisement, showing how the subject is applied to want-ads.: "The German 'caterpillar' siege-gun has been nicknamed 'Busy Bertha.' It gets results, but at best it is an engine of destruction. How much better the 'Busy Berthas' of Baltimore, the little want-ads. in the *News*. They get results, too, and they do a great constructive work. From the man who wants to get a furnished room or apartment, to the housekeeper in search of a servant, the 'Busy Berthas' want-ads. fill the bill."

News, Nesbitt, Manitoba, Canada.— Your paper could be improved very much indeed, first, by the use of a better grade of ink and, second, by more care in the composition of advertisements. The use of plain rules as borders throughout the paper would make for an improved appearance provided these rules joined nicely at corners and elsewhere.

A little extra time, a little more care, and the improved appearance of your publication will prove an inspiration to greater growth and improvement.

THEODORE MOORE, Lodi, California.— The two advertisements are well composed and the display is excellent. One of them is shown on this page.

THE Ackley (Iowa) *World*.— Some of the type-faces used in your paper are rather old and inartistic, and this mars to some extent the appearance of otherwise good advertisements. Your advertisements also suffer because of the unnecessary paneling and underscoring. Editorial work seems well handled, and the pressman, too, does very well.



Good handling of heavy copy in difficult space. By Theodore Moore, Lodi, California.

PROGRESSIVE business methods prevail in the management of the Fremont (Neb.) *Tribune*, and the advertising solicitors are certainly alive to their responsibility. A local bank recently completed a fine new home, which was a source of much pride to the bankers as well as the townspeople, and, through the tireless, resourceful energy of the *Herald's* advertising department, proved a source of some revenue to that paper. The contractor for the building, the lumber dealer, the barber who shaved the workmen, and all having anything to do with the structure, were successfully solicited for advertisements. Some of these advertisements were made up into the form of a two-page spread, in the center of which a large half-tone of the building is an attractive feature. This edition was put out on November 5, and the *Tribune* people insist it is in no sense a "special edition," but its twenty-two pages, well stocked with advertisements, should prompt other publishers to go and do likewise. As stated before, it is an excellent example of energy. It is a good plan.

COMMITTEE APPOINTMENTS OF UNITED TYPOTHETAE AND FRANKLIN CLUBS.

At the meeting of the Executive Council of the United Typothetæ and Franklin Clubs of America, which was held at the headquarters of the National organization on Monday and Tuesday, November 9 and 10, it was decided to hold the next annual convention at Los Angeles, California.

This was the first meeting of the Executive Council under the present administration. The members of this present body are: President, Albert W. Finlay, of Boston; first vice-president, C. D. Traphagen, of Lincoln; treasurer, Arthur E. Southworth, of Chicago; and Messrs. Benjamin P. Moulton, of Providence; William Pfaff, of New Orleans; E. Lawrence Fell, of Philadelphia; Edward L. Stone, of Roanoke, and William Green, of New York. The following committees were appointed:

Trade Matters: E. Lawrence Fell, chairman, Philadelphia; C. P. Byrd, Atlanta; A. W. Finlay, Boston; George H. Gardner, Cleveland; Toby Rubovits, Chicago; John S. Watson, Jersey City.

Organization: R. P. Purse, chairman, Chattanooga, Tenn.; R. T. Deacon, St. Louis; John R. Demarest, New Haven; E. M. Lent, New York; H. W. Moulton, Seattle.

Credits: A. J. Brower, chairman, New York; W. A. Baker, Newark; D. A. Brown, Kansas City; W. J. Hartman, Chicago; R. J. Hausauer, Buffalo.

Legislation: John Clyde Oswald, chairman, New York; A. C. Balch, Philadelphia; Wm. J. Eynon, Washington; Chas. E. Falconer, Baltimore; Edward N. Hines, Detroit.

Price-List: O. A. Koss, chairman, Chicago; J. Harry Jones, Chicago; H. W. J. Meyer, Milwaukee; J. O. Shultz, Terre Haute; George L. Stevens, Galveston.

Auditing: John M. Cooper, chairman, Atlanta; Robert N. Fell, Philadelphia; George H. Saults, Winnipeg, Manitoba.

Apprentices: Henry P. Porter, chairman, Boston; E. Lawrence Fell, Philadelphia; A. M. Glossbrenner, Indianapolis; John Clyde Oswald, New York; Toby Rubovits, Chicago.

Cost Commission: J. A. Morgan, chairman, Chicago; Frederick Alfred, New York; F. I. Ellick, Omaha; Robert N. Fell, Philadelphia; A. M. Glossbrenner, Indianapolis; H. W. J. Meyer, Milwaukee; Edward L. Stone, Roanoke.

Board of Arbitration: W. A. MacCalla, chairman, Philadelphia; A. R. Barnes, Chicago; L. B. Clegg, San Antonio; B. F. Scribner, Pueblo; Edmond Wolcott, New York.

Special Committee on Standard Accounting: A. M. Glossbrenner, chairman, Indianapolis; Isaac H. Blanchard, New York; Charles H. Shields, Toledo; C. D. Traphagen, Lincoln.

Long Price-List Committee: E. Lawrence Fell, chairman, Philadelphia; C. P. Byrd, Atlanta; A. W. Finlay, Boston; George H. Gardner, Cleveland; Toby Rubovits, Chicago; John S. Watson, Jersey City; E. P. Brandao, New Orleans; A. M. Glossbrenner, Indianapolis; R. J. Hausauer, Buffalo; Wm. Parshall, Detroit; W. J. Scott, Minneapolis; Bruce Shepard, Nashville; Charles H. Shields, Toledo; Jesse S. Skinner, St. Louis; Charles Warde, Pittsburgh.

Cultivating Good Will Among Employees: John S. Watson, chairman, Jersey City; Walter Berwick, Norwood; F. A. Curtis, Detroit.

The revised constitutions and by-laws have been printed and mailed to the members of the organization in the monthly letter of Secretary Tyler. Special attention was called to the change which will affect some local organizations by having part of their dues refunded when they employ a secretary or estimator on a salary.

The proceedings of the New York convention are nearly completed, and the book will probably be in the mail and in the hands of the membership of the organization about the first week of December.

That the Standard cost-finding system is finding favor in the Orient, was evidenced by a letter sent to the National office by H. Shigahi, of the Kobe Higher Commercial College, of Kobe, Japan, who asked that the blanks be sent to him there.

Sixty-seven applications for membership were received at the National office during the month of October. A hundred membership certificates were sent out to new members during the week of October 19. Most of the members frame them and display them in their business and reception offices.

The Inland Empire Division of the United Typothetæ and Franklin Clubs of America was formed recently through the activity of Joseph A. Borden, of Spokane, Washington. J. C. Harrigan, of Colville, Washington, was elected president, and N. Russell Hill, secretary-treasurer. The new local Typothetæ starts out with a membership of six members.

F. W. Fillmore, expert accountant for the organization, has started on the work of installing the Standard cost-finding system and revising the accounting system in one of the largest engraving and printing establishments in Chicago — a task which will keep him busily employed for probably six weeks.

Written for THE INLAND PRINTER.

WESTERN NEWSPAPER UNION SOLVES PROBLEM OF MOVING ITS LARGE PLANT WITHOUT INTERRUPTING BUSINESS.

BY CAPTAIN JAMES T. ELLIOTT.

DIFFICULT tasks require masterful men. Big undertakings are not for the weak and vacillating, but rather for those who will find a way, and who possess the dominant force to make that way effective. One of the best illustrations of this was the manner in which the officials of the Western Newspaper Union, in Chicago, put into execution their plans for moving their gigantic plant, and at the same time continue their usual volume of business.

As is well known, the general offices of this concern are in Omaha, Nebraska, with George A. Joslyn, president and general manager; John F. Cramer, vice-president; H. H. Fish, secretary, and C. L. Farnsworth, treasurer. The Chicago office is in charge of M. H. McMillan, manager country department; John W. Hastie, manager city department, and Wright A. Patterson, editor-in-chief. These gentlemen formed the intelligence department which planned and carried into effect the details of the transfer.

The building of a new passenger terminal in Chicago forced the Western Newspaper Union to move into new quarters at the corner of Adams and Desplaines streets. This action necessitated the abandoning, at the corner of Adams and South Clinton streets, a new eight-story concrete building the company had occupied for only four years, and which was one of the largest and most completely equipped printing-plants in the country, comprising a number of kindred departments of printing that are to be found in but few, if any other, establishments in the United States.

The removal from one location to another of any large printing-plant is a task of no small proportions and involves numerous difficulties that are not of easy solution, but when there is added to other problems that of continuous operation of the plant it becomes a task to tax the ingenuity of experts.

Such was the problem that confronted the Western Newspaper Union in Chicago, and the organization successfully solved it. The purpose of this article is to tell not only how this problem was solved, but to tell, also, what the solving of it meant to some twelve thousand newspaper publishers throughout the country.

The Chicago plant of the Western Newspaper Union is what might be termed its main manufacturing point. Here is prepared the feature service that is utilized by its different houses in serving its patrons. For the preparation of this service it must operate both hand and machine composing-rooms, pressrooms, engraving department, what is probably the largest stereotype foundry in America, an electrotype foundry, a bindery and mailing department. There are also the business offices and editorial departments that go with a newspaper organization.

Some idea of the magnitude of the plant may be obtained from the fact that it occupies practically all of a five-story-and-basement building, with a total floor area of 132,000 square feet, and that it operates a total of over 200 machines of all kinds. These consist of presses, of which there are 34 running day and night; 28 linotypes, which also run day and night; 10 pneumatic steam-tables in the stereotype molding-room, each connected with a form-cooling table. These and the many other pieces of machinery are electrically driven from the company's own power plant, which consists of three boilers, one Angle compound engine of 300 normal horse-power, one No. 2 simple engine of 185 normal horse-power, and one No. 3 simple engine of 125 normal horse-power, all with a maximum of 1,000 horse-power. Every machine in the plant is driven by an individual motor.

Months before the new building was completed, the entire plant was laid out on floor plans, and from these the electrical connections for light and power, as well as for steam and gas, were provided; hence when the actual move was made these plans were adhered to and each piece of machinery and all other equipment were tagged for the floor and space provided, and were so placed by the movers in each case. The diagrams employed to arrive at the floor-space occupied by each piece of machinery or fixture were accurately drawn to the same scale as the blueprints of the floor plans. These diagrams were cut out of cardboard, and with these it was possible to locate the exact spot each piece of machinery would occupy when the plant was moved to the new building. Days were spent in moving these small pieces of cardboard, representing machines of all kinds, in order to arrive at the best possible arrangement as would mean the greatest possible degree of efficiency in the operation of the plant when it was installed in the new building. In this way it was possible to locate, to a fraction of an inch, each light and power wire, and to have these wires installed and ready for each motor as it was placed in position on the floor.

The first problem, incidental to actually moving, was that of providing power, light and steam in the new building while continuing operations in the old quarters. The initial step was to connect with an outside power supply, and with this accomplished, one set of boilers and the large dynamo were removed to the new building, in this way still maintaining a duplicate power supply in the old quarters. As the actual moving of that part of the manufacturing plant that it is necessary at all times to keep in continuous operation for the service of its patrons occupied but some three days, it was during these three days only that the company was without a duplicate power supply. As soon as the greater bulk of the machinery had been removed from the old quarters, the remaining dynamos and boilers were transferred to the new building, where everything had been prepared for their quick connection.

The company's plant is divided into what are known as the country and city departments. The country department comprises a linotype composing-room, a job or hand composing-room, engraving department, a pressroom operating twelve presses, and the stereotype and electrotype foundries. These departments are constantly necessary in the serving of the newspapers with news and feature service, and at the time of the move these departments were being unusually taxed because of the war in Europe.

But because of the existence of these two departments, that are practically separate and distinct, it was possible to divide the moving operations and not attempt to handle both departments at the same time.

The removal of the country department began on a Friday morning, and began in all the sections at practically the same time. In the pressroom, machinists were dismantling presses while other machines beside them were running at the highest possible speed, and the first presses dismantled were again being erected in the new quarters and were in operation while others in the old quarters were coming down. In the composing-room, imposing-stones were being moved out of the old building while at the same time printers were working on those immediately beside them. The galley-racks and other equipment that went with

each imposing-stone were moved with the stone, so that the work of no one of the employees of the make-up room was disturbed for more than two or three hours.

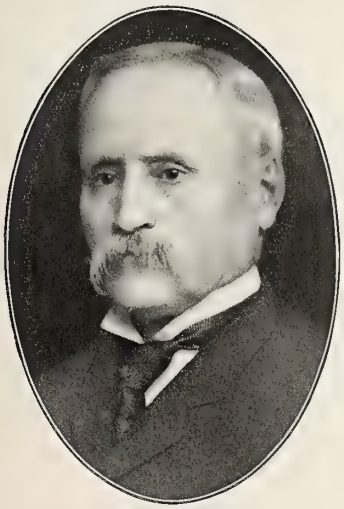
Probably no better illustration of the efficiency of these moving operations can be cited than that in connection with the linotype plant of the country department. The company supplies daily telegraphic news service to a considerable number of daily papers within a radius of two or three hundred miles of Chicago. So that the news supplied to each paper may be as late as possible, eight different editions are made up each twenty-four hours for each day of the week except Sunday. It was necessary to maintain the schedule of these editions during the move. To do this, the moving of any of the linotype machines did not begin until after noon on Saturday, and then one machine at a time only was touched. The operators on each machine continued at work until the machinists and movers were ready to move it, and in this way composition was continued on the last machine moved until about 4:30, and all of the eight machines were ready for operation in the new building at 7 o'clock Sunday evening.

Probably but few of the more than twelve thousand patrons of the Western Newspaper Union realize what is necessary to provide for the service-wants of this number of newspapers, or of the small army of employees and the numerous departments of the printing business that are employed in the making of the service supplied to each paper. The description of the moving of the plant and its numerous departments gives some idea of its extent and magnitude. For any one of these departments to have been forced to suspend operations, even for a day, would have affected, to a more or less extent, a very large number of publishers, not only in the territory surrounding Chicago, but all over the United States. Features of the service that are prepared in Chicago are used simultaneously in Colorado and Maine, and for the preparation of one of these features to have been delayed would have meant inconvenience, if not actual loss, for newspapers in every State.

Again, some idea of the extent of the business may be had from the fact that it is necessary for the country department alone to make up more than six hundred typeforms each week, and that an average of some five hundred matrices are made each day. Through the medium of these matrices the forms made up at the Chicago office may be duplicated in the form of stereotype plates at each of the company's thirty-one offices, and through these various offices to the thousands of newspaper publishers which the company serves.

The city department, devoted to the printing for Chicago publishers of trade journals, magazines and publications of every description to the number of one hundred, of which over one-half are weeklies, is, as previously stated, a separate and distinct plant from that of the country service, and, like the country department, is operated day and night, specializing on this class of work to the end that service is assured to the publisher. Here we find a composing-room equipment of twenty linotype machines, a monotype and casting department, an advertisement composing-room with a capacity of fifty men, in which a day and night force is maintained, with an immense equipment of type and material, and imposing-stones to the number of seventy, each publication remaining intact in chases from issue to issue. A commodious editorial-room for the convenience of the publishers is provided.

The pressroom is equipped with nineteen cylinder presses, ten of which are 65 by 68 inches. Eleven folding-



Geo. A. Joslyn,
President and General Manager.



H. H. Fish,
Secretary.



M. H. McMillan,
Manager, Country Department, Chicago.



John W. Hastie,
Manager, City Department, Chicago.



Wright A. Patterson,
Editor-in-Chief.

machines, nine stitchers, seven cutting-machines, and a mailing department with a capacity of thirty men, complete the equipment of this modern publication-printing house.

This entire department was moved practically in ten days, without farming out any of the work and without missing a mail, and no mishap of any kind, injury to man or article, resulted, which reflects credit on the parties with whom the moving and installation were contracted.

Selecting a week which was clear of monthly publications, this department started its move in the composing and press rooms, moving first all the imposing-stones, cabinets, forms and form-racks available, and wrecking and moving the first presses. On Friday morning of the week, ten linotypes were moved and lined up in the new building by two o'clock in the afternoon and operated that night. On Saturday morning the remaining ten machines were moved in like manner, the entire battery being in operation Monday morning. On Monday the bindery and mailing-room were moved and installed for operation Tuesday morning, the pressroom operating the night before. By this time the entire composing-room equipment, with bindery and mailing-room, were installed, and before the end of the second week every machine in the entire equipment was installed and connected for operation.

Besides the equipment mentioned and the miscellaneous accumulation common to composing-rooms of this size and character, 100 tons of linotype and monotype metal and 150 tons of paper were likewise handled.

Some idea of the magnitude of the service of the city department to local publishers may be gained from the fact that the mailing department averages over 1,300,000 pieces of second-class mail monthly, representing 175 tons of paper of all grades.

In the performance of that for which it is intended, the ventilating system installed throughout the new building will challenge that of any instituted in the country for a business of like character, and has received the approval of the state factory department.

Sanitary drinking-fountains, of which there is an average of four to a floor, furnish water which is filtered and cooled for drinking purposes, and the washrooms and toilets compare favorably with those found in the office buildings in the Chicago loop district.

The building is equipped with pneumatic tubes for the quick handling of copy, proofs and other things of similar character, and has an interchangeable telephone service that avoids the necessity of employees or officials running over the office for conferences. A spiral chute for mailing connects all departments with the shipping-room. This chute runs from the fifth floor to the basement.



New Home of the Western Newspaper Union, 210 South Desplaines Street, Chicago.

HE MADE A HIT.

A commercial traveler had been talking his hardest, his most eloquent, his most persuasive for nearly an hour to a shrewd old Yorkshire business man. The old fellow seemed convinced and pleased, and the traveler thought he had his fish landed. But the Yorkshire man said:

" There's ma lad, Jock. Ah'd laike him to hear what ye have to say. Will ye coom this afternoon and go over your talk again? "

" Certainly, sir, with pleasure," replied the traveler heartily, and at the hour appointed presented himself again for the interview with father and son. Again he went over the points of the article he had to sell — forcibly, eloquently, persuasively. Never had he acquitted himself of a finer " selling talk."

When he had finished, the old Yorkshire man turned to his son and said enthusiastically: " Do you hear that, Jock? Well, now, that's the way I want ye to sell our goods on the road."— *Kansas City Star.*

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Face on Slug Damaged.

A Pennsylvania operator writes: "I am sending you a slug on which you will notice that the latter part of the last letter is slightly turned upward. This occurs when boldface is set with only a few words at the beginning of the line; never when the line is full, or nearly so."

Answer.— We suggest the following test to determine the cause of your trouble: Assemble a line of matrices and send it in. Stop the machine just as the second-justification lever rises. Examine the space between the bottom of the back screw of first elevator and the top of vise. There should be no more than one point space here. If you find more than that, turn down the screw until the space is secured and then tighten the lock-nut.

Clutch Trouble.

An Illinois operator writes: "I am having trouble with a Model 5, about seven years old. In order to make the clutch pull, the shoes have to be about three-eighths of an inch thick. The shaft seems to be too short, because the set-screw in the wheel does not go into the hole in the shaft. I first thought it was because the key was too long, and had a little cut off of it, but this did not help any. It has been this way for about two or three years that I know of, and I think it was put up that way."

Answer.— You are in error regarding your observation. It is not necessary to have the leather buffers so thick. We advise that you reduce them to normal thickness and then increase the stress of the clutch spring either by the bushing or by stretching. The key is of proper length, as well as the shaft. It may be possible that the inside loose pulley has been put on backward, which will cause the clutch arm to extend out too far, thus throwing the end of the key-screw out of alignment with its hole in the shaft.

Distributor.

An Ohio operator writes: "Enclosed find an eight-point thin matrix, damaged. Many similar matrices in this font have been injured, much to my annoyance. Regulating the matrix lift helped but little. Does the distributor-box bar point need renewing, or what? Your help will be appreciated."

Answer.— We believe the cause for your trouble is due to wear on the matrix-lifter cam on the part that causes the roller to move to the left. If this is true, you should put on a new cam. Before removing the old cam, observe the relative position of the point of the thread of the back screws and the rise of the cam, and make a note of it. When putting on a new one establish the same relation, for if you do not do this you will have trouble again. The reason for this precaution is due to the varying positions that the tapering holes have in various lifter cams. When you drive out the taper pin and remove the old cam, ascertain first if the holes in the new cam match properly with those in the shaft. If they do not, it may be necessary for you to drill and ream out new tapering holes for the pin. In ordering, get a cam and taper pin.

Trouble with Spacebands.

A Nebraska operator writes: "(1) Can you tell what might cause the spacebands to fail to be transferred to the box after a line is cast? Sometimes they transfer all right, and yet quite often they will fall in the channel, and frequently they will deliver to the box, but the sleeve will be down, so, of course, they can not be brought down when the spaceband key is touched. The spring in the channel that prevents them swinging is in place. The trouble seems to occur after they have passed that point and are about to enter the box. They are often left in natural position on the rails after the transfer pawl has returned to normal. I have tried to figure out the cause, but am unsuccessful. It is a new machine, in good condition but for the spaceband trouble. (2) On a long measure of fourteen-point the spacebands are not driven up tight enough to get a cast. What do you think is the cause of this?"

Answer.— (1) The failure of the spaceband to return to the box may be due to several causes, more or less obscure. We suggest that you continue sending in pi-lines and observe the transferring action closely until the trouble occurs, then you will be able to determine whether the fault lies in the first movement of the bands, or when they are being drawn to the box from the intermediate channel. During this test, have the locking pawl, or catch, on this box drawn forward fully against the stop-pin. Sometimes if the catch is allowed to stand away from the stop-pin it will cause spacebands to catch and pi near the entrance to the box. (2) The failure of long lines to spread is usually due to friction with the following parts: Elevator jaws, groove in mold-keeper, and top of justification block. Graphite the foregoing parts with a brush, and oil the justification-rod bearings. The lessening of the friction should permit lines to justify tightly.

Damage to Matrices.

An Indiana operator writes: "I have run up against something that puzzles me. One of the machines here has suddenly acquired a very bad habit of chewing the ears of the matrices, as per sample enclosed. It is done, of course, by the distributor rolls, just as the mats. are leaving the distributor box. I thought at first that it was caused by the rails being worn, and put on new ones, and then the last feature appeared, which I have marked with an "X" on the matrix. Before I made the change, it was only the

small cuts on upper back and lower front ear. Can you tell me where the trouble lies and how to remedy it?"

Answer.— The cause of the wearing of the ears may be determined in the following way: Raise the back distributor screw and place the upper ear of an unworn matrix on the top rail near the left end. Observe the clearance that should be present between the top of the matrix ear and the brass strip. If you find that the matrix binds, owing to a lack of space at this point, you then may have the cause of wear. If the space is correct, remove the box and place the same matrix between the top rails, with the upper ears resting on the top near the left end of the rails. The matrix must not bind at this place. If it does bind between the rails, it is generally due to the front rail being deflected toward the back one because at some time the box was removed without turning the screw in full distance. If both of the foregoing tests show normal conditions, examine the cam that operates the lift. If it shows wear on the part that gives the up-stroke to the lifter, here is the cause for your trouble.

Lock-Up of Pot and Mold.

An Oklahoma operator writes: "Having received a good deal of help and information by reading your department in THE INLAND PRINTER, I wish to ask a favor of you. I am running a Model K, one year old. Up to two months ago, it was running fine and producing a perfect slug. But about two months ago it began back-squirting and making porous slugs. An expert was here and said it was a warped mouthpiece, and he filed it even and smoothed it off. But the trouble is still there. The lock-up is perfect. Sometimes it will run for hours and produce a good slug like the solid one enclosed. Then, without warning, I will get a slug like the other one enclosed, and also get a back-squirt. I have taken the ink test of the lock-up and find it even all along. But the top of mouthpiece locks up as solid as the bottom, at least the ink is as even on top as on the bottom when I test it. Should this be so, and if not, what will I do to remedy it? The feet of pot seem to be as far back as they will go, but probably they are not. The knife that trims the bottom of slug seems to be set properly, but is somewhat dull. Back and front mold wipers are on and are working good. I believe the back-squirt is caused either by a clogged mouthpiece or poor regulation of gas. We use natural gas and have the regular governor on the machine that the Mergenthaler Company sends out (operated by mercury). I tried regulating it as told in this department a few months ago, by turning screw at top until it affected the flame, and then regulating it a little at a time thereafter, but it is hard to tell whether it is regulating right or not, because I believe the back-squirt is caused by something else. Metal seems to stay on mouthpiece, although there is enough heat to keep it melted. The packing came out from above the mouthpiece a few weeks ago. It came out all in one piece, but broke as it hit the floor. I put it back just as it was. How shall I repack it, and about how much asbestos shall I put in the place where packing goes? Up to two months ago, I had been using slugs and shavings in the machine, but I finally persuaded the boss to get a melting-pot and am using pigs now, but the damage has already been done to the mouthpiece by the slugs, as it is filled up, and I have drilled it out three times and it still clogs up. I do not want to take the mouthpiece off unless absolutely necessary. If it should be necessary, can you instruct me how to do it? I keep the plunger and well clean, and the vents in mouthpiece are sharp and good, and work fine when a good slug comes, and the vents do not seem to be causing any of the trouble. Is there any good remedy to put on mouthpiece and back of molds to keep metal from adhering to them? This office demands good, solid slugs with good faces, and I also want the machine to produce them. Will appreciate any information you can give me. Sometimes machine will work for hours without back-squirting, and then it will back-squirt every other line or two, no matter how clean mouthpiece and back of molds are. The rest of the machine works splendidly."

Answer.— If you have made the pot-lock-up test properly it is quite possible your trouble is due to irregular heat. When the temperature gets below normal it may cause accumulations of metal to become attached to the mouthpiece, and this will produce back-squirts just as you have described. We suggest the following: Always keep mouthpiece burner turned on full, and see that the flame is blue. Clean plunger daily. See that your pressure controller is set correctly and then not tampered with thereafter. Another test would be as follows: Clean back of mold and the mouthpiece free from metal particles. Ink the back of the mold lightly and evenly with red ink. Allow cams to make several revolutions. The result should be final as to the contact between mouthpiece and mold. When the pot lock-up is correct the mouthpiece should have uniform contact with the mold.

Adjusting Trimming-Knives.

A New Mexico operator writes: "I recently put on new right-hand knife and in adjusting it moved left-hand knife. I have followed directions in 'The Mechanism of the Linotype,' which says: 'If top of slug is too thick make left-hand knife trim more, but not to gouge into slug.' I set same so as to just trim off burrs and metal, but the top of slug continues to trim one to two thousandths more than the bottom, and if I let the knife trim some of the slug, it also affects right-hand knife. Have had it trim O. K. on long measure, but when changed to short measure it is off of adjustment. It seems to make no difference how I move knives — top of slug remains thicker than bottom."

Answer.— Remove the right knife-block and take the knife off of the block. Clean all the movable parts, such as the knife, wedge and brass washers. Oil all of these parts, Reassemble the parts and have the knife-spring screws tight. Also the knife-screws. Turn out on the adjusting screws of the left knife before the knife-block is attached and then do not turn in on these screws again until the block is attached in place, then turn the adjusting screws until they just have a contact with the left knife. See that the outer end of each knife spring is flush with the block, and the screws must be tight. Now move the knife lever up and down full distance and observe if the knife moves in response to the movement of the wedge. When the knife works in and out properly, set up a line and cast a slug. Measure on the center of the end ribs. Set the right knife so that the slug is standard. If the knife cuts into the body of the slug near the face and between the ribs, you should remove the liners in the mold and wipe them clean, scraping any metal or dirt off with a piece of sharp brass rule. Then clean out the mold cell. Return the liners to the mold and tighten the screws very tight. Cast another slug and see if the trimming is not more nearly normal. If the left knife trims more than it should from the slug near the face, you should change it by moving in on the adjusting screws. This is done after the banking screws are loosened.

In reply to the above, our correspondent writes: "I tried out the suggestions as outlined in your letter, and mail you under separate cover results of same. The

26½-em slug (No. 1) was the first slug cast. I then changed knife, and No. 2 is the result. I then changed over to 13 ems without moving screws, which I left all tight, and cast Nos. 1 and 2. You will see that 1 and 2 vary a little. I set a half galley, and herewith enclose slug after setting that amount without moving adjusting screws. Can you please explain why the variation in slugs, especially when changing from one measure to another? I also enclose matrix, which is damaged on lower front lug. This occurs principally on 'i' and sometimes on 'l.' I recently put in new rails in distributor box, and cam does not seem to be worn. If it is the distributor screws, what shall I do to eliminate this?"

Answer.— A measurement shows the slugs to be about .0005 inch out of true. As this is but a trifle, it may be ignored. The cause of the difference is obscure. It may be that the knives need to be sharpened. Sometimes it is found that by placing two friction springs under each of the banking screws it will prevent the shifting of the right knife. You might give this a trial. We suggest that you remove your mold and clean the inside of both cap and base with a piece of brass rule. Clean liners in like manner. Clean edges of mold-slot in the disk before replacing the mold. When the mold is in and the banking screws are brought to a light bearing, then turn down on the cap screws tightly. Then press upward on the mold-keeper and then tighten the banking screws fully. When this is done, cast a long slug and observe the smooth side near the face, as there should be no overhang. The matrix you sent is damaged by being forced to the left by the screws before it was raised to proper height. You stated that you put in a new rail, but neglected to mention which one of the four rails it was. Whenever the upper and lower rails need replacing, the entire lot should be renewed — not one only. It may then be necessary to alter the bar point on the box bar, for if this piece binds on matrices as they are raised it will cause considerable trouble and result in having many bent matrices. To determine if this is causing you trouble, remove the box by turning in *full* distance on the screw. Then place a thin space of six-point in the box and cause the lifter to raise it. Observe if there is a slight clearance between the bar point and the space. If it appears to bind, file a trifle from the projecting point.

Universal Ejector Trouble.

A Kentucky operator writes: "Each month I read of the trouble you have solved for operators, and if you could answer the following I would appreciate it very much: On a Model 8 the ejector blade catches in the mold when it starts to move into position for lock-up, when the machine starts sometimes, not always, but at least once every five minutes one of the fingers, or pieces forming the universal ejector, catches. They do not seem to draw back far enough with the rest of the blade. I have had four or five pieces, or fingers, break off about a thirty-second of an inch. Yesterday, in recasting, the blade caught and broke a tooth off the bevel gear that takes the power from the mold-turning cam. I ordered a new one. I took the ejector blade out and cleaned it. It was very dirty, full of metal dust, and a little inclined to rust, but the rust rubbed off, and in putting it back I put a little oil in the grooves of the slide. But the trouble is still there; it catches yet. On the lever that operates the ejector blade there is a shoe that I think could be built up to bring the ejector back farther, and I am not sure that it would remedy the trouble, because each piece in the ejector blade seems to have a play of about a pica, so if you could tell me how to overcome the catching, I would appreciate it very much."

Answer.— You should examine the cam surface that moves the ejector back and see if there is any reason why it does not cause the withdrawal of the blades. The test can be made by first drawing the blades into the mold cell and then turning the cams so that the ejector lever is moved back by the cam. When the machine is in this position, pull out the mold-disk pinion and rotate the mold disk by hand. If the blades are out of the mold cell there will be no interference. If they do not retract far enough, and you find no excessive wear on the cam or lever, remove the ejector slide and examine the slide and the connections of the ejector-blade controller. We would advise that you remove all the blades and links and clean them in gasoline; also clean the slots. Instead of using oil on these parts, use graphite as a lubricant. If you find any blades bent or otherwise damaged, they should be renewed. Do not change the shoe on the cam unless you are certain that sufficient wear has occurred to warrant building it up.

Recent Patents on Composing Machinery.

Matrix.— C. L. Friel, Los Angeles, Cal., assignor one-half to L. Friel, Los Angeles, Cal. Filed May 9, 1913. Issued October 20, 1914. No. 1,114,128.

Multiple-magazine Distributor.— J. R. Rogers, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed October 27, 1914. Issued October 27, 1914. No. 1,115,108.

Multiple-magazine Distributor.— J. R. Rogers, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed July 24, 1911. Issued October 27, 1914. No. 1,115,109.

Multiple-magazine Distributor.— J. R. Rogers, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed August 23, 1911. Issued October 27, 1914. No. 1,115,110.

Double-matrix Escapement.— J. R. Rogers, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed January 15, 1914. Issued October 27, 1914. No. 1,115,111.

Mold-locating Device.— B. L. White and C. W. Curle, San Francisco, Cal., assignor to Mergenthaler Linotype Company, New York. Filed September 21, 1912. Issued October 27, 1914. No. 1,115,137.

Tabulating Device.— F. F. Wilson, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed October 11, 1912. Issued October 27, 1914. No. 1,115,141.

Matrix Guides.— C. A. Albrecht, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed June 8, 1914. Issued October 27, 1914. No. 1,115,151.

Tabulating Device.— A. Archer, Auburndale, Mass., assignor to Mergenthaler Linotype Company, New York. Filed July 31, 1913. Issued October 27, 1914. No. 1,115,155.

Matrix.— A. J. Campbell, Washington, D. C., assignor to Mergenthaler Linotype Company, New York. Filed July 23, 1913. Issued October 27, 1914. No. 1,115,170.

Mold-rotating Device.— H. Degener, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed October 6, 1911. Issued October 27, 1914. No. 1,115,181.

Model Fourteen Linotype.— D. S. Kennedy, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed May 6, 1911. Issued October 27, 1914. No. 1,115,208.

Multiple-magazine Pi-stacker.— D. S. Kennedy, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed May 3, 1913. Issued October 27, 1914. No. 1,115,209.

Model Fourteen Linotype.— D. S. Kennedy, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed July 21, 1913. Issued October 27, 1914. No. 1,115,210.

Multiple-magazine Matrix Escapement.— D. S. Kennedy, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed May 25, 1914. Issued October 27, 1914. No. 1,115,211.

Vise-jaw Lock.— L. L. Kennedy, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed November 7, 1910. Issued October 27, 1914. No. 1,115,212.

Double Matrix.— J. B. Bell, Wilmington, Del., assignor to Mergenthaler Linotype Company, New York. Filed May 6, 1911. Issued October 27, 1914. No. 1,115,274.

Spaceband.— G. T. Williams, Denver, Colo. Filed August 22, 1913. Issued October 27, 1914. No. 1,115,358.

Typograph Matrix Bar.— J. Dorneth, Berlin, Germany, assignor to Typograph G. M. B. H., Berlin, Germany. Filed January 15, 1913. Issued November 3, 1914. No. 1,115,516.

Matrix Escapement.— D. S. Kennedy, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed August 10, 1914. Issued November 3, 1914. No. 1,115,682.

Typecaster.— L. B. Benton, Plainfield, N. J., assignor to American Type Founders Co., Jersey City, N. J. Filed June 23, 1911. Issued November 3, 1914. No. 1,115,773.

Knife Block.— W. E. Bertram, Brooklyn, N. Y., assignor to International Typesetting Machine Company, New York. Filed November 23, 1911. Issued November 3, 1914. No. 1,116,217.

Clutch Throw-off.— W. E. Bertram, Brooklyn, N. Y., assignor to International Typesetting Machine Company, New York. Filed November 23, 1911. Issued November 3, 1914. No. 1,116,218.

Double-matrix Escapement.— W. E. Bertram, Brooklyn, N. Y., assignor to International Typesetting Machine Company, New York. Filed November 23, 1911. Issued November 3, 1914. No. 1,116,219.

Adjustable Mold Liner.— T. S. Homans, Hempstead, N. Y., assignor to International Typesetting Machine Company, New York. Filed June 18, 1912. Issued November 3, 1914. No. 1,116,279.

Magazine-changing Device.— T. S. Homans, Hempstead, N. Y., assignor to International Typesetting Machine Company, New York. Filed July 8, 1912. Issued November 3, 1914. No. 1,116,280.

Written for THE INLAND PRINTER.

UNLIMITED POSSIBILITIES OF THE LIVE COUNTRY NEWSPAPER.

BY ALBERT G. BRENTON.

IT is an old saying that accidents will happen in the best of well-regulated families. Likewise they may happen in newspaperdom, sometimes to the betterment of the community, as in the instance here related. The accident itself is not important. But it serves as a striking example of what a commercially beneficial influence can be exerted by a good, live newspaper if it has initiative. In this case the initiative happened to come from a foreign source, but it could as well have had its origin locally; perhaps should have had.

The secret is this: The *Summitville News* buys a syndicate service, commonly referred to in print-shop parlance as "canned editorial." Nothing derogatory can be said of the service. It is good.

At Christmas time the syndicate sends Santa Claus editorials; in summer, pertinent hot-weather comments; in autumn, paragraphs on harvesting; and at other seasons squibs on things in general that are well worth the reading.

Along about May 22 came in this service an editorial as follows:

"LET'S CELEBRATE.

"The *News* wants a Fourth of July celebration. A regular old-fashioned celebration. One with cannon-crackers at daybreak and more of them all day, and skyrockets, sputtering and whirling, and fireworks at night — 'a grand display of pyrotechnics' at night, sir, if you please. It wants to hear the Declaration of Independence read by a pretty girl in a white dress with a red sash, and it wants some good fellow who understands the job to set the eagle screaming. Yes, sir.

"The *News* wants to see a calithumpian parade. Its soul yearns for the aroma of beef and pork and beans a la barbecue.

"Yes, sir, the *News* wants to see these things. Shamelessly it makes the declaration. It would not shudder if the fire department turned out in red shirts and redder helmets, and it wants the business men to wear white gloves and march eight abreast, with the bigger ones (avoirdupoisly speaking) up in front. It wants to see the stores decked out in bunting, flags a-fly, and happy children shrilling their delight.

"The *News* wants a Fourth of July that *is* a Fourth of July. It wants a lot of acrobats, a man to make a balloon ascension and another to walk a tight rope.

"No one doubts that Summitville is the biggest little town in several States, and it should show itself in a celebration that would resound with patriotism from Kennedy's hill to Snaky Point, and from S. T. Crossing clean to Ayrshire."

It was printed.

Now, until this time Summitville had not thought about celebrating the Fourth of July. In fact, the tradespeople long ago had foregone all hope of ever again uniting in such a public move. It had been years since Summitville had shown the courage even to suggest such a celebration.



Heading No. 1, in issue of June 9. Heading No. 2, in issue of June 12. Heading No. 3, in issue of June 19. Heading No. 4, in issue of July 5.

Headings Which Gave a Town Its First Fourth of July Celebration in Twenty Years, and Incidentally, Resulted in Increasing the Standing of the Paper in the Community.

The citizens usually celebrated Independence Day in other towns.

But the accidental editorial was a seed in fertile ground. A live booster and a former marshal took up the idea. They started a canvass of Main-street merchants for funds. Thereafter their progress was chronicled in the *News* and given good support and impetus, as shown in reproductions of headings Nos. 1, 2 and 3, which appeared on June 9, 12 and 19, respectively.

On June 26 the completed plans were as follows: For July Fourth.— Synopsis of Morning Parade Features: 1 — Four mounted buglers; 2 — Shetland ponies; 3 — Twelve-piece band; 4 — Bicycle section; 5 — Auto section; 6 — Display wagon — Uncle Sam; 7 — Display wagon — Germany; 8 — Display wagon — Ireland; 9 — Display wagon — Villa; 10 — Display wagon — Japan; 11 — King of Cannibal Isles; 12 — Summit County corn-fed beef; 13 — Merchants' floats; 14 — Lost in Cave Six Months without Food; 15 — Glee Club on high band wagon.

All of which ended successfully, as will be seen by the illustration, which shows a section of the parade, and was commented upon by the *News* as shown in heading No. 4.

That "impossible" celebration that came to pass was worth hundreds of dollars in advertising that it gave the town throughout the locality; ties it cemented between business men, and attention it directed to the *News*, which got the credit for being a live, up-to-date, energetic publi-

cation with *initiative*, plus. Which goes to show that the field of the country newspaper for this sort of achievement is unlimited if the editor only has the hustle in him.

WHEN W. D. HOWELLS WAS A POLITICAL REPORTER.

In *Harper's* for September, William Dean Howells tells of his boyhood and of his first beginnings as a writer. His father was a newspaper man and in addition to other activities had reported the proceedings in the Senate at Columbus, Ohio, for some time, when at the age of twenty the future novelist succeeded to the position.

"The first winter of my legislative correspondence began with a letter to a Cincinnati newspaper in which I described the public opening of the new State House. I remember the event vividly, because I thought it signally important and partly because, to relieve myself from the stress of the crowd passing through the doorways, I lifted my arms and was near having my breath crushed out of me. There was a ball and a banquet, but somewhere, somehow, amidst the dancing and the feeding and smoking, I found a corner where I could write out my account of the affair and so escaped with my letter and my life. The life and the letters after that continued on terms which I should not have known how to wish different. I had a desk appointed me on the floor of the Senate as good as any Senator's, and my father gave me notes of the proceedings in the House, so that I could make a fair report of each day's facts which we early abandoned any pretense of his making. Every privilege and courtesy was shown the press, which sometimes, I am afraid, its correspondents accepted ungraciously enough. Either the first winter or the next, a reporter was expelled from the floor of the House for his overbold criticisms of some member, and I espoused his cause with quite outrageous ardor. I had indeed such a swollen ideal of the rights and duties of the press that I spared no censure of Senators I found misguided. I was perhaps not wholly fitted by my twenty years to judge them, though this possibility did not occur to me at the time with its present force; but if I was not impressed with the dignity of the Senate, the dignity of the Senate Chamber was a lasting effect with me, as in fact that of the whole capitol was. I seemed to share personally in it as I mounted the stately marble stairway from the noble rotunda, or passed through the ample corridors from the Senate to the House, where it needed not even a nod to the sergeant-at-arms to gain me access to the floor; a nonchalant glance did that. But the grandeur of the interior, which I enjoyed with the whole legislative body, was not more wonderful than its climate, which was tempered against the winter to a summer warmth by the air rushing from the furnaces in the basement through gratings in the walls and floors. They were for me the earliest word of the comfort that now pervades our whole well-warmed American world, but I had scarcely imagined it even from my father's enthusiastic report. How could I imagine it, or fail to attribute to myself something like merit from it? I enjoyed, in fact, something like moral or civic ownership of the place, which I penetrated in every part on my journalistic business: the courtrooms, the agricultural department, the executive offices, and for what I now know the very room of the Governor himself."



The Fourth of July Parade, the First in Twenty Years, the Result of a Newspaper Grasping Its Opportunities.

THE MODERN BUSINESS MAN.

The modern business man is coming more and more each year to require that his printer shall be a man of brains and possessed of that broad understanding of the resources of his calling which enables him to give service of greater value than the mere routine manipulation of types and presses.

It is this demand from the buyers of printing which is the most promising indication of better profits in the printing business. Gradually the plant with nothing to sell except the ability to put words on paper is dropping to the rear, regardless of its prices. Slowly the front ranks are being occupied by resourceful printers; and such men will not long continue working for trivial profits. There is a constant growth toward better conditions in the printing trade.— *The Epicycle.*

OBITUARY

Frederick Llewellyn Goss.

The printing world lost one of its most prominent men when, on Tuesday, November 10, death claimed Frederick L. Goss, vice-president of The Goss Printing Press Company, of Chicago. Mr. Goss had been in ill health for the past year and had not taken an active part in the business during that time. The largest newspaper offices in this country and England will long remember the remarkable ability of this man. He was successful because of years of strenuous work and the power of his wonderful personality, coupled with a thoroughly practical knowledge of his business.



Frederick Llewellyn Goss.

Mr. Goss' main forte lay in his ability as a salesman of the highest order. Throughout his entire connection with The Goss Printing Press Company he acted in the capacity of manager of the sales and contracting department. It was through his untiring efforts that the Goss press is so extensively used, not only in the United States, but in England and on the Continent. The European business, in fact, became so large that The Goss Printing Press Company of England, Limited, was organized some years ago, and Mr. Goss was very active in this work.

Frederick L. Goss was born in Newport, Wales, July 6, 1847, and came to Chicago when a young man. He very early showed a marked aptitude for the printing trades and learned typesetting and presswork. For years he was with the J. M. W. Jones Printing Company, where he acted as superintendent until the fire of 1871. In 1873 he went into the printing business for himself.

Mr. Goss, with his practical knowledge coupled with the inventive ability of his brother, S. G. Goss, and the executive experience of Jacob J. Walser, organized The Goss Printing Press Company in 1885.

It was the Goss company that developed the press which marked the final step in the evolution of power printing. Many improvements in detail have since been made, but they have all been along the lines of the basic principles laid down by the Goss company.

When Jacob J. Walser, president of the company, died in October, 1913, Fred Goss filled the vacancy for the rest of the year, but then retired owing to ill health.

Mr. Goss is survived by his widow, who was Miss Jennie Foster, of London, whom he took as his second wife in 1909. One son, Frederick L. Goss, Jr., and three daughters, Mrs. Nellie N. Herbel, Mrs. Grace G. Tuttle and Mrs. Josephine I. Lueders, also survive.

There also are three brothers, Samuel G. Goss, the president of The Goss Printing Press Company; A. E. Goss, of Chicago, and Joseph Goss, of Atlantic, Iowa, and one sister, Mrs. Joseph Wilkinson, of Los Angeles, California.

Dr. Robert J. Burdette.

Dr. Robert J. Burdette, author, humorist and preacher, died at his home in Pasadena, California, on Thursday, November 19, after an illness extending over the greater part of the past two years. Dr. Burdette was born in Greensboro, Pennsylvania, on July 30, 1844, and while still a boy went to Peoria, Illinois, where he attended the public schools and, later, worked on several newspapers. He was also associate editor of the Burlington (Iowa) *Hawkeye*, where he made a reputation as a humorist, and was connected with several other papers at various times. He was licensed as a preacher in the Baptist Church in 1887, and was ordained in 1903. In 1903 he was called to the pastorate of the Temple Baptist Church, of Pasadena, and since 1909 has been pastor emeritus.

Frederick Allen Slate.

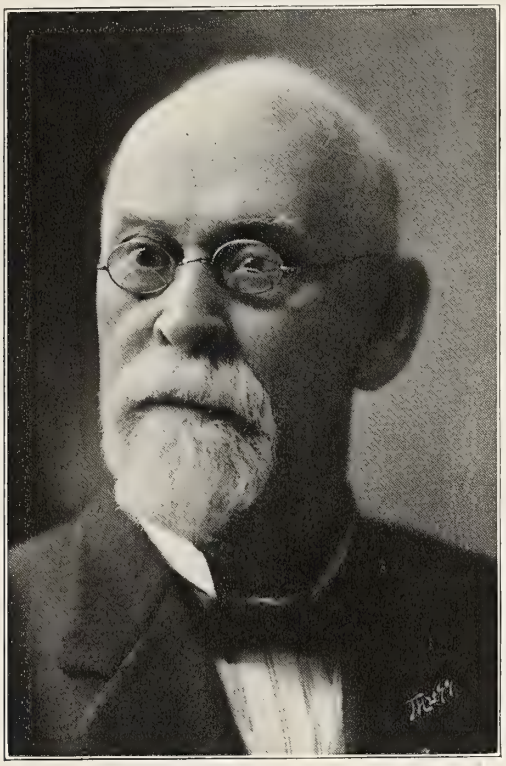
Frederick Allen Slate, well known in printing-trade circles of New York and Philadelphia as senior salesman of the Mergenthaler Linotype Company, passed away on Thursday, November 5, after an illness of several weeks.

Mr. Slate was born in Bernardston, Massachusetts, in 1851, and became identified with the New York sales department of the linotype interests in 1899. His sterling character and his faculty for creating enduring friendships were strongly impressed upon all during his long association with the company.

James H. Bruce.

James H. Bruce, president of the Marshall & Bruce Printing Company, of Nashville, Tennessee, passed away on Sunday night, November 8, at his home, Belmont and Linden avenues, at the age of seventy-seven years. He had been in failing health for more than two years, and for the past several months had been unable to leave his room.

Mr. Bruce was born in St. Louis, Missouri, on April 7, 1837. In 1855 he began his active business life, entering



James H. Bruce.

the employ of Joseph Barnard, who conducted a bindery in Nashville, Tennessee, where Mr. Bruce had gone with his parents in 1846. The firm of Marshall & Bruce was formed by Mr. Marshall and Mr. Bruce in 1865. In 1871 the firm became Wheeler, Marshall & Bruce, and this firm was dissolved in 1877, the original firm being continued.

Mr. Bruce continued in active business life until illness forced his retirement in 1910. He was a member of the Vine street Christian Church, Edgefield Lodge 254, F. & A. M., and of Trinity Consistory No. 2, A. A. S. R.

ORDER OF PICA MAKES STATEMENT REGARDING ITS OBJECT.

Owing to the fact that many in the trade have gained the impression that the Order of Pica was organized merely for the purpose of having a good time, and was without any serious aims, the Order, at its annual convention, held in New York during October, decided to make public certain of its purposes. In the preamble of its Constitution the following statement is made: "In order to develop a more intelligent coöperation among our members and believing that success is best attained by mutual association, charity toward our fellow man, industry in our several callings, and a spirit of patriotism in our organization, we have formulated a Constitution and By-Laws."

A part of the pledge taken by every member of the Order reads as follows: "I pledge my every endeavor to live right before my fellow man, abide by the principles of the Order, and so conduct myself that I may be recognized everywhere as 'Type-high, twelve-point square, and strictly on the level.' To speak ill of no man, and always bear in mind that I belittle myself in endeavoring to discredit a competitor. To recognize at all times that whatever is of benefit to my customer is of benefit to myself, and that he profits most who serves best. I pledge myself to help a worthy member in distress."

The Order now has nearly four hundred members, located in every section of the country, and with the adoption of important amendments to its Constitution and By-Laws is entering on serious and important work for the salesmen of printers' machinery and supplies, who comprise its membership.

CHICAGO PRINTING CRAFTS ASSOCIATION IN FIRST ANNUAL BANQUET.

Members of the Chicago Printing Crafts Association are to be highly congratulated upon the spirit of good fellowship and coöperation which obtains in their organization, and which was manifest to a high degree in their first annual banquet, held in the Florentine room of the Congress Hotel on Wednesday, November 25.

Consisting of executives of the mechanical departments — superintendents, foremen and pressmen — of the various printing and allied trades houses of Chicago, the organization demonstrated that the employees were fully as capable of "putting over" a high-grade banquet as their employers.

That the Chicago Printing Crafts Association is recognized as a factor for good was evidenced by the large number of employers present, and the good spirit — the spirit of unity — manifest throughout the evening.

With the words, "Let us be thankful to God for all His mercies, and above all, for peace," the Very Reverend F. X. McCabe, C.M., LL.D., president of De Paul University, commenced the invocation which opened the festivities, after which the assembled guests delved into the intricacies of the menu. Joy and mirth reigned supreme while the various courses were being served, and music rendered by the Arcadia Orchestra, interspersed with songs by members of the Glee Club of the Chicago Association of Commerce, in a number of which all joined, proved effective seasoning.

Following the dispensing of the menu, Chairman of the Entertainment Committee E. J. McCarthy introduced as the toastmaster of the evening James Donahue, a member of the Chicago Bar Association. In a few well-chosen remarks, laying strong emphasis upon the fact that "organization spells home, country, success," and proposing the toast, "Health, long life and success to the officers and the organization," Mr. Donahue opened what proved to be a mental feast of inspiration.

In the absence of President William R. Goodheart, who was detained on account of illness in his family, Rev. F. X. McCabe was called upon for the opening address. After congratulating the organization upon the great success of its first banquet, Father McCabe referred to printing as the multiplication of the human voice, and dwelt forcibly and in a most inspiring manner upon the nobility of the work of printing, and the part printing has taken in advancing the interests of humanity.

Other speakers of the evening were R. F. Welsh, president Ben Franklin Club of Chicago; Walter W. Barrett, first vice-president International Typographical Union, who spoke on the subject of "Arbitration," and John D. Shoop, first assistant superintendent of schools, who spoke in a stirring manner of the value of education.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

The Kendrick-Odell Press — A New Incorporation.

Announcement was made on November 1 of the organization of the Kendrick-Odell Press, Incorporated, printers, engravers and mapmakers, with offices in the Fifth Avenue building, New York city. The officers of the new company are Edward A. Kendrick, president; Clarence P. Odell, vice-president; J. Albert Briggs, treasurer, and Leonard S. Downey, secretary.

Latham Machinery Company to Have New Quarters.

Negotiations have recently been completed for the construction of a three-story mill-sprinkled building at the southeast corner of Fulton and Ann streets, Chicago, Illinois, to be occupied by the Latham Machinery Company, under lease for a term of years at an aggregate rental of $140. The building will have a ground area of 150 by 100 feet and will represent an estimated cost of $71,000. The plans are being prepared by Fromman & Jebsen, architects.

Typefoundries Use Thompson Typecasters.

No more conclusive endorsement of a typecasting machine could be made than its adoption by a typefoundry, and the Thompson Type Machine Company, in announcing that the Thompson typecaster is now used by three typefoundries, has given the strongest proof possible that this machine has "arrived." The three typefoundries named are engaged exclusively in the manufacture of printers' type — the Hamilton Type Foundry, in Hamilton, Canada; the Missouri Central Type Foundry, in Wichita, Kansas, and the Eastern Type Foundry, in Philadelphia. High quality and accuracy are the claims made by these foundries for their product.

Reports Presented to Stockholders of Mergenthaler Linotype Company.

At the annual meeting of the stockholders of the Mergenthaler Linotype Company, held on October 21, 1914, the reports of officers for the fiscal year ended September 30, 1914, were presented. President Philip T. Dodge submitted a general report of the operations of the company, in which it was shown that the net gain for the year, after making all proper charges for depreciation of plant, tools and materials in stock, for bad and doubtful debts, and for the other losses which attend every complicated business of magnitude, was $2,547,849.

Directly and through its affiliated foreign companies the Mergenthaler Linotype Company manufactures in four countries, and does business throughout the world. In its numerous forms, designed to meet different conditions and demands, the linotype is used in every civilized country and for every class of printing, from the reading-matter, display-heads and miscellaneous advertising-matter of newspapers, through the range of job printing, the field of high-class periodicals, and the book field, from the cheapest popular editions to the most artistic and costly editions de luxe.

Alling & Cory Company Employees Form Progress Club.

During the winter a club made up of the employees of the Alling & Cory Company will be formed at each of the three divisions of the company — Rochester, Buffalo and Pittsburgh. The plan is to meet one evening each or every other week, as may be determined. The meetings will be held immediately after a supper served in the Alling & Cory dining-room at six o'clock, to continue not longer than half-past seven or eight o'clock.

The subjects for discussion will be in the hands of a program committee, but the idea will be to take up questions as to the manufacture, selling, uses, etc., of various papers, and the discussion of general business topics, the thorough knowledge of which would make each person more efficient, and to develop an interest in each one to be more fully possessed of the knowledge of the paper business from every possible viewpoint.

Automatic Press Feeder Company in New Quarters.

The Automatic Press Feeder Company, manufacturer of the Kirkman job-press feeder, has recently moved into new and larger quarters and now occupies the entire second floor of the Morton building, 538 South Dearborn street, Chicago. A complete demonstrating-room has been fitted up in order to accommodate those who desire to see the feeder in operation. The large amount of floor-space also permits of devoting considerable room to a department for the purpose of assembling, so that the feeders are constructed under the expert supervision of Mr. Kirkman personally. The company extends an invitation to those who are interested to call at the new location and examine its proposition.

Frederick A. Brower New York Manager for Oswego Machine Works.

Frederick A. Brower, one of the best-known printing-machinery salesmen in the country, has been appointed to represent Oswego Machine Works as New York manager, with headquarters in the Singer building, 149 Broadway.

Mr. Brower has had many years of experience, largely with Van Allens & Boughton as the selling agents of the Huber-Hodgman printing-presses, later as the New York manager of that company, and still later with the Miehle Printing Press Company when it bought all of the property and interests of the Huber-Hodgman Company. He will carry into his new labors the best wishes of his many friends in the printing, binding and kindred trades.

An Attractive Portfolio of Blotting Papers.

During the week of October 12 to 17, 1914, the fortieth annual convention of The American Bankers Association was held in Richmond, Virginia, and a large number of the delegates took the opportunity to visit the mills of The Albemarle Paper Manufacturing Company. In honor of the occasion, the company prepared some very attractive portfolios of blotting-papers, with which the delegates were greatly pleased. These portfolios were 12 by 19 inches in size, tied with red ribbon, the announcement of the association and a picture of the Chamber of Commerce and Manufactures building appearing on the front cover, which was of white-enameled with red underside blotting-paper. A number of sheets of both white and blue blotting-paper were fastened inside the cover with red ribbon, making in all an appropriate color scheme and a handsome memento of the occasion. While the delegates were at the mill, the company ran through a thin sheet of blotting-paper with the water-mark of the association, which also greatly pleased the visitors and caused many to remark that it was one of the most unusual experiences they ever had.

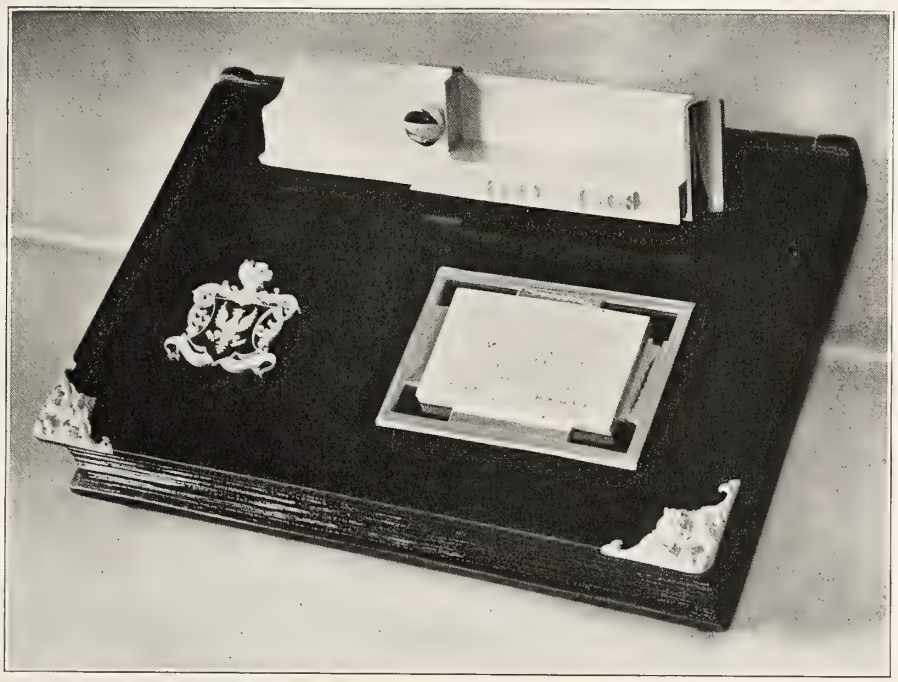
"The Poster Stamp"—Attractive Booklet from Brown, Treacy & Sperry Company.

Under the title, "The Poster Stamp—The Pictorial Advertisement which Speaks a Universal Language," Brown, Treacy & Sperry Company, "Printers for Advertisers," Fifth and Minnesota streets, St. Paul, Minnesota, have issued an attractive booklet setting forth the advantages of using poster stamps for advertising purposes. Information is also given on what a poster stamp should be, the effect of the poster stamp on commercial design, how poster stamps are used, etc., and suggestions are given for distribution of the stamps.

The increasing popularity of the poster stamp makes it a first-class advertising medium, and the publication of this booklet by the Brown, Treacy & Sperry Company is timely. The information contained in the booklet is evidence of the fact that the company is thoroughly acquainted with the subject, and the work on the booklet, together with the several samples of stamps tipped on the different pages, proves conclusively that it is in a position to give the best of service to those desiring to issue stamps of this nature.

Silver Anniversary of Searcy & Pfaff, Limited.

On Saturday, October 31, the twenty-fifth anniversary of the firm of Searcy & Pfaff, Limited, New Orleans, Louisiana, the printers of New Orleans presented William Pfaff with a beautiful present as a token of their esteem and good wishes. Nearly every member of the New Orleans Typothetæ was present, and the occasion was a total surprise to Mr. Pfaff. The presentation was made by H. A. Thiberge, who is prominent in printing-circles and in organization work.



Presented to William Pfaff on the Twenty-fifth Anniversary of the firm of Searcy & Pfaff, of New Orleans

Photograph by John N. Teunisson, New Orleans.

The gift presented was an ebony block in the shape of a book, mounted on which was a composing-stick of actual size, having a solid-gold thumb-screw and set to twenty-five ems measure. In the stick was a line of twenty-four-point type, set between two twelve-point slugs, reading "1889-1914," all done in solid silver. Below the stick and on the left side is the coat-of-arms of the Typothetæ, about two inches in height and enameled in appropriate colors, while at the right is a miniature reproduction of a chase in which is locked a plate bearing the following inscription: "Presented to William Pfaff by his brethren in the printing business on the twenty-fifth anniversary of the firm of Searcy & Pfaff, Ltd." This also was made of sterling silver.

The employees of the firm also presented Mr. Pfaff with a handsome silver loving-cup as a token of their appreciation. The cup was filled with champagne, and each one present was requested to drink therefrom in honor of the occasion.

After the presentation, refreshments were served and a group picture was taken of all the employees, with their

employer in the center, and also a group picture of the employing printers and members of the Typothetæ who took part in the occasion.

Isadore Whiteson to Manufacture and Push Sale of Embossing Compound.

In 1895, at the age of fifteen, Isadore Whiteson, a printers' apprentice, discovered a chemical compound, which was used for making male dies for embossing. For



Isadore Whiteson at the Age of Fifteen and at Present.

several years he offered this article to the printers through the trade publications with considerable success.

Twelve years ago, being occupied with larger propositions, he discontinued advertising and intended to discontinue the manufacture, allowing the business to die out. But Whiteson's embossing composition would not die — the demand was constantly kept up and, in fact, the business grew. In response to this ever-growing demand, Mr. Whiteson has decided to equip a plant for its manufacture and to push the sale.

It is claimed that Whiteson's embossing composition is the easiest to use, and that many of the present-day embossers made their start with the aid of the instructions enclosed in each package.

Picture Paster Publicity Company in New and Larger Quarters.

Announcement has recently been made by the Picture Paster Publicity Company, Incorporated, to the effect that it is now occupying new and more commodious quarters at 345 Fifth avenue, New York. The picture paster — or poster stamp — is constantly increasing in popularity and is proving an effective method of advertising. Exhaustive sales and distribution plans for these pasters were developed and put into operation by the Picture Paster Publicity Company, and distributing centers are now being established in every part of the country. The company has issued an attractive booklet illustrated with actual samples of the pasters, which fully describes its proposition from the advertiser's standpoint. A copy will be mailed to any one sufficiently interested to write the home office.

Ben Franklin Club of Cleveland Holds First Estimating Class of Season.

The Ben Franklin Club of Cleveland held its first estimating class of the season on Friday, October 23, with an attendance of sixty, considerable interest being manifest in the work for the coming year, which will be devoted to both estimating and cost analysis. For this meeting a special treat was offered in the nature of a business-building talk by L. F. Hussey, of the National Acme Company, on "Turning a Kick into a Sale."

Mr. Hussey stated that too many firms did not understand complaints and did not grasp the opportunities which they presented. He divided all complaints into three classes. The first class, those where the customer is manifestly unfair and tries to get more than is coming to him, must be handled with firmness. Firmness in such cases, when properly tempered with diplomacy, adds to the prestige of a concern. The second class of complaint, that where the customer has a right to kick through some error of the firm, could best be met, in his judgment, by owning up to the error and making proper amends. The third class of complaint Mr. Hussey characterized as a great selling opportunity. It is the situation which we so often face when we find the customer wrong, but absolutely sincere in his belief that he is right. In this case the convincing of your customer that he is wrong leaves him open to your sales attack and places the advantage all on your side. Proper handling of complaints has a direct bearing upon your selling expense. Upon your ability to handle them properly depends your success in business-building. Mr. Hussey's talk was one of the best given before the class, and was highly enjoyed by all present.

Keystone Type Foundry Opens Branch in Boston.

The Keystone Type Foundry has recently announced the opening of a New England branch house, located at 78 India street, Boston, Massachusetts, to be in charge of



George F. Dinsmore,
In charge of new Boston branch of Keystone Type Foundry.

George F. Dinsmore, who for the past few years has been traveling the country over as a representative of the Challenge Machinery Company.

Mr. Dinsmore was born in the State of Maine, where he learned his trade as a compositor. After some years in various country offices he went to Boston, from which point he began his selling career as New England representative of the Inland Type Foundry. Following the absorption of that foundry, Mr. Dinsmore enlisted with the Keystone, from which he went to his engagement with the Challenge. Now he has gone back to his old connection with the Keystone and to his old territory. Mr. Dinsmore is unusually well equipped for his work and is well acquainted with New England printers.

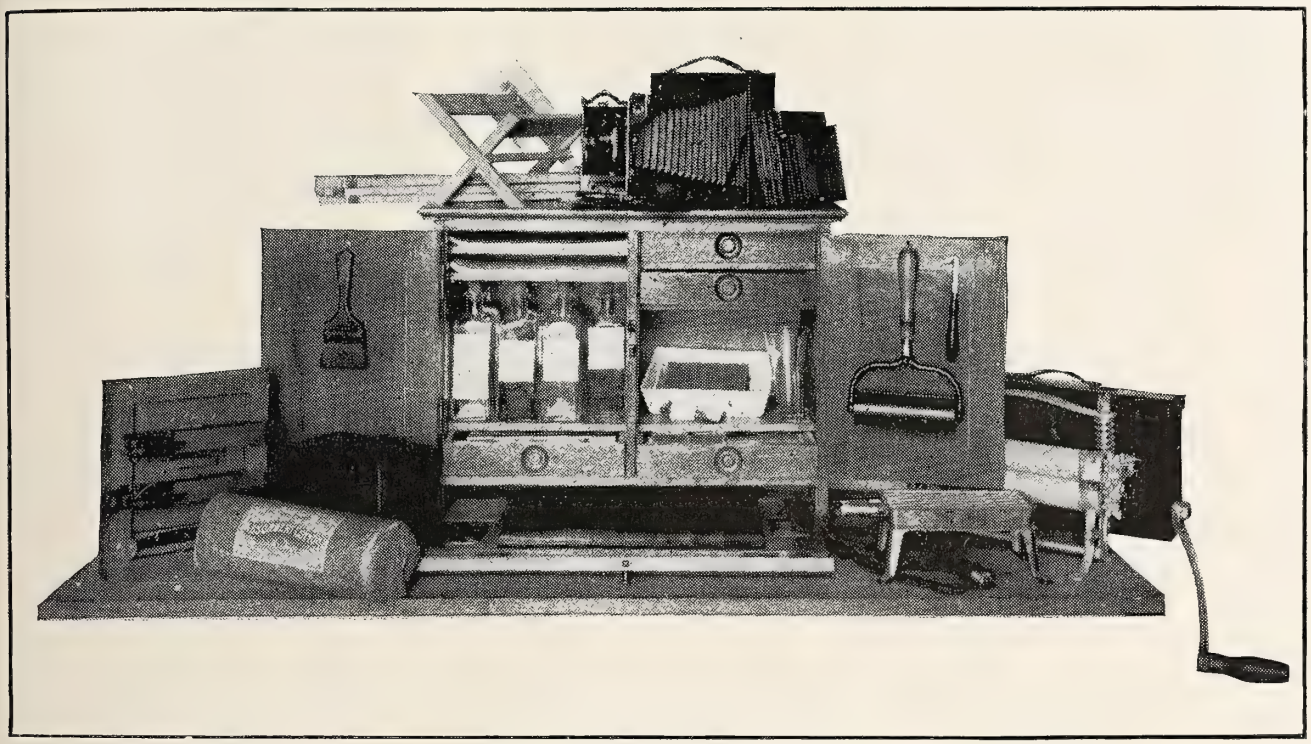
Paul Shniedewend & Co. Resume Sale of Reliance Proof Presses.

Announcement has been made by Paul Shniedewend & Co., of Chicago, manufacturers of the Reliance photo-engravers' proof presses, which are well known and used in all parts of the world, to the effect that they have again taken up the direct sale of their own products. The company requests all engravers and printers desiring information regarding its presses, or to place orders, to communicate direct with its office.

A New Method for Newspaper Illustrating — The Dodge Process.

The Dodge process for making pictorial plates for general use in newspapers will prove of great value to the country publisher or any newspaper not possessing a regular photoengraving department. The Dodge process enables a publisher to illustrate the leading events of each day's happenings; in fact, it is claimed that a plate may be made and appear in print in less than an hour after a photo is taken of an event or occurrence. The value of the Dodge process is apparent. The process is a method of making illustrations in line or half-tone, easily and quickly. It is a one-man method. The outfit is so simple that it can be arranged in any unoccupied corner. Almost any member of the newspaper staff may use the equipment for picture-taking and platemaking. It is designed primarily to enable newspapers, no matter how small, to have a method of timely local illustrating. The picturing of local events within an hour of their occurrence is by no means an extraordinary performance with the Dodge process, even in the hands of a beginner.

The process may be described as follows: First, a photo is taken by using a screen. When developed, the negative will have the half-tone lines. Second, a print is made on Dodge process paper after it has been sensitized. Third, the paper is dampened, applied to the zinc, and is then passed through the roller press. Fourth, the transfer on the zinc plate is inked with a roller having acid-resist ink. The parts that are not to print are washed off and the design or image is then dusted with an acid-resist powder. Fifth, the plate is placed in an acid bath and etched until the proper depth is obtained. Sixth, the plate is attached to the mount. The illustration herewith, showing the complete equipment that comprises the Dodge process outfit, was printed from an electrotype of a half-tone made by the process.



THE DODGE PROCESS OUTFIT.

Printed from an electrotype of a half-tone made by the Dodge process.

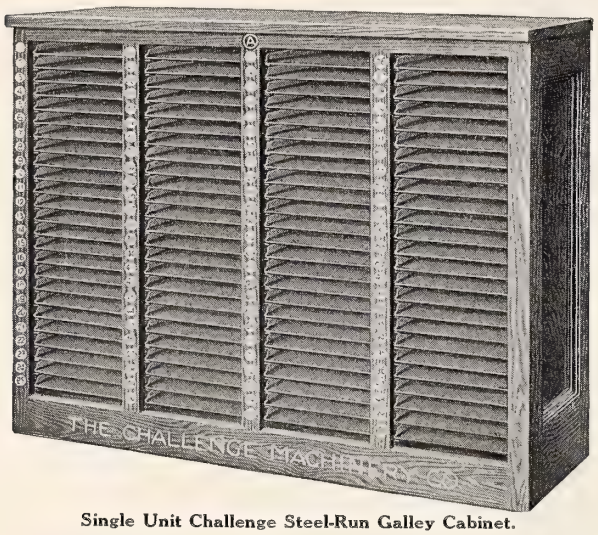
R. O. Vandercook Prints Catalogue Upon Proof Press.

The best argument in favor of a good thing is either to show it or demonstrate what it can do. Cognizant of this age-old truth, R. O. Vandercook, manufacturer of modern proof presses, 559 West Lake street, Chicago, has issued his latest catalogue — or the first section, at least — from a proof press of his own manufacture. On the cover of this catalogue the statement is made that the work might have been done on any one of the various Vandercook proof presses, but owing to the large number required, it was done on the No. 25 composing-room cylinder, twelve pages at one impression and without make-ready. The work will stand comparison with that of many finished catalogues, the printing of half-tones on enameled stock seemingly creating no fear in the mind of the Vandercook proof-press man. The work is, in fact, so good, some printers have claimed that the pages were carefully made ready and run on a platen press, all of which is good argument in favor of the Vandercook proof press. These presses have stationary beds and movable cylinders, giving them greater rigidity, shorter travel of working parts, fewer parts, and more efficient use of hand power.

Mr. Vandercook has recently purchased all the good-will, patterns, shop rights, etc., of the Eastern Sales Company, which firm had previously sold the product of the Vandercook factory.

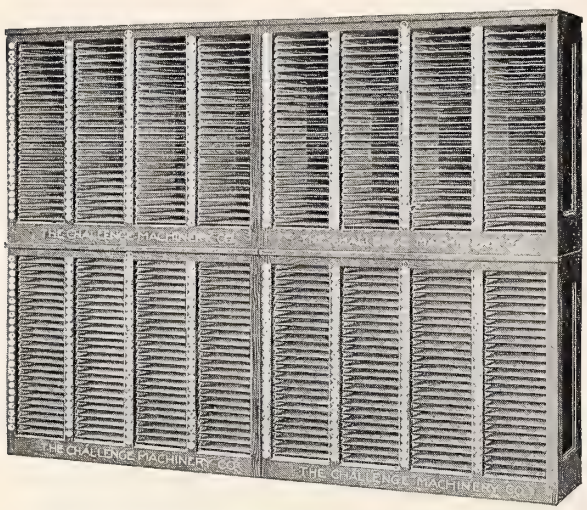
New Steel-Run Unit Galley Cabinet.

To meet the growing demand of printers for a more compact and more systematic method of storing large quantities of standing-matter, such as catalogue-pages, time-tables, statistical reports, and the thousand and one other forms, which on account of occasional changes are not electrotyped, The Challenge Machinery Company, of Grand Haven, Michigan, has recently come to the front with a new steel-run unit galley cabinet.



Single Unit Challenge Steel-Run Galley Cabinet.

Each unit is complete in itself, height, 34 inches; length, 44 inches; depth, 15¾ inches; and has a capacity of one hundred 8¾ by 13 inch galleys. These units may be purchased as required and, like sectional bookcases, placed side by side, back to back, or stacked one above the other, the whole forming one compact piece of furniture, no matter how arranged. Each unit is provided with a large index letter, and the galley compartments are numbered from 1 to 100, consecutively, with neat brass disks one-half inch in diameter, which, if desired, can be removed and changed around to meet special classification requirements. This system provides convenient and simple indexing of the cabinets, so that any galley or page can be instantly referred to.



Group of Four Units Challenge Steel-Run Galley Cabinets.

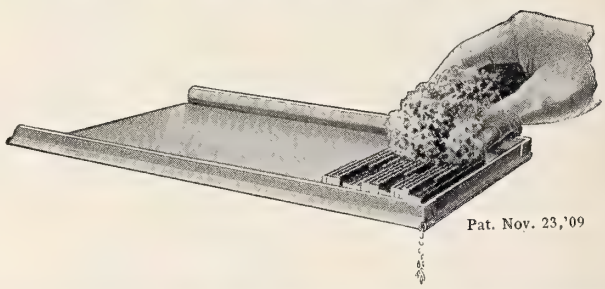
The cabinets are substantially constructed from specially selected hardwood and finely finished in natural golden oak. They can be arranged under windows, or occupy space that would not be available for the ordinary large storage cabinet. Four or more units can be utilized to form an imposing-stone stand, making a very convenient storage arrangement and presenting a very handsome appearance.

The galleys supplied with the unit cabinets are the popular Challenge " beaded-edge " pressed steel or galvano steel, at the option of purchaser. These galleys are molded into shape from a single piece. They are square and accurate and of uniform thickness, insuring uniformity of impression on proof press. The beaded edges add strength and rigidity, and allow type to stand squarely on its feet — end letters of a line will not punch in proving. The beaded edges also serve as drainage channels, allowing water to drain through the drainage holes in the corners (see cut) — useful in drying lye-cleaned type and keeping galleys from rusting. The corners are reinforced and securely electric-welded, making them as one piece with double strength.

The Challenge single-unit cabinets, each complete with one hundred Challenge beaded-edge pressed-steel or galvano-steel galleys, 8¾ by 13 inches, are carried in stock and sold by typefounders and dealers in all principal cities.

Baltimore Typographical Union in a Health and Economy Quest.

Some time ago President Arthur L. Jackson, of Baltimore Typographical Union, addressed a letter to employing printers, calling attention to the undesirable sanitary conditions of some composing-rooms. Under a more recent date he says he has received some suggestions from employ-



Challenge Beaded-Edge Galley Showing Drainage Holes in Corners.

ers showing how the men can coöperate in maintaining cleanliness in composing-rooms, and asks the members to keep these suggestions in mind. He urges " the use of individual drinking-cups and the abolition of the once famous office towel," and then goes on to say:

" While I know that our members generally are economical in the use of office equipment and exercise ordinary care in conserving material, I believe it is timely to call their attention to the necessity of extraordinary economy in the care of type and equipment.

"All grades of paper, ink, linotype, monotype and type metal, metal furniture, brass and other commodities used in printing have steadily advanced in cost, especially so since the inception of the European war, with the prospect remote for reëstablishment of normal prices.

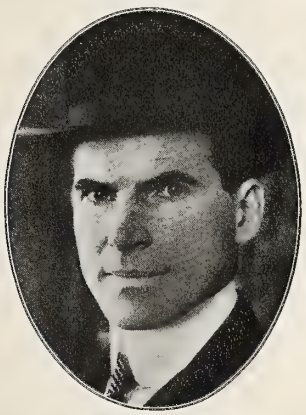
" Therefore, the constant observance of individual care will result in a general saving and consequently lessen the strain on the industry."

No Business Depression Here, Says Thompson Type Machine Company.

While some manufacturers of printers' machinery have adopted a policy of retrenchment and economy during the past months, there is at least one concern which has taken an optimistic view of conditions, present and future, and

instead of reducing its manufacturing and selling forces has increased them, and instead of curtailing or withdrawing its advertising campaign, has enlarged its scope, with full confidence in the inevitable destiny of America and its future as the market-place of the world.

Since the Thompson typecaster was first put on the market, in 1908, its sales have been conducted from the headquarters of the company, in Chicago, while the Mergenthaler Linotype Company has acted as its sole selling agent since 1912. The business of the Thompson Type Machine Company increased to such an extent since this connection was formed that it became necessary to open a New York branch office early in the present year, and the announcement is now made that the territory east of Pittsburgh has been placed in the hands of John Murray, as eastern sales manager, with offices in the Tribune building, New York, with John F. O'Sullivan as assistant, and that Charles H. May has been appointed western sales manager, with offices in the Herald building, Chicago.



JOHN MURRAY.



CHARLES H. MAY.



JOHN F. O'SULLIVAN.

New Representatives of the Thompson Type Machine Company.

Mr. Murray, who is well known to printers in the East as well as in the West, has recently returned from London, England, where, as managing director of the P. Lawrence Printing Machinery Company, he handled the British agency of the Thompson typecaster, and was instrumental in introducing it into some of the largest and most important printing-plants in England. Mr. Murray, for many years before going abroad, represented the John Thomson Press Company and the Whitlock Press Company, and has a large acquaintance in his field.

Mr. O'Sullivan has been in charge of the New York office of the Thompson Type Machine Company since its opening, and has been remarkably successful in installing typecasters in some of New York's leading printing-offices. Well known as an expert on typesetting machines, and with an intimate acquaintance with a large circle of printers in and around New York, he is daily adding new luster to his laurels as a salesman.

The new western sales manager, Charles H. May, late publisher of the Peoria *Herald-Transcript,* is well known to all newspaper men in the Middle West, where he has been engaged in newspaper work all his life. Mr. May's experience embraces work as a printer, publisher, solicitor and salesman, and he is particularly well qualified to advise newspaper publishers as well as printers generally regarding problems of efficiency in handling large composing-rooms.

The Mergenthaler Linotype Company continues to act as selling agent for the Thompson typecaster, and its large force of salesmen in every part of the United States and Canada is always ready to give detailed information and quotations on this machine.

Further extensions to the manufacturing plant are planned and announcement of a new addition to the Thompson line will be made shortly.

United Machinery Company Announces New Model Automatic Feeder.

In the advertising section of this issue of THE INLAND PRINTER appears an insert that is somewhat unusual — unusual in that it announces the formal placing on the market of a new model automatic feeder which has been in daily use for almost a year. In making this announcement of the new model U. P. M. continuous feeder, therefore, the United Printing Machinery Company is not announcing an untried experiment, but a machine which has been tested by time and under severe practical conditions. We refer our readers to the insert for full particulars, for the claims made by the manufacturers, and the proof that the machine has fulfilled these claims.

How the Printer Innocently Aids the Forger.

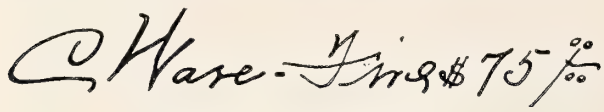
The coöperation of THE INLAND PRINTER is requested by the Pinkerton National Detective Agency to cause the arrest of C. Ware, the boldest forger at liberty. More warrants have been issued for him than any other man known to the police, and although operating extensively since 1905 and obtaining $70,000, practically nothing is known as to his identity. The operations of Ware are closely identified with the printing business, and in connection with his operations he calls at at least one plant every month. He does not favor any particular locality, but has gone to some plants two and three times, placing a year between calls.

He has unlimited nerve, and his actions are so plausible and natural that he receives every attention from the salesmen, who see a good order and a new customer in sight. He calls as a manufacturer, bank official or clerk, generally from a near-by city. He does not like to represent himself as a resident of the city where the call is being made. He asks to be shown samples of special checks, and busies himself looking over the checks submitted until the salesman turns his back, when Ware steals a few checks. If the salesman does not absent himself, Ware will ask a question or direct the salesman's attention away sufficiently to permit stealing the desired check.

If the checks submitted are perforated or marked "Specimen," Ware expresses dissatisfaction and requests

more recent specimens and generally suggests that a check be taken from some order on the press. Ware follows the salesman to the pressroom, where he steals one or more checks. The checks are usually cashed at banks in cities thirty or forty miles from the one the check is drawn on.

When Ware started his operations it was believed he worked in the printing-plants, but there was nothing to confirm this, and now it is known that he calls at printing-plants as a prospective customer. He has called at so many plants and been solicited so much for printing that he converses very intelligently on the subject and knows considerable about methods, prices, etc. By his thoroughness in bargaining, he convinces one of his sincerity.



Specimen of Ware's Handwriting.

Each stolen check represents an opportunity to Ware, and they have been cashed for amounts from $50 to $900, and are not detected as forgeries until presented with the monthly statements. Once the blank check is out of the printer's hands, the rest is easy for a man of Ware's courage. One bank that lost heavily has not been kindly disposed toward the printers, believing that the printer contributed to the forgery by carelessness in handling blank checks. The following are some of the aliases he has used:

C. Weston, C. Clark, C. Hardy, S. G. Bates, C. Clay, C. Craig, C. C. Cash, C. Palmer, C. West, C. Winters, W. Davis, C. Woods.

It will be noted that he has a weakness for using " C " and " W " in the names. He is described as follows:

Age, 40 to 45 years; height, 5 feet 8 inches; weight, 175 pounds; build, medium; complexion, medium dark; color of hair, medium dark; eyes, dark; beard, smooth-shaven.

An evidence of his audacity is shown by the fact that in cashing checks at the banks he convinces the banker that he is a boyhood friend, etc., and the banker, fearing that he will offend, does not question Ware. When cashing checks at banks he appears as a railroad man or an employee of the concern whose name is forged.

He may be heard from in California to-day and next week in Maine. Should Ware call at any printing-plant, he should be turned over unhesitatingly to the police and the nearest office of the Pinkerton National Detective Agency notified.

News Items from Headquarters of United Typothetae and Franklin Clubs.

A. Arthur Palmateer, the eastern representative, reported to the National office that a meeting of the printers of Binghamton, New York, was held in the Chamber of Commerce rooms on Wednesday evening, November 4, at 8:00 o'clock, at which time the Typothetæ of Binghamton was formed with ten members. F. Kennedy, of the Kennedy-Morris Company, was elected president; Frank S. Stuart, vice-president; W. T. Burke, of Flaherty & Burke, secretary, and E. S. Palmer, of Knight & Palmer, treasurer. Mr. Palmateer addressed the meeting.

M. J. Bockett, field auditor, who entered Davenport, Iowa, November 13, attended and addressed the members of the Tri-City Typothetæ (composed of the neighboring cities of Davenport, Moline and Rock Island) at their regular monthly meeting at the Harper House, Rock Island, Illinois, on Monday evening, November 16. Fifteen printers were present and showed their appreciation of this work of auditing which the National organization furnishes for its members.

W. C. Parsons, cost expert, who finished installing the Standard cost-finding system in the offices of Decatur, Illinois, the middle of October, took a short vacation with his relatives in Canada, and then went to Canton, Ohio, on October 27. He met eighteen of the printers of that city in a four-hour meeting on the evening of October 28, at which time it was agreed to have him install the Standard cost-finding system in their plants there. He is now at work in nine of the offices there.

At the semiannual meeting of the American Envelope Manufacturers' Association, held at the Hotel Sherman, Chicago, on November 9 and 10, E. E. Sheldon, of The R. R. Donnelley & Sons Co., addressed the association on apprenticeship instruction. E. E. Laxman, assistant secretary of the United Typothetæ and Franklin Clubs of America, also addressed the organization on cost and bonus systems.

Committees of the Printing Trades Secretary-Manager Association have made definite progress within the past month in the related branches of the printing industry, publicity and advertising. This work is under the leadership of W. T. Leyden, chairman of the committee, who has the assistance of W. R. Colton, Edward Corman, R. T. Fiske and E. E. Nelson. Active work is being undertaken by the organization in the work of sales methods. This work is under the direction of Daniel Baker, chairman, and John C. Hill, E. W. Chesterman, Charles Paulus and H. E. Smith, other members of the committee. Other committees are working on educational matters, under the direction of Oliver Wroughton, president.

Preparing for Convention of National Editorial Association.

Secretary George Schlosser, of the National Editorial Association, is sending notices to the editors and publishers of the United States, calling attention to the fact that the time for making arrangements for the 1915 convention of the Association has arrived. California has been chosen as the State, and an invitation has been extended by the Los Angeles Convention Association to meet in that city. This promotive organization has appropriated $400,000 for the entertainment of visitors, and the editor delegates and members may be assured that everything will be provided on a broad and liberal scale, with every opportunity offered for sightseeing and the visiting points of interest.

The Panama-Pacific Exposition at San Francisco will be visited and will offer one of the chief attractions, outside of the splendid program of the meetings of the Association. The San Diego Exposition will be worth crossing the continent to see.

In order to make proper arrangements for travel, hotels, entertainments and the program, it is necessary to have the names of all who will attend at the earliest possible date.

The plan now is to hold the convention at the beginning of the vacation season, immediately after the close of the schools — the last days of June and the first of July.

It is desired that the president or executive member of each association should appoint and send in the names of all delegates at once, but members of associations need not wait for this. Two dollars admits all members of press associations or press clubs to membership in the National Editorial Association, and this fee, together with a statement of any choice as to route to be taken to attend the convention, should be sent at once to the secretary, George Schlosser, Sioux Falls, South Dakota.

Manufacturers' and Dealers Exhibits at Conventions.

Conventions are valuable not only in proportion to the numbers attending the sessions, but in the subject-matter introduced for discussion, the character of the discussions, and the degree of interest promising active and continuous study throughout the year of the problems presented and acted upon. It has usually been considered that while conventions offered a good opportunity for manufacturers and dealers to make exhibits, these exhibits attracted and diverted the attention of delegates and visitors to such a degree as to hamper and retard the main purpose of the convention. But in a larger sense these exhibits should enlarge and emphasize the work of the convention. It is possible that there does exist a hindrance to the work of the convention, and delegates and visitors are prone to forget the time when the convention is in session through preoccupation with the exhibits. But the growing practice of holding conventions in the commodious hotels which are equipped to meet all the requirements of a convention, including rooms for exhibition purposes, gives an opportunity for the exhibition features to become object-lessons in the subject-matter of the convention itself.

The illustration herewith indicates the adequacy of the accommodation which the modern hotel supplies, and it is obvious that there is an opportunity for convention committees to make the exhibition features impinge directly upon convention business in such a way as to develop the combined advantages of both to the profit of the visitors and delegates and to the enlargement of the benefit of conventions in the estimation of the trade.



AN EXAMPLE OF HOTEL ACCOMMODATION FOR EXHIBITS.

The Intertype machine on exhibition at the Waldorf-Astoria Hotel, New York.

"Useful Information Concerning Book Impositions."

Under the above title, the J. F. Tapley Company, book manufacturer, has issued an attractively gotten up booklet which contains, as its title indicates, considerable information regarding the imposition of forms, including all the modern layouts, together with practical advice to the publisher and printer. The company is supplying these booklets to those in the allied trades requesting them, and copies may be secured by writing the company at 531-535 West Thirty-seventh street, New York.

PROVIDENT FATHER.

Settlement Worker (visiting tenements) — And your father is working now and getting two pounds a week? That's splendid! And how much does he put away every Saturday night, my dear?"

Little Girl — Never less than three quarts, ma'am!" — *Tit-Bits.*

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. 54. DECEMBER, 1914. No. 3

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.— To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.
ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

Baltimore, Md., Oct. 13, 1914.

TRADE NOTICE REGARDING LABELS AND ADVERTISING COLOR WORK.

This company has purchased and stored sufficient colors, bronzes and supplies to last from twelve (12) to fifteen (15) months.

We have every facility for the production of high-grade embossed, varnished, die-cut and plain labels, wrappers and general color printing.

For years we have done much work for the trade. This work has never conflicted with our direct work for consumers. Hot embossing up to 56 in., varnishing up to 72 in.

We are prepared to form desirable additional trade relations for the economical execution of such work on the basis of

QUALITY, SERVICE AND ASSURED DELIVERY.

MARYLAND COLOR PRINTING CO., Baltimore, Md.

FOR SALE — One of the most complete printing plants west of Chicago, with a good line of business and organization, including a complete engraving and color plant; an excellent reputation, earned by 20 years' experience; price very attractive. For further information address C. N. KINNEY, Denver, Colo.

HOW TO GET PRINTING ORDERS BY MAIL from hundreds of towns; how to force large increase in circulation of any weekly or daily, with or without prizes; how to create many pages extra advertising without special editions. Send for free circular. HOLLIS CORBIN, 3975-M Drexel blvd., Chicago.

PRINTING AND STATIONERY BUSINESS FOR SALE — High-class trade, up-to-date equipment, absolutely A-1 proposition; sell controlling interest or all; $5,000 cash required; near Los Angeles, Cal., 40,000 population; extra big business next year. N 749.

FOR SALE — A first-class job-printing plant, doing a good, going business, located in a hustling central New York city; established more than 20 years; good reasons for selling. Communicate with THE W. S. RYAN PRINTING CO., Oneida, N. Y.

WANTED — Clean-cut, thoroughly capable, temperate and ambitious young man, with $300, to take half interest and management of small job office in town of 40,000 in central New York state. For further information write N 744.

FOR SALE — All or interest in growing specialty printing office; investor must be capable of running business; exceptional opportunity for some one; better investigate this. Lock Box 691, Kalamazoo, Mich.

FOR SALE — Half interest in photoengraving plant, fully equipped; particulars on request. R. E. GODFREY, 42 Reed st., Reading, Pa.

ENGRAVING METHODS.

ANYBODY CAN MAKE GOOD CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY — Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on nameplate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

REBUILT — Guaranteed satisfactory to purchaser, Huber 4-roller, 46 by 60 bed, $1,100; Campbell job and book, 41 by 60 bed, $700; 37 by 52 bed, $650; 34 by 50 bed, $550; Campbell "Economic," 45 by 60 bed, $800; Hoe pony drum, 17 by 21 bed, $475; f.o.b. New York. C. FRANK BOUGHTON, successor to Van Allens & Boughton, 17-23 Rose st., New York.

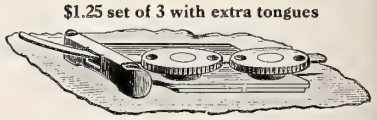
Megill's Patent
SPRING TONGUE GAUGE PINS
$1.20 per doz. with extra tongues



QUICK ON

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES
$1.25 set of 3 with extra tongues



VISE GRIP

SHERIDAN CONTINUOUS-FEED EMBOSSER, built 33 by 46, enlarged to emboss 36 by 50, passes 37 by 50½ sheet; Sheridan cuts made from this machine; running regularly; 6 years old; outgrown.

COLT'S EXTRA HEAVY CUTTING, CREASING AND EMBOSSING PRESS, built 23 by 35, enlarged to emboss 26½ by 36; extra heavy fly-wheels, nickel-steel shafts and pinions, steel gears; used 6 months after enlarging; outgrown.

BROWN & CARVER 44-in. PAPER-CUTTER, hand clamp, split gauge, grooved table; used 3 years; outgrown.

HOLLINGSWORTH LABEL VARNISHING MACHINE, 62 by 42, in full operation on regular work; outgrown.

Replaced by larger machines; prices attractive; terms if desired. MARYLAND COLOR PRINTING CO., Baltimore, Md.

THREE AUTO-FALCON PRESSES, 12 by 18, automatic feed and delivery — anything from French folio to 120-lb. card at 3,500 per hour — nearly new; cost $1,550 each; on account of liquidation sell for about one-half; also 1 Rosback punch. INTERNATIONAL TICKET CO., 514-516 Atlantic av., Boston, Mass.

THE COLOR PRINTER, a treatise on the use of colors in typographical printing, illustrated in colors, by John F. Earhart (rare); also The Practical Colorist, illustrated in colors, by F. M. Sheldon. Address MRS. EMMA HOERNER, New Cumberland, Pa.

COLT'S ARMORY CUTTER AND CREASER, 20 by 30, equal to new, a bargain; send for illustrated list of rebuilt printing, bookbinding and paper-box machinery. RICHARD PRESTON, 167 Oliver st., Boston.

LINO-TYPEWRITER — The typewriter "built like a linotype"; price reasonable; easy terms; agents wanted. BUCKNER LINO-TYPEWRITER COMPANY (est. 1908), Berkeley, Cal.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — All-size Scott rotary press, with necessary attachments. GREELEY PRINTERY, St. Louis, Mo.

HELP WANTED.

Office.

WANTED — Young man, with some practical experience and with special knowledge of high-grade composition and presswork, to lay out and look after small work and high-grade booklets in large printing office in Chicago; applicant must have some executive ability, but special stress will be laid upon his taste and knowledge of good printing; write fully; in answering send samples if convenient. N 580.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N.-W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $5.

LINOTYPE INSTRUCTION — Seven linotypes; lesson sheets; thorough mechanical instruction; employment bureau; 150 students yearly; call or write before deciding; three openings. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 419 First av., New York, N. Y.

MISCELLANEOUS.

HARDWOOD TRUCK ROLLERS for perfect presswork on jobbers, 15 cents each, postpaid; GUARANTEED; all diameters. MIDLAND SUPPLY CO., Brighton, Iowa.

SITUATIONS WANTED.

All-around Men.

PRINTER desires permanent position; is cylinder and job pressman, compositor, stoneman, etc.; two-thirder on the linotype. ALLEN E. MAURER, JR., 927 N. 3d st., Reading, Pa.

Bindery.

SITUATION WANTED as bindery foreman; practical in all branches of commercial and edition work; 18 years as foreman; understands machinery; executive ability; can estimate; sober, reliable; good references. N 712.

FIRST-CLASS ALL-AROUND MAN desires position in bindery; steady and reliable; capable of taking charge of small bindery; South preferred. N 750.

Composing-room.

FIRST-CLASS JOB COMPOSITOR, of 16 years' experience, desires to locate with concern specializing in high-class printing; thoroughly efficient in layout and arranging novelty work; energetic compositor; union; first-class references. N 748.

WANTED — Position as foreman of composing-room by first-class layout man, experienced in the production of high-grade work; successful in handling men; strictly sober; moderate wages. N 739.

SITUATION WANTED in United States by first-class compositor; thoroughly good experience, special catalogues and books; union, age 24. C. BENNEWITZ, 98 Berlin st., Rochester, N. Y.

EXPERIENCED JOB FOREMAN desires change; can economically produce high-grade catalogue, commercial and publication work; I. T. U. Course; good estimator; temperate. N 635.

LINOTYPE MACHINIST-OPERATOR, new models 1, 5, 8; good on floor; reasonable wages; open shop. Write PURDUM, 120 Collins av., E. E., Pittsburgh, Pa.

COMPETENT STONEMAN desires change; thoroughly experienced; is also compositor and make-up; total abstainer; married. N 752.

SITUATION WANTED — Working foreman; good stoneman and proofreader; best reference. N 753.

Engravers.

PHOTOGRAPHER desires position at line, half-tone or color work; also experienced in commercial dry-plate work; willing to go South. N 735.

Managers and Superintendents.

FORMER MANAGING PARTNER OF SUCCESSFUL COMMERCIAL PRINTING ESTABLISHMENT, WITH EXECUTIVE, FINANCIAL AND SALES ABILITY, COMBINED WITH A BUSINESS-GETTING PERSONALITY, DESIRES POSITION AS GENERAL MANAGER OR SALES MANAGER; SHOULD CONDITIONS WARRANT AFTER BETTER ACQUAINTANCE, WILL INVEST. N 746.

Pressroom.

OFFSET PRESSMAN, with many years' experience in offset and lithography, desires a change; capable of installing and starting up plant for letterpress printers, thoroughly experienced in the making of halftones for the offset process and the reversing of type; would like to hear from reliable firm contemplating entering the offset field; all correspondence treated in confidence. N 756.

PRESSROOM FOREMAN, in charge of 12 cylinders, doing finest grade of work, desires change; best references; West preferred; references, experience, explanation, forwarded upon request; strict confidence desired and given; any reasonable offer will be considered. N 751.

A-1 PRESSMAN, non-union, desires position with firm doing high-grade work, as working foreman; familiar with all makes of flat-beds, also has run Goss, Hoe, Kidder, Cottrell and Scott rotary magazine presses; married, temperate, conscientious worker. N 755.

CAN YOU USE an efficient, reliable cylinder pressman? My good record warrants my confidence; can furnish reference; desire change; if you have a place for a man capable of delivering the goods, address N 745.

EXPERIENCED POWER PRESSMAN and plate printer wishes to hear from a reliable concern which can offer a steady position. N 742.

Salesmen.

WANTED: POSITION — Man of 35, who for past 12 years has held positions as foreman, salesman and sales manager with largest concerns in America, both catalogue and loose-leaf, in order to gain experience desires to permanently connect with a progressive concern after January 1; salary not so much an object as opportunity; will bear closest investigation. N 754.

WANTED TO PURCHASE.

WANTED — Second-hand Harris presses, any number colors, any sizes; send full particulars. N 743.

WANTED — 1 copy Volume 5, Penrose's Annual. M 625.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-15



MAKE MONEY by attaching **NEW CENTURY FOUNTAINS** to your jobbers. The perfection of fountains. Will increase press output from 3,000 to 5,000 a day on steady runs.

No readjusting after washup or when changing impressions. One-screw ink feed. One-screw roller contact. Will not mark the print. Minimizes danger of offset by reason of uniform inking. Can be taken apart in a few seconds, with the fingers, without screw-driver or wrench. Will do the work of a long fountain without its disadvantages. It is a producer of RESULTS—*More Impressions* and *Better Work*. **For Chandler & Price, Challenge and all Gordon Presses.**

Get a descriptive circular from your dealer or send to us. **THE WAGNER MFG. CO., Scranton, Pa.**

POATES' Geographical Series of blotters — covering every State in the United States, Insular Possessions, Mexico, Cuba, Porto Rico, West Indies, important cities and foreign countries (9¼ by 4), Panama Canal in three sizes — all maps in three colors, water in blue, mountains in relief, and all railroads named, in thousand lots ready for imprinting; our own and original new idea, educational as well as interesting; write for quantity prices; send for sample to-day; same series in post-cards; printers wanted to take up our agency in their cities. L. L. POATES PUBLISHING COMPANY, 20 N. Williams st., New York. 3-15

Bookbinders' Sewing Machines.

SMYTH, JOSEPH E., CO., 638 Federal st., Chicago, Ill. Manufacturers bookbinders' sewing machines. 4-15

Brass-type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

Calendar-pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes ninety-seven sizes and styles of calendar-pads for 1915; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices. 3-15

Carbon Black.

CABOT, GODFREY L. See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates. 1-15

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders. 3-15

Copper and Zinc Prepared for Half-tone and Zinc Etching.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-15

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-14

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue. 1-15

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Embossing Dies.

STEARNS, HOWARD CO., 732 Federal st., Chicago. Embossing dies for catalogue covers and labels; book stamps; hot-plate embossing. Write for our samples. 11-14

Hot-die Embossing.

HOT EMBOSSING: catalogues, covers, show-cards. OSCAR FISCHER & CO., engravers and die-sinkers, 638 Federal st., Chicago. 10-15

GOLDING MFG. CO., Franklin, Mass. Our hot embosser facilitates embossing on any job press. 9-15

Job Printing Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

GOLDING MFG. CO., Franklin, Mass. 9-15

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty. 3-15

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Paper Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario. 4-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

GOLDING MFG. CO., Franklin, Mass. 9-15

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue. 1-15

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-15

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-15

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-15

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-14

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; 426 S. Dearborn st., Chicago; factory, Long Island City, New York. 10-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; First av. and Ross st., Pittsburgh; 706 Baltimore av., Kansas City; 40 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis.; 919-921 4th st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa. 3-15

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.
Allied Firm:
Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio. 11-15

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-15

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders. 3-15

Printers' Supplies.

BARNHART BROTHERS & SPINDLER, Scientific Printing-office Equipment. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Printing Machinery.

BARNHART BROTHERS & SPINDLER — Babcock drum and two-revolution presses, paper-cutters, Miller saw-trimmers, rebuilt machinery. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

Printing Material.

BARNHART BROTHERS & SPINDLER, Chicago. Babcock drums, two-revolution and fast news presses. 7-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Punching Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Rebuilt Printing-presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

GOLDING MFG. CO., Franklin, Mass. All makes. 9-15

Roller Racks and Overlay Tables.

JOHNSON AUTOMATIC ROLLER RACK CO., LTD., Battle Creek, Mich. "THE JOHNSON WAY" keeps rollers good, every day. 12-14

Roughing Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

Steel Rules and Case-racks for Printers.

MECCA MACHINERY CO., 85-87 Adams st., Brooklyn, N. Y., manufacturers of specialties and machinery for printers; repairing, designing, rebuilding. 6-15

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT, $19 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type — and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard. "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33d st., New York. 12-14

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 2 Duane st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 602 Delaware st.; Minneapolis, 419 4th st., S.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 92 Front st.; Spokane, 340 Sprague av.; Vancouver, 1086 Homer av. 8-15

KEYSTONE TYPE FOUNDRY, makers of printing type of quality, brass rule, printers' requisites and originators and manufacturers of steel equipment for printing-plants. Address our nearest house for printed matter — Philadelphia, 9th and Spruce sts.; New York, 38 Park pl.; Chicago, 1108 South Wabash av.; Detroit, 43 Larned st., West; Kansas City, 7th st. and Baltimore av.; Atlanta, 24 South Forsyth st., and San Francisco, 638-640 Mission st. 3-15

BARNHART BROTHERS & SPINDLER — Type, borders, ornaments, chases, brass rules, all-brass galleys, etc. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston.; 535-547 Pearl st., cor. Elm, New York. 11-14

Wire Stitchers.

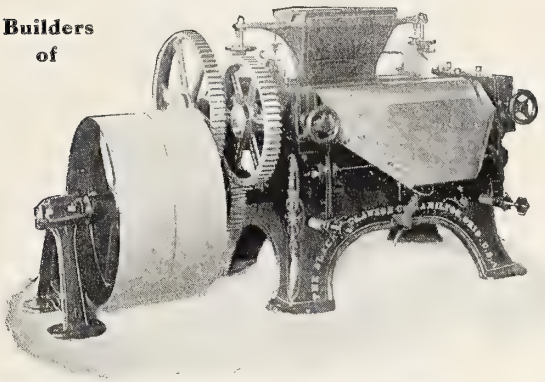
AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

THE BLACK-CLAWSON CO.
HAMILTON, OHIO, U. S. A.

Builders of



INK GRINDING MILLS with 3 Chilled Iron Rolls
Sizes—6 x 18, 9 x 24, 9 x 32, 9 x 36, 12 x 30 and 16 x 40 inches
With or without Hoppers. Solid or water-cooled Rolls
Also build Paper and Pulp Mill Machinery, Plating Machines, Saturating Machinery and Special Machinery

IMPRINT SLUGS

W. P. JEFFRIES CO., PRINTERS, LOS ANGELES.
EMPIRE TAG & LABEL CO., N. Y.
McGILL-WARNER CO., SAINT PAUL
MFD. BY OMAHA PRINTING CO., OMAHA
PRESS OF THE HENRY O. SHEPARD CO., CHICAGO
CANTWELL PRINTING CO., MADISON, WIS.
THE WABASH CABINET CO., WABASH, IND.
KENFIELD-LEACH CO., PRINTERS, CHICAGO

Printers should advertise their business by using a neat imprint on all printed matter leaving their plant. It is valuable free advertising. Note these specimens and send for our circulars on imprint slugs and imprint matrix slides.

IMPRINT MATRIX COMPANY
3531 McKeon Ave., St. Louis, Mo.

A NEW LINE FOR JOB-PRINTERS
Show any Parcel Post Business Man who sells anything calling for small cash remittances by mail a sample of our Coin and Currency Remitters and you are sure to get an order. We sell these cards blank to job-printers. Send for samples and prices to-day and develop a profitable new business.
HEMPHILL-STEHLIN CO., Industrial Bldg., Indianapolis, Ind.

PIONEER PAPER STOCK COMPANY
PACKERS AND DEALERS IN
PAPER STOCK
Phone; North 3565 448 W. Ohio St., CHICAGO, U. S. A.

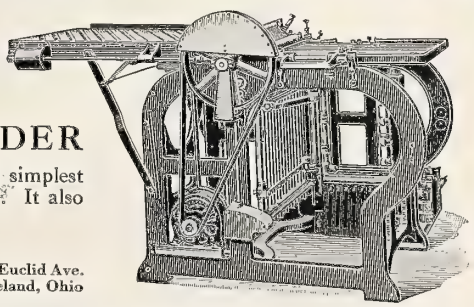
CO-OPERATION
Means Success
Send to us for information how to make money on orders for Bonds
ALBERT B. KING & CO., Inc., *Dept. P. C.*
Bond and Certificate Specialists 206 Broadway, New York, N. Y.
New York Depot for Goes Lithographing Company, of Chicago, Ill.

Publishers Employment Association
WICHITA, KANSAS
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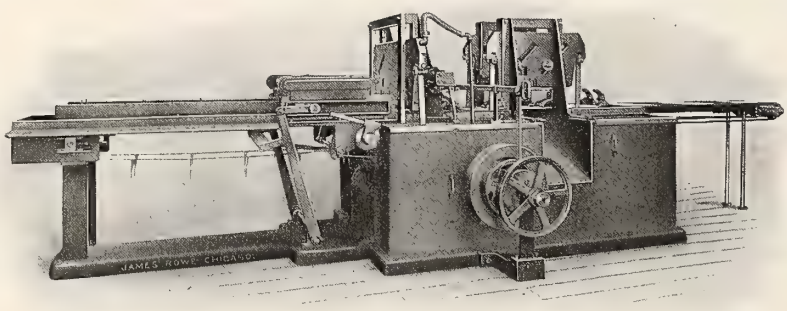
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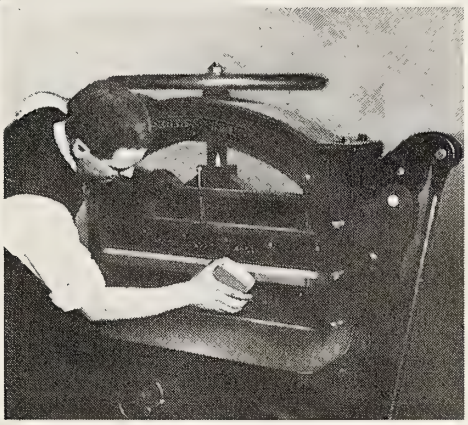
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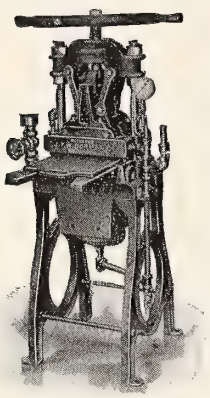
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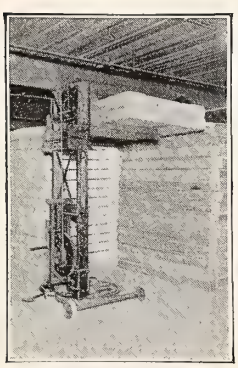
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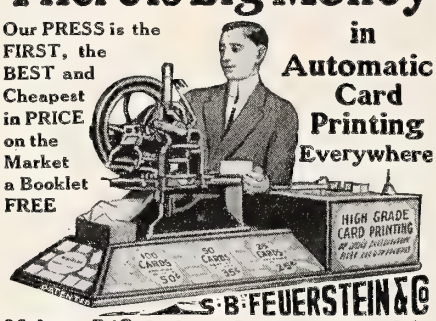
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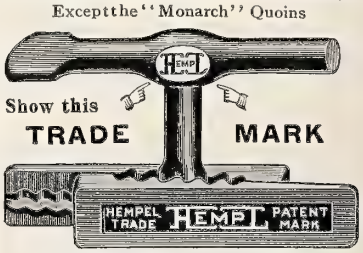
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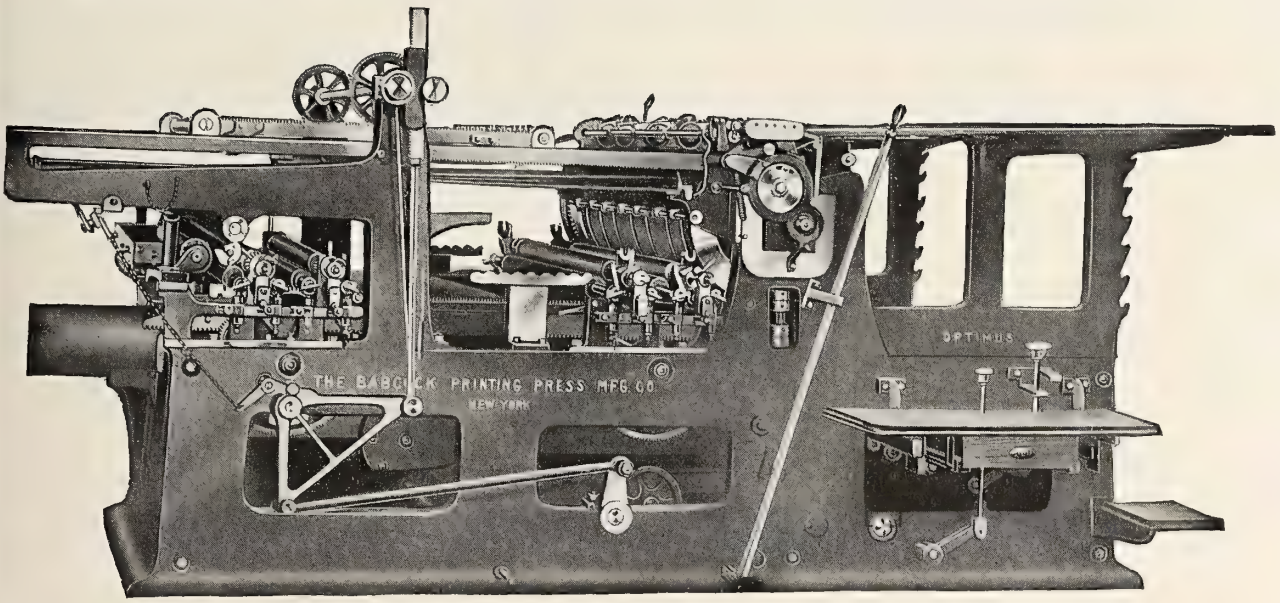
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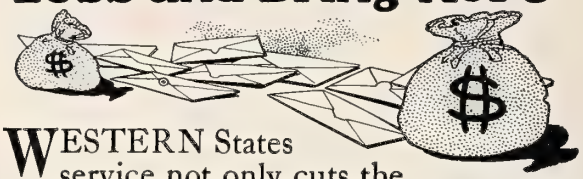
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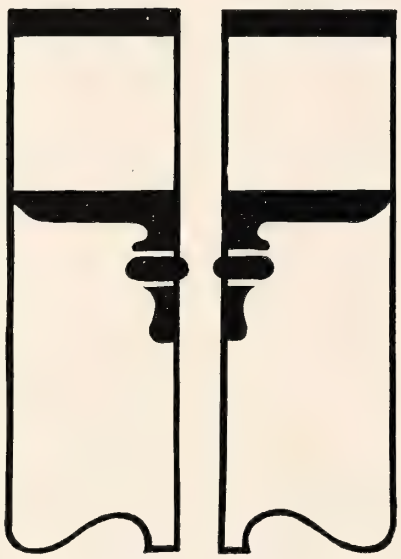
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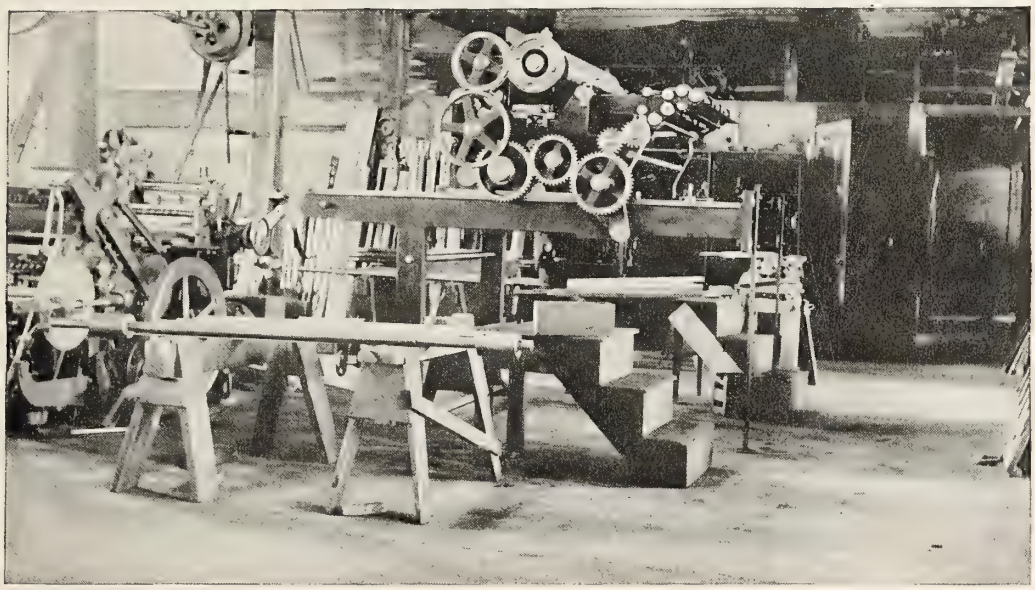
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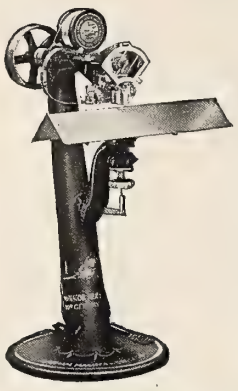
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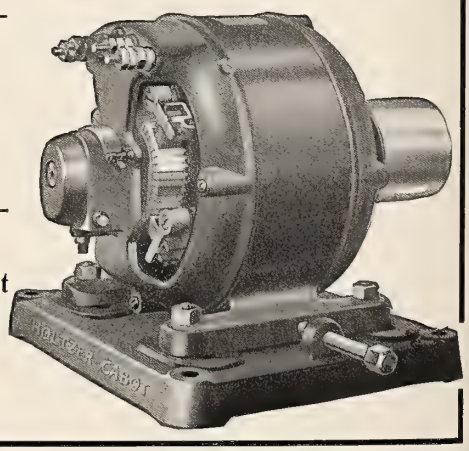
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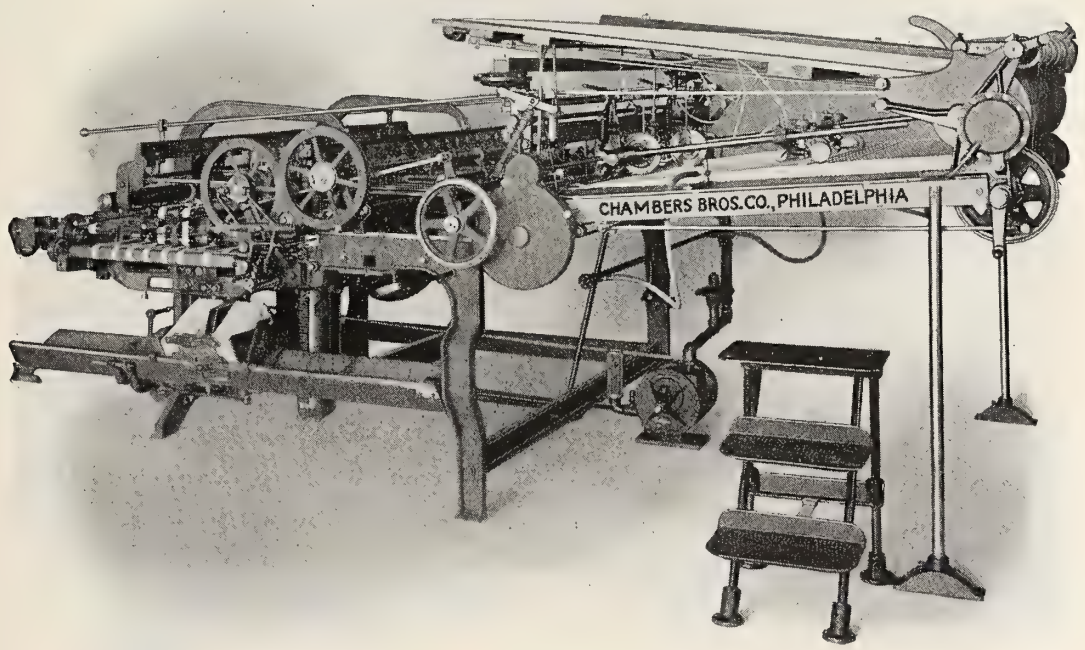


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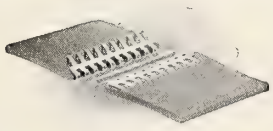
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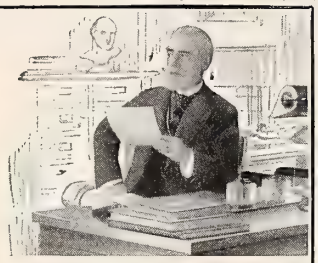
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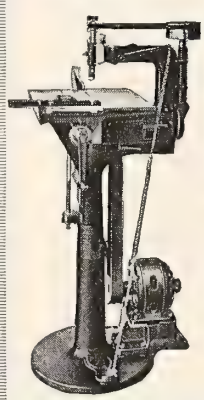
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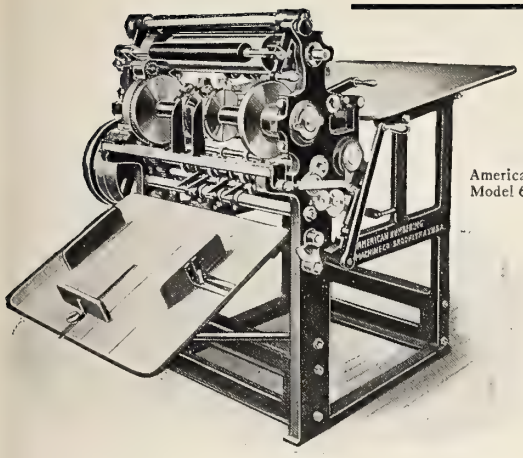
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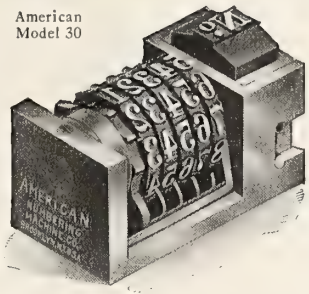
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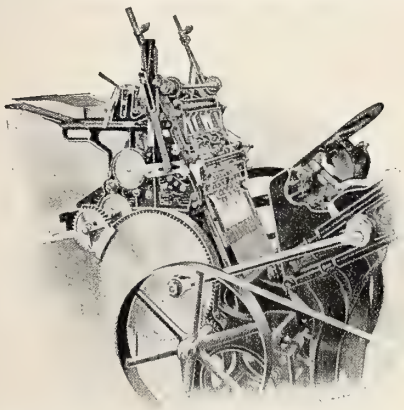


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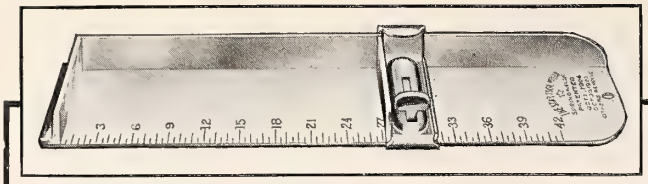
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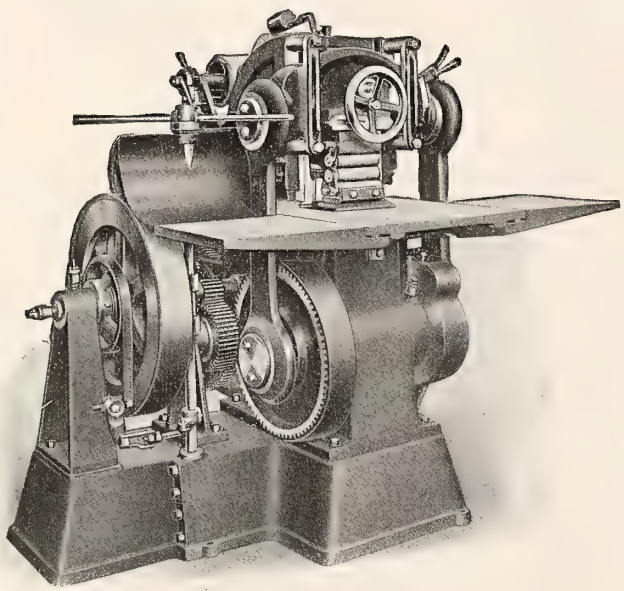
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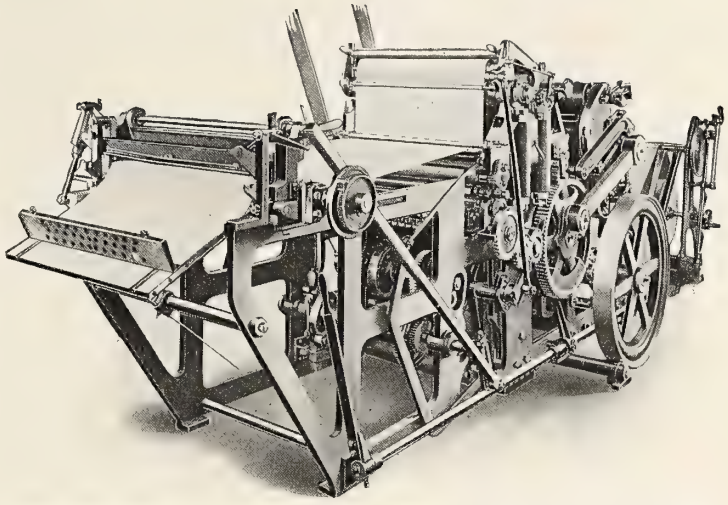
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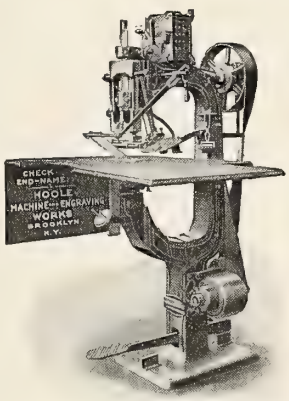
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The Rules

The contest is open to all who may desire to compete. The copy must be set in type and only one style of type-face should be used. (This allows the use of capitals, small capitals and lower-case of both roman and italic.) Ornamentation of any kind is permissible. Six proofs to be submitted, printed in black and orange on any kind of paper, the size of which must be four and a quarter (4¼) by six (6) inches. Contestants can enter as many times as they desire. All entries must be made by January 1, 1915, and they should be sent addressed to Catalog Cover Contest Editor, THE AMERICAN PRINTER, 25 City Hall Place, New York.

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First place: Twenty dollars in gold.
Second place: Ten dollars in gold.
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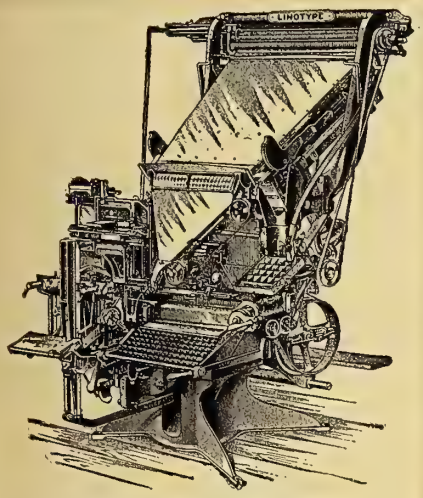
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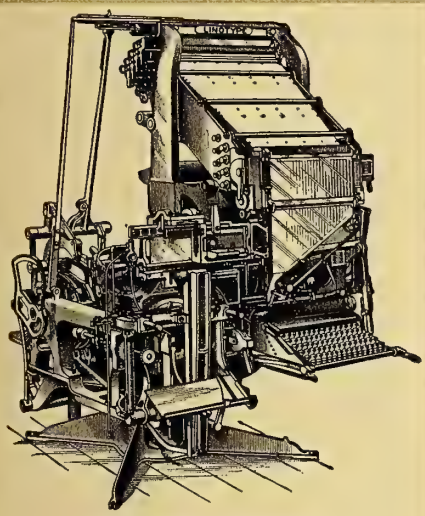
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The Inland Printer

Vol. 54
No. 4

January

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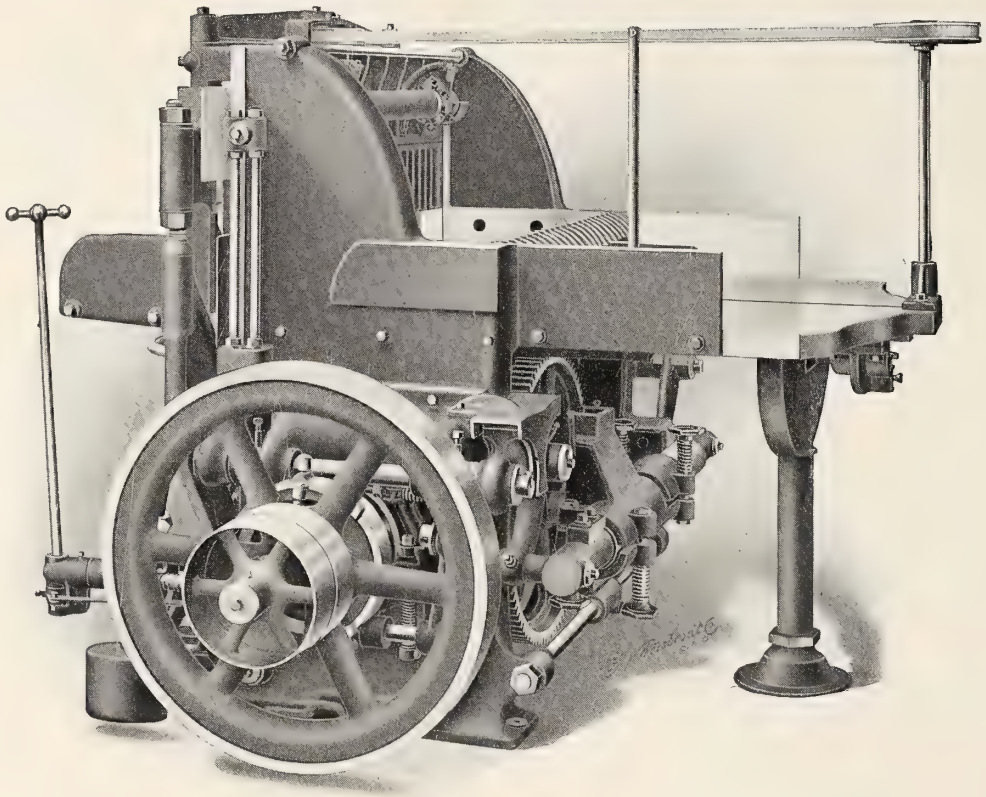
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ESTABLISHED 1844

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Rear Side View — 38-in., 44-in. and 50-in. Sizes

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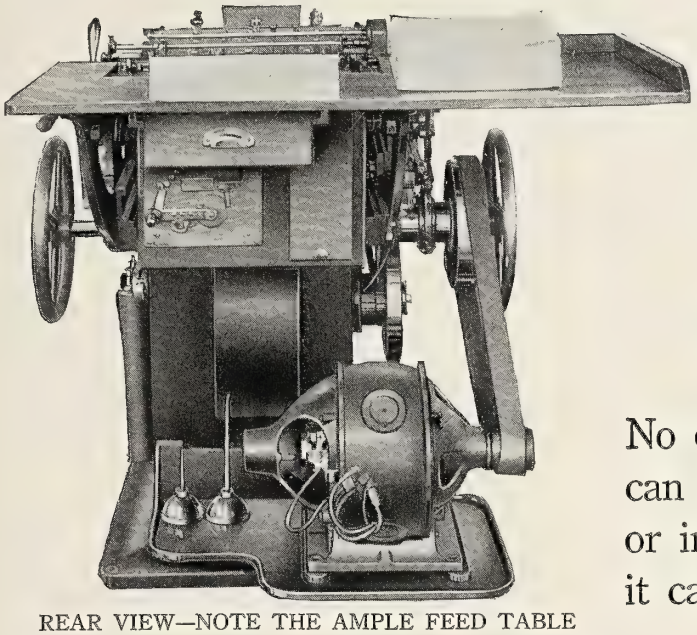
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AGENCIES: J. H. Schroeter & Bro., Atlanta, Ga.; J. L. Morrison Co., Toronto, Ont.; Toronto Type Foundry Co., Ltd., Winnipeg, Man.; Keystone Type Foundry of California, 638 Mission St., San Francisco Cal.; The Barnhart Type Foundry Co., Dallas, Tex.

"A Clean Pair of Heels"



REAR VIEW—NOTE THE AMPLE FEED TABLE

If presses were racers, "The Baby" Cylinder would show "a Clean Pair of Heels" to all in its class.

No other hand-feed press can approach it in the speed or in the ease with which it can be fed.

"The Baby" Cylinder

Two Sizes, taking sheets 10" x 15" and 11" x 17"

This wonderful little press has as completely upset all previous ideas as to speed when feeding by hand, as did the Autopress in the field of automatic feeding.

The explanation is perfectly rational.

We ask nothing difficult of the feeder.

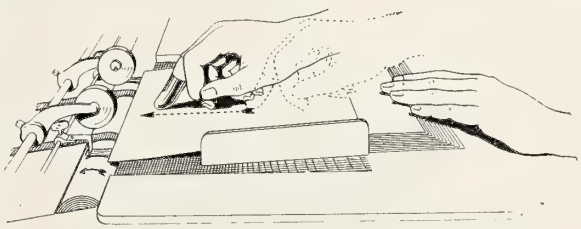
"The Baby" Cylinder is so designed that it does automatically most of the feeder's work.

It registers the sheet.

It delivers it to the jogger.

If an impression is missed the press automatically trips that impression and also trips the ink fountain.

All the feeder has to do is to comb out each lift of stock and, with a rubber tip on one finger, push each sheet down to the top guides as shown below.



We guarantee that any fair platen feeder with a few days instruction can feed at a running speed of 4000 an hour with an approximate net output of 3500 per hour, after allowing time for handling lifts.

Few Automatics can do any more.

Write for Complete Descriptive Booklet at once

THE AUTOPRESS COMPANY

95 Madison Avenue, New York City

BRANCH OFFICES:

CHICAGO, 431 South Dearborn Street
BOSTON, 176 Federal Street
ST. LOUIS, 313 Fullerton Building
PHILADELPHIA, 1011 Chestnut Street
SAN FRANCISCO, Phelan Building

H.D. INK

H.D.

H.D. INK

A MEDIUM PRICED GOOD BLACK INK HAVING PECULIAR WORKING QUALITIES WHICH

MADE

THE QUEEN CITY FAMOUS

On the market
since
1860

more POPULAR TODAY than ever

IF NOT ACQUAINTED
LET US

INTRODUCE H.D. TO YOU

THE QUEEN CITY PRINTING INK CO.

MAKERS OF

HIGH GRADE BLACK AND COLORED PRINTING INKS

CINCINNATI

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H.D. INK

H.D. INK

A Thing Overlooked

Quite Often Is the Matter of Work Tables for the Bindery and Pressroom

We have designed a complete line of indestructible steel Tables for use with Folders, Stitchers and Presses; also to be used for hand folding, gathering, collating, etc. We make these Tables with or without casters and also supply them with removable sides and end pieces, trays, etc., as shown in the accompanying illustrations.

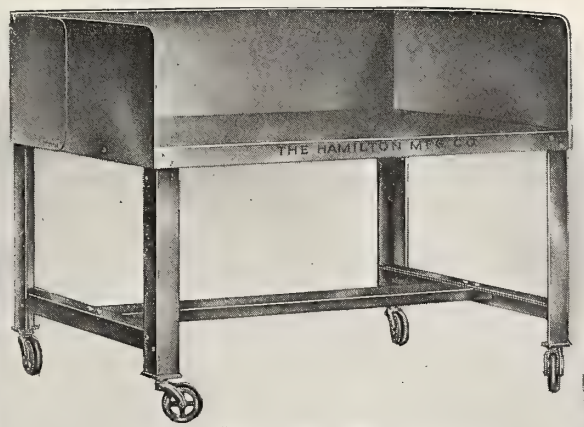


Table No. 785—36x72 in. with rubber tired casters and side boards No. 785A. Price complete, $46.00.



Table No. 790—30x30 in. with rubber tired casters, side boards No. 790A and tray No. 790B. Price complete, $29.60.

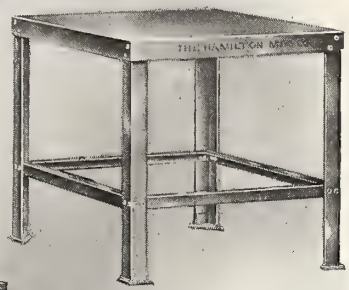


Table No. 790—30 x 30 in. Price, $10.00.

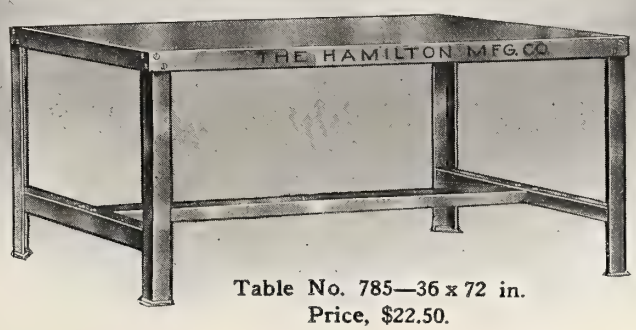


Table No. 785—36 x 72 in. Price, $22.50.

You need some of these labor-saving Tables in your plant. They will earn their own way and are so well made that you will never need replace them in your business lifetime.

Extra heavy gauges of steel are used in the construction of these Tables to insure the maximum of durability.

THE HAMILTON MANUFACTURING CO.

Main Offices and Factories, TWO RIVERS, WIS. **Eastern Office and Warehouse, RAHWAY, N. J.**

HAMILTON GOODS ARE CARRIED IN STOCK AND SOLD BY ALL PROMINENT TYPEFOUNDERS AND DEALERS EVERYWHERE

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed *free* to every inquiring printer

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

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KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

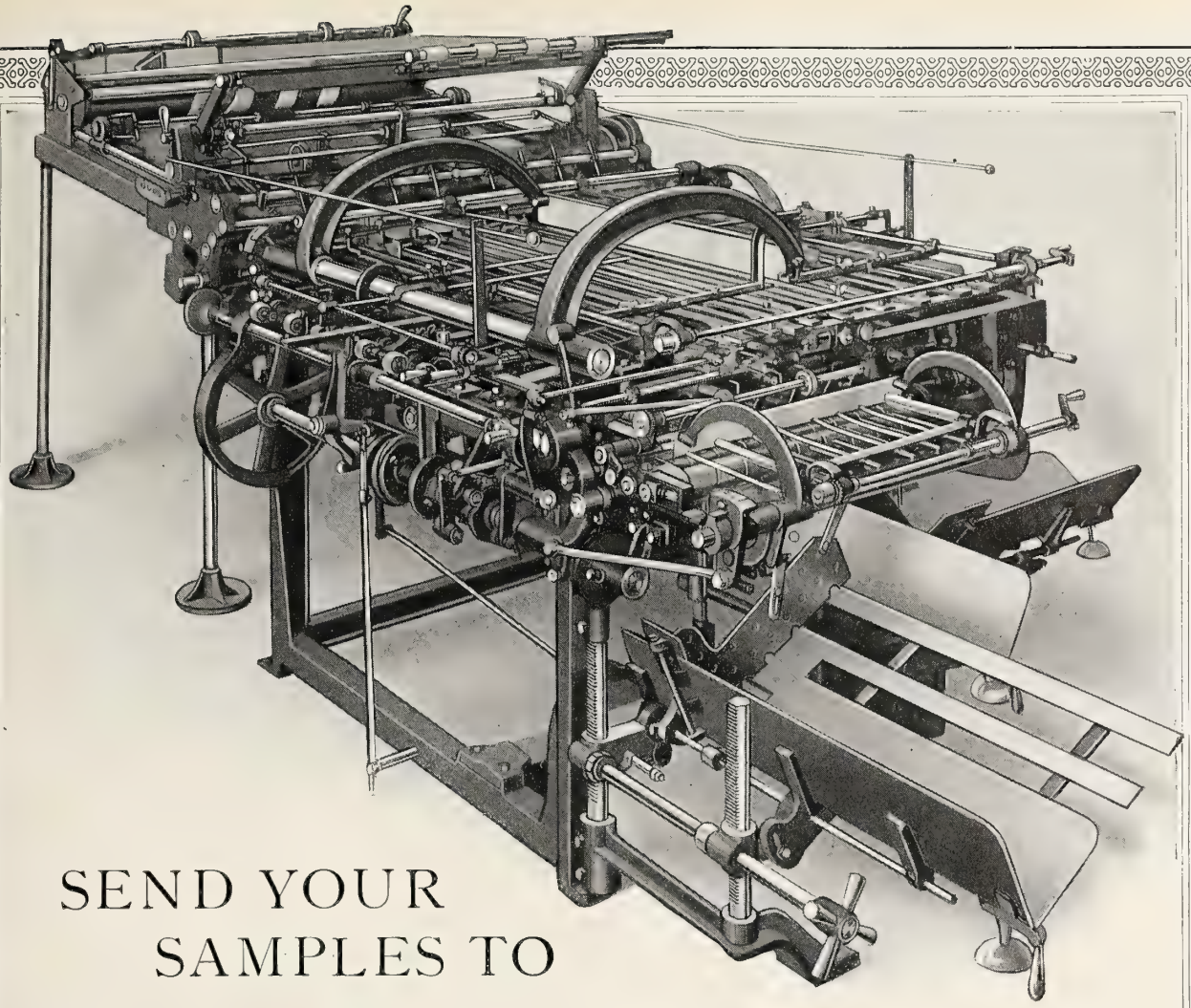
DALLAS
1306-1308 Patterson Avenue

MILWAUKEE
133-135 Michigan Street

MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

COLUMBUS
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SEND YOUR SAMPLES TO DEXTER

We want to demonstrate to you what our folders will do in your own plant.

Send us samples of your folded work. We will go over them and tell you what it will cost to do your work on a DEXTER Folder with and without an automatic feeder attached.

DEXTER Jobbers fully equipped, will turn out 19 standard forms folded accurately, heads perforated and neatly packed.

All adjustments are made from the outside of the machine. Deliveries are not under the feed boards.

WE WANT TO SHOW YOU HOW THESE, AND MANY OTHER MATERIAL ADVANTAGES MAY BE UTILIZED TO YOUR PROFIT

A NEW CATALOGUE AWAITS YOUR REQUEST!

DEXTER FOLDER COMPANY

NEW YORK

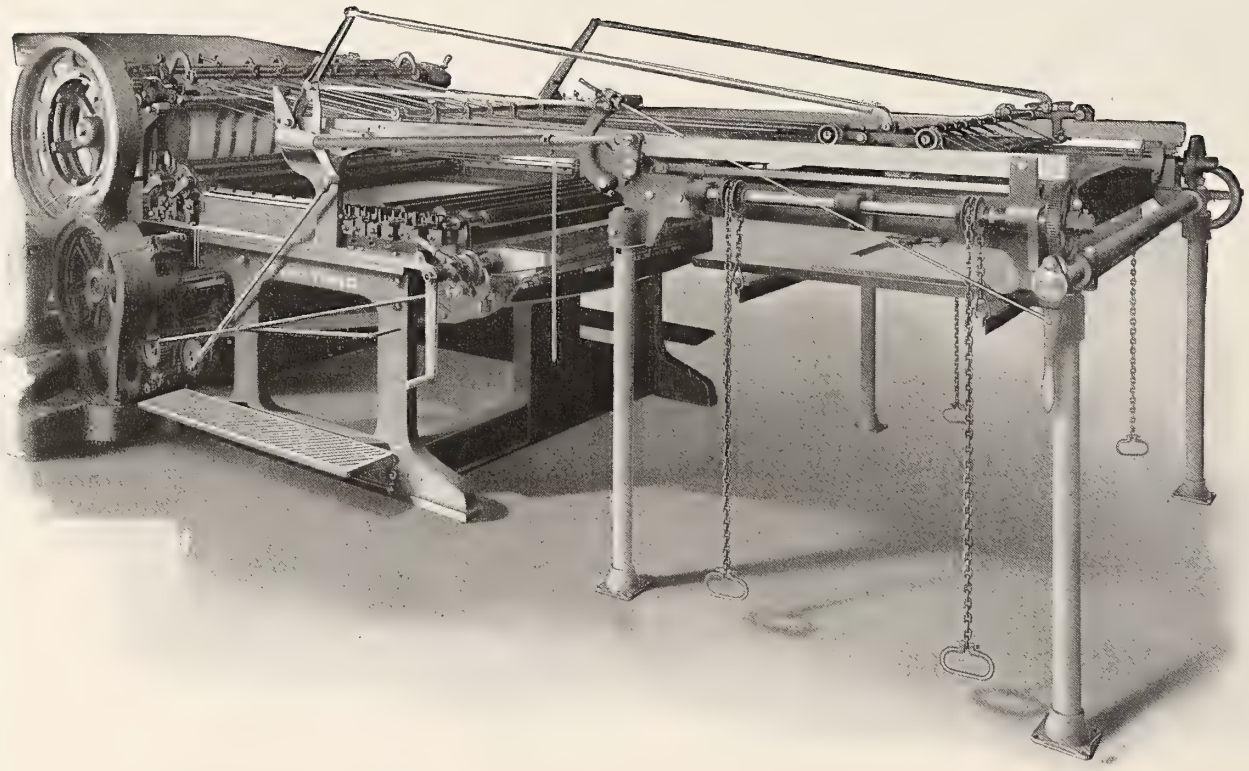
FOLDERS, CROSS CONTINUOUS FEEDERS, RE-LOADING FEEDERS, INSERTING, COVERING AND WIRE STITCHING MACHINES AND CUTTERS

BOSTON DALLAS PHILADELPHIA TORONTO DETROIT ATLANTA CHICAGO SAN FRANCISCO

The Miehle

COMBINATION EXTENSION DELIVERY and LOWERING TABLE

WILL SAVE YOU MONEY IN THE HANDLING OF PRINTED SHEETS



Can be attached to all Front-Delivery Miehle Presses

WRITE US FOR PRICES AND DETAILED INFORMATION

Miehle Printing Press & Manufacturing Company

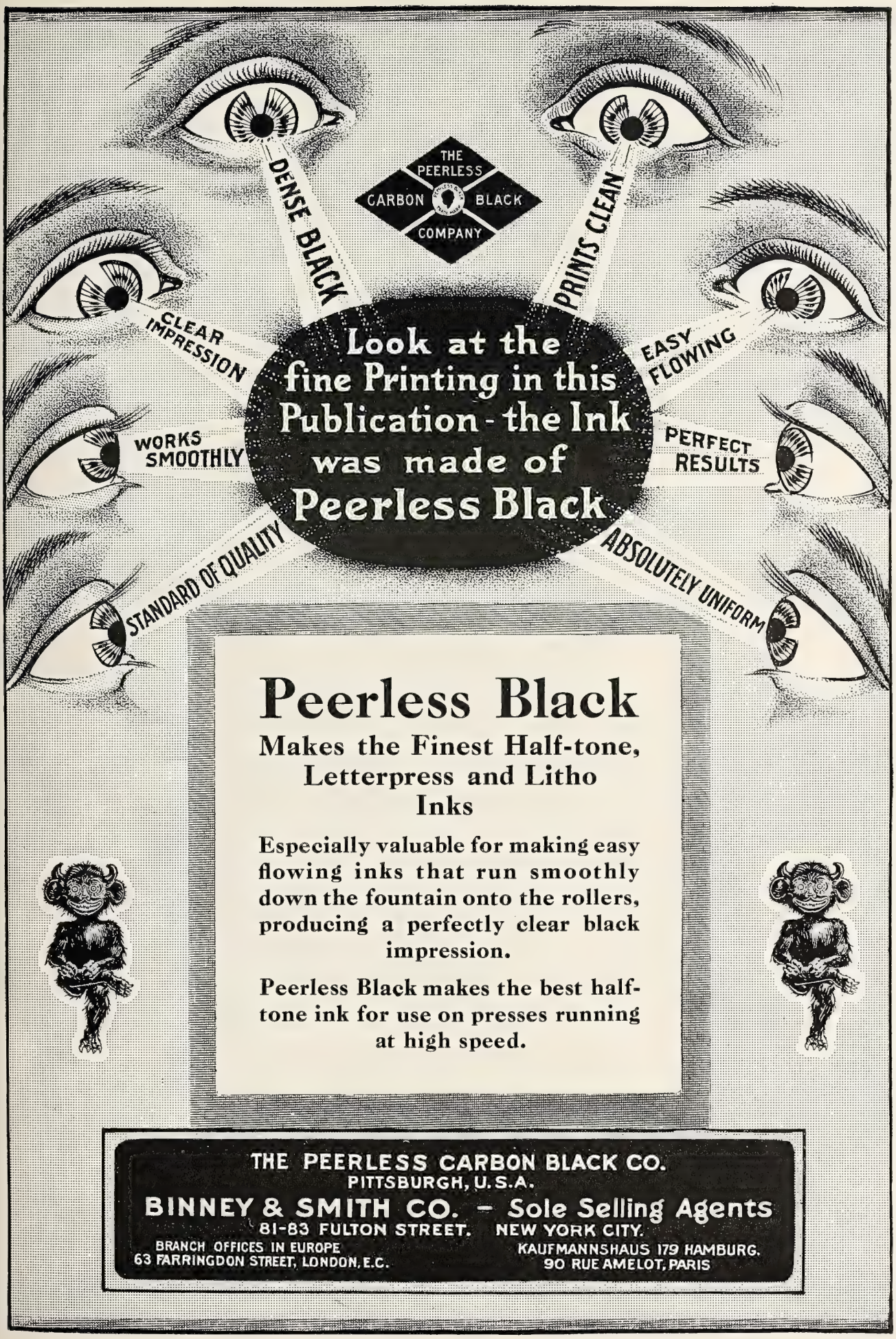
Manufacturers of "The Miehle" and "The Hodgman" Two-Revolution Presses

Factories: Chicago, Illinois, and Taunton, Massachusetts
Principal Office: Fourteenth and Robey Streets, Chicago

SALES OFFICES IN THE UNITED STATES

Chicago . . . . 1218 Monadnock Block	Portland, Oregon . . 506 Manchester Building
New York, N. Y. . . . . 38 Park Row	San Francisco, California . 401 Williams Building
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DISTRIBUTORS FOR CANADA: Toronto Type Foundry Co., Ltd., Toronto, Canada



Peerless Black

Makes the Finest Half-tone, Letterpress and Litho Inks

Especially valuable for making easy flowing inks that run smoothly down the fountain onto the rollers, producing a perfectly clear black impression.

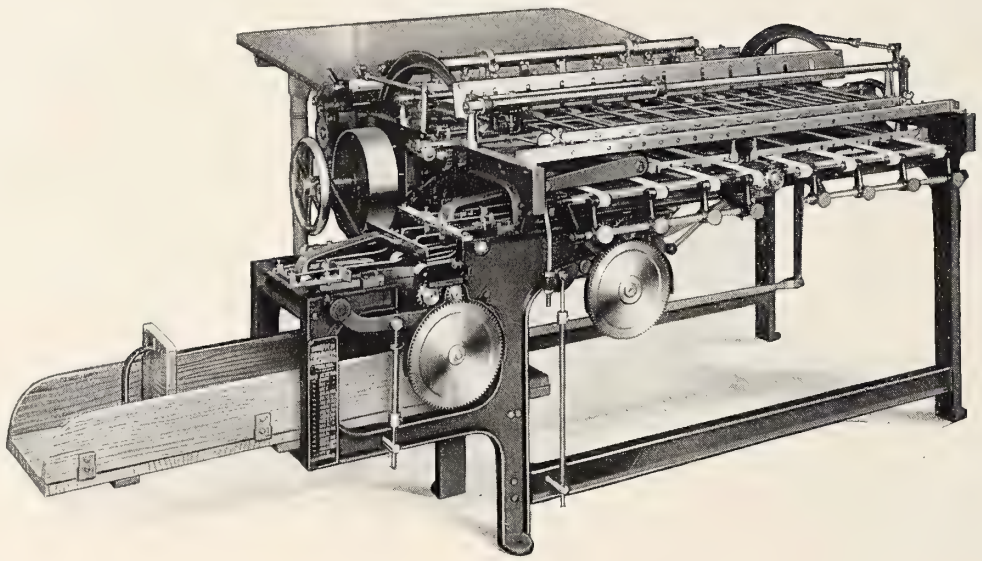
Peerless Black makes the best half-tone ink for use on presses running at high speed.

THE PEERLESS CARBON BLACK CO.
PITTSBURGH, U.S.A.

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KAUFMANNSHAUS 179 HAMBURG.
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TIME TABLE FOLDER



Made by

Brown Folding Machine Co.

ERIE, PENNSYLVANIA

CHICAGO: 343 S. Dearborn Street
NEW YORK CITY: 38 Park Row
ATLANTA, GA.: J. H. Schroeter & Bro.
DALLAS, TEX.: 1102 Commerce St.
TORONTO, CAN.: 114 Adelaide, W.

HUMANA

10x15 (THE GUARANTEED AUTOMATIC FEED FOR PLATEN PRESSES) **12x18**

The "HUMANA" is the ONLY automatic machine, or press, that will feed PAPER and CARDBOARD (all weights and surfaces), ENVELOPES (made up and blanks), TAGS, BLOTTERS, PAMPHLETS, FLAT BAGS, BOX CARTONS, INDEX CARDS, etc., etc.

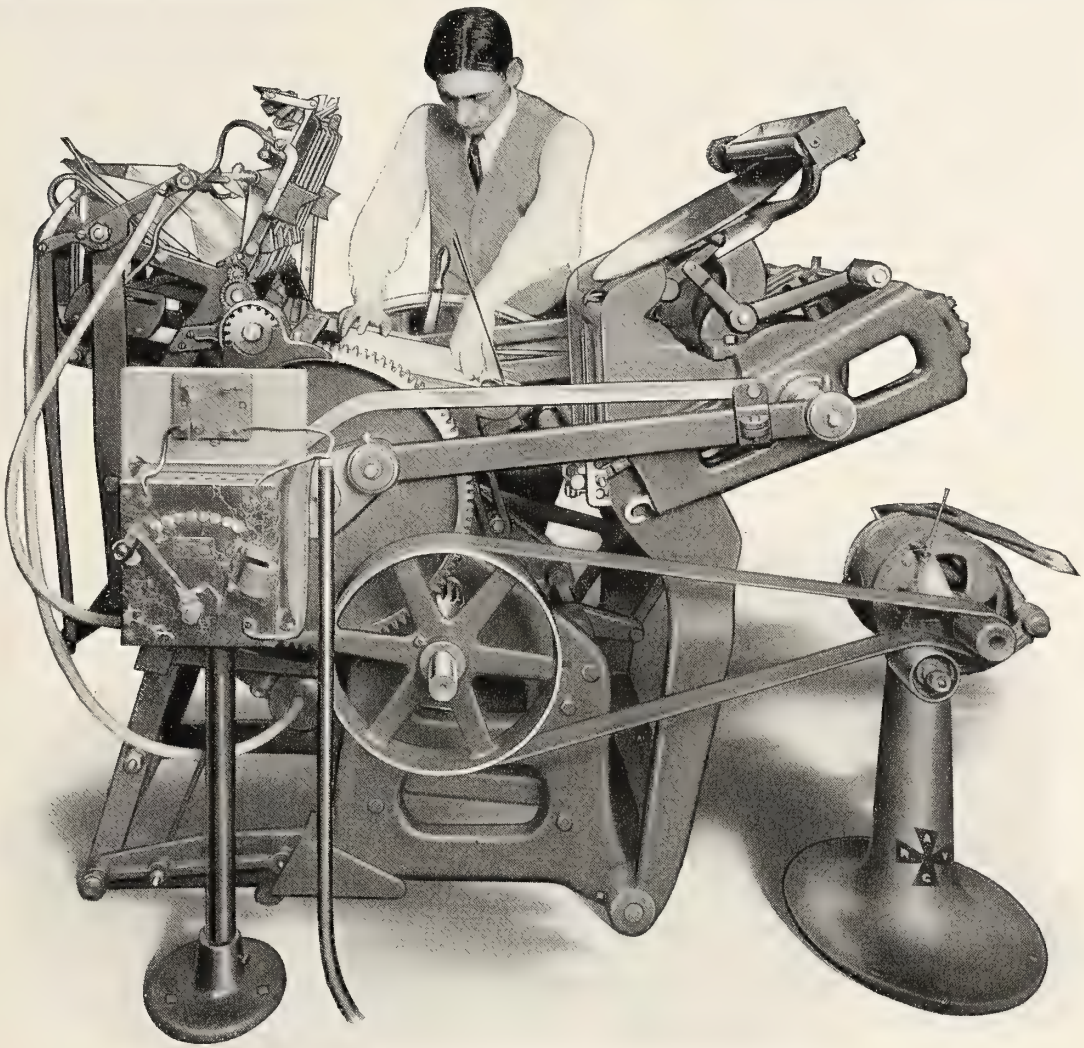
We absolutely GUARANTEE a HAIR-LINE REGISTER and a MINIMUM SPOILAGE on all jobs.

TWO "HUMANAS" can easily be operated by ONE BOY, and will produce MORE WORK, and at LESS COST, than any OTHER automatic flat-bed press ever invented.

The "HUMANA" is GUARANTEED as to its parts and workmanship, and is extremely SIMPLE to adjust and operate.

Sold with a TRIAL and GUARANTEE!

CASH or DEFERRED PAYMENTS!



A platen press HUMANIZED (showing make-ready)

There is ABSOLUTELY no other automatic attachment, or automatic flat-bed press, that can feed 50 PER CENT of the range of work THAT THE "HUMANA" WILL FEED TO A HAIR-LINE REGISTER.

We have over THREE HUNDRED AND FIFTY testimonials. Send for them; also circulars and samples of work.

More than 550 HUMANAS sold and in actual operation. Two sizes, 10 x 15 and 12 x 18.

Manufactured and GUARANTEED by **HUMANA COMPANY**

Office and Salesroom: Clinton and Beaver Streets Newark, N. J.

NEW YORK CHICAGO PHILADELPHIA ST. LOUIS BUFFALO BOSTON ATLANTA CINCINNATI

THERE IS EVERY REASON WHY YOU SHOULD USE

SINCLAIR & VALENTINE CO.'S PRINTING AND LITHO INKS

QUALITY They are made by a firm which started in a small way twenty-three years ago and is to-day one of the largest ink manufacturers in the country. Success has been attained by making inks of the finest quality that money, knowledge and experience can produce.

GUARANTEE They are guaranteed to give the results claimed for each particular brand.

PRICES They are sold at prices consistent with the quality of the goods.

SERVICE They may be promptly procured at any of our nine branches.

IF IT'S A QUESTION OF INK, WRITE US

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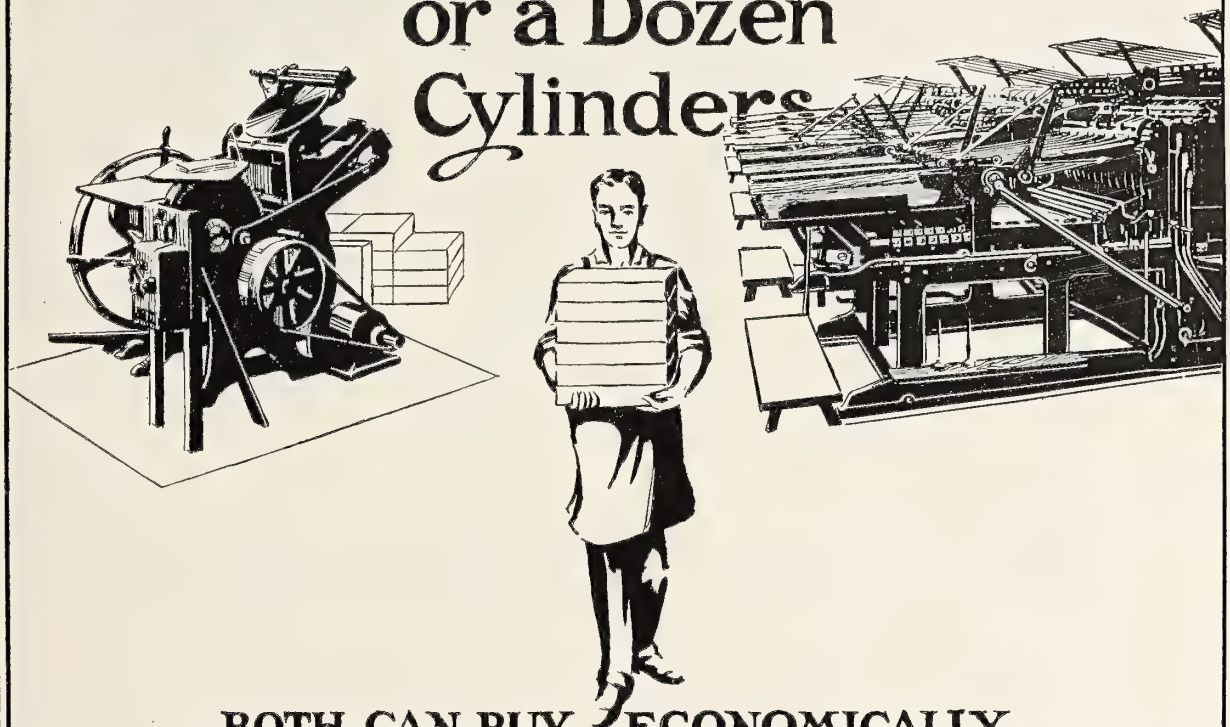
603-611 WEST 129TH STREET, NEW YORK CITY

Down Town Branch: 168 CENTRE STREET, NEW YORK CITY, NEW YORK
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Unity Bond is for the Printer With One Job Press or a Dozen Cylinders



BOTH CAN BUY ECONOMICALLY ACCORDING TO THEIR NEEDS

Buying power rightly interpreted has no false standards—it recognizes no unusual advantages to any man beyond his ability to serve his customers according to their individual requirements.

Your customers buy letter-heads in quantities sufficient to meet their needs—location—volume of business and working capital govern these purchases—they should govern yours in filling their orders.

Unity Bond Should Be the Standard of Your Shop

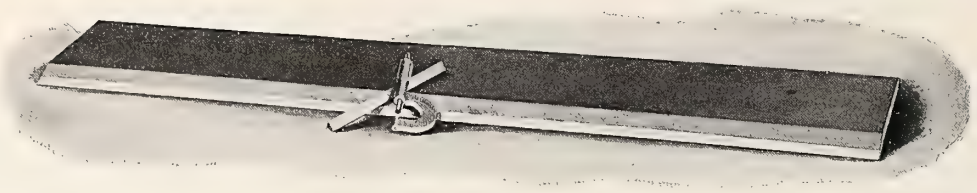
Nine colors and white in plain and cockle finish enable you to offer your customers an unusual selection, embracing even the most complex systems of general and interdepartment correspondence.

Write for the "Big 10" Sample Set, Sent Free to Printers.

CHICAGO PAPER COMPANY

817 FIFTH AVENUE CHICAGO

ESTABLISHED 1830



"COES" MICRO-GROUND

TRADE-MARK REG. U. S. PAT. OFFICE.

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

LORING COES & CO., Inc.
DEPARTMENT COES WRENCH CO.
WORCESTER, MASSACHUSETTS.

NEW YORK OFFICE—W. E. ROBBINS, 29 Murray Street
Phone, 6866 Barclay

TORONTO TYPE FOUNDRY COMPANY, Toronto, Montreal, Winnipeg, Calgary and Regina
Sole Agents for Canada

COES RECORDS

First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, *any kind*	since 1830

COES is Always Best!

SCOTT ALL-SIZE ROTARY PRINTS TWO COLORS ON EACH SIDE OF THE SHEET

A GREAT MANY PRINTERS

Are printing mail-order catalogues on light paper, two colors on each side of the sheet, on flat-bed presses, which can not be fed fast. The maximum output is ten thousand (10,000) sheets per day from each flat-bed machine. It needs a battery of presses, therefore, to do the work.

THE TWO-COLOR SCOTT ALL-SIZE ROTARY

Prints two colors on each side of ANY SIZE SHEET up to 46 x 70 inches at speeds from four thousand (4,000) to five thousand five hundred (5,500) per hour, according to the quality of the work, paper, etc.

YOUR OPPORTUNITY IS NOW HERE—GRASP IT

Install one of these machines, then you will have a great advantage over your competitors doing similar work on flat-bed presses. It is not necessary to reduce your prices, for quicker service is more essential than low prices.

LET US HEAR FROM YOU

And if this press is too large for you we have a small All-Size Rotary that may interest you. It cuts off any length of sheet up to twenty-five inches and any width of sheet up to forty inches. It will print one or two colors on each side of sheet. Perforating and numbering attachments can be placed on same, if desired.

TELL US YOUR REQUIREMENTS—WE HAVE THE PRESS

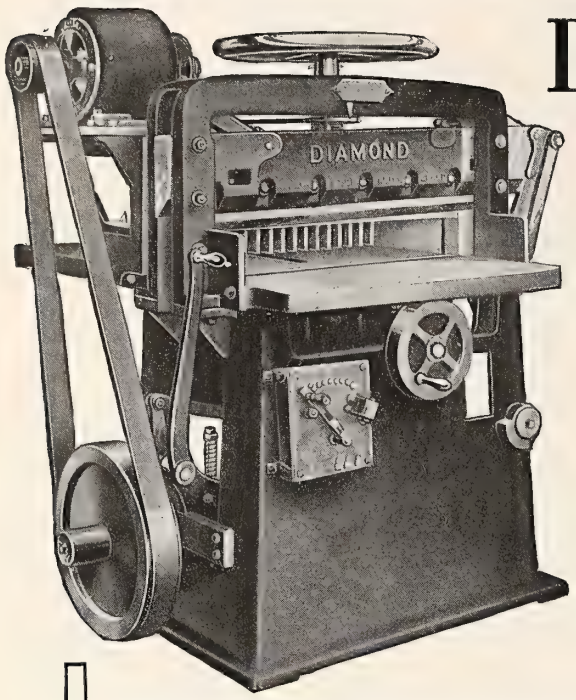
WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

MAIN OFFICE AND FACTORY

PLAINFIELD, NEW JERSEY

NEW YORK, 1 Madison Avenue **CHICAGO, Monadnock Block**



Diamond Power Cutter

"The Cutter With the Worm-Gear Drive"

THERE are three important reasons why the *Diamond Worm-Gear Drive* is far superior to all other methods of applying power to a paper-cutting machine:

FIRST—ITS SIMPLICITY. It has but two unit parts, a gear and a pinion—a single reduction. These are inclosed in a metal case filled with oil, and run together so smoothly that there is not the slightest jerk or jar when clutch is thrown in. This method of lubrication also insures everlasting durability and freedom from wear.

SECOND—ITS POWER. Any mechanical engineer will tell you that a worm gear develops the greatest power with the least expenditure of horse-power to drive.

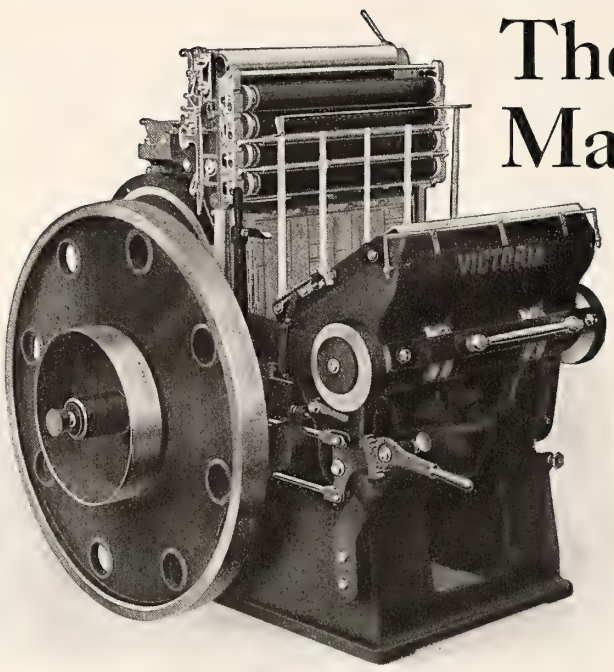
THIRD—ITS SPEED. Twenty-seven cuts per minute without jar or vibration, and absolutely noiseless in operation.

The Diamond Motor Bracket is a new improvement (see cut). It may be easily attached to any Diamond Power or Combination Cutter at slight additional expense. With this bracket the motor sets above the cutting table, where it is out of the way and free from dirt and trimmings. Provided with convenient adjustments for lining up the motor and tightening belt.

Diamond Cutters are built in two sizes—30 and 32 inch—and in three styles—Lever, Power, and Combination Lever and Power. Carried in stock and sold by typefounders and dealers in all principal cities. Write for illustrated catalog, which gives complete details.

FOREIGN AGENCIES: Mexico, West Indies, Central and South America, National Paper & Type Co.; Australia, Parsons & Whittemore, F. T. Wimble & Co., Ltd., Sydney; Alex. Cowan & Sons, Ltd., Melbourne, Sydney and Adelaide; So. Africa, Wm. Dawson & Sons, Ltd., Cape Town.

The Challenge Machinery Company Grand Haven, Mich., U.S.A.
Chicago Salesroom, 124 South Fifth Avenue



The Victoria Press Manufacturing Co.

and Frank Nossel

Wish You

Happiness and Prosperity for the Year 1915

Prompt deliveries of Victoria Presses, size 16 x 22, can be made.

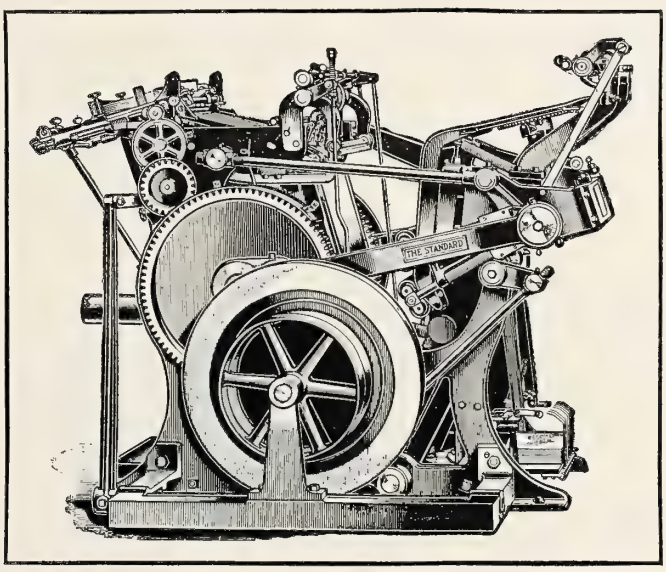
Reserve parts for our Presses are always on hand in our New York office: 38 Park Row, New York.

A BED and Platen Press that runs automatically at from 2,500 to 3,500 per hour, and doubles this output by printing two separate jobs at the same time.

$250 Down

On an initial investment of but $250 in a STANDARD HIGH-SPEED AUTOMATIC JOB PRESS, any office having work enough to keep it running ONLY HALF THE TIME can earn the amount of the deferred monthly payments and a big profit besides.

Thus, in fifteen months, this $250 investment would be represented by a $1,750 machine, free and clear, in your plant, and you would have earned a large cash balance besides.



Ask us to write you or send our representative.

Wood & Nathan Company

Sole Selling Agent

Standard High-Speed Automatic Job Press

No. 30 East 23d Street, New York



"You did me a good turn, Phil"

said the boss, "when you showed me the advertisement of these electric linotype pots. I figured up to-day what I've saved by using

Westinghouse Wicker-Type Electric Linotype Pots

and I'm going to put a share of it in your salary."

"I knew they were a money-saver," said Phil.

"Money-***saver***!" said the boss, "they are a money-***maker.*** I've saved on metal because there is no loss by oxidation. I've saved on fire insurance, because of the absence of gas flames; on your time, because you didn't have to regulate the heat; on Sam's time on the presses, because he had no bad slugs; I got rid of the watchman to start up the pots in the morning, and I've got more work from you fellows without working you any harder."

"We are just as glad as you are," said Phil. "We've had less kicks, and our health is a lot better since we can keep the windows open and we don't have the whole place full of fumes. The fellows would rather work here than any place in town."

You will agree with Phil when you find out all about these electrically heated pots.

Send for Publication 1531

Westinghouse Electric & Mfg. Co.

Department EK
EAST PITTSBURGH, PA.
Sales Offices in 45 American Cities.



THE FRANKLIN COMPANY

DESIGNERS, ENGRAVERS of PLATES BY ALL PROCESSES ELECTROTYPERS, CATALOG AND BOOKLET PRINTERS

720-734 S. DEARBORN ST.
CHICAGO

Buckled, Crinkled

and other deformed stitches are not born of

Brehmer Stitching Machines

Brehmer Stitchers are the parents of only a clean, straight, and accurately centered stitch.

With Such Simple Mechanism—How Could They Be Otherwise?

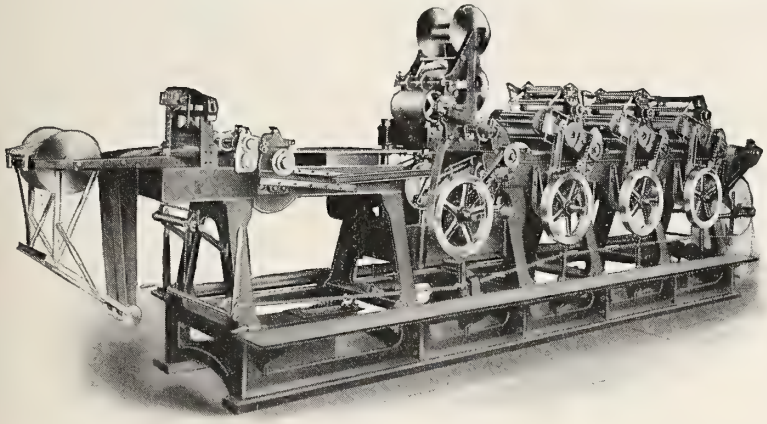
Let us tell you wherein they are the most economical to maintain.

CHARLES BECK CO.

609 Chestnut Street, Philadelphia

NEW ERA
MULTI-PROCESS PRESS

FASTEST FLAT-BED PRESS ON THE MARKET



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

¶ The New Era is a roll-fed, high-speed, flat-bed and platen press, *built* in *sections*. Assembled *as desired* to print *one* or *more* colors on *one* or *both* sides of the paper, cloth or cardboard; also slit, punch, perforate, cut, score, reinforce and eyelet tags, fold, etc., all in one passage through the press. Suitable for long or short runs. Just the machine for fine colorwork and specialties. Ask for literature and send us *to-day* samples of your multicolor or difficult operation work and let us show you how *economically* they can be produced on the New Era *Multi-Process* Press.

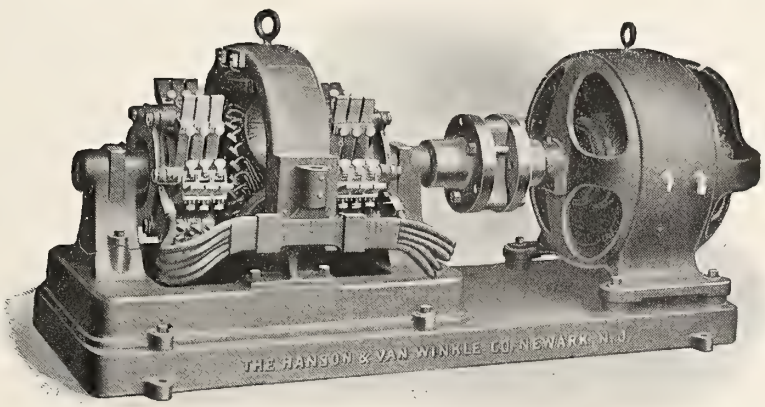
Built by **The Regina Company**

Manufacturers of High-Grade Specialties

217 Marbridge Building, 47 West Thirty-Fourth Street, New York City

THE HEART OF THE ELECTROTYPING PLANT IS THE GENERATOR

Rapid
Depositing
Self
Exciting
Or
Separately
Excited



High
Commercial
And
Electrical
Efficiency
Low
Temperature
Rise

Motor Generator Sets, Belt Driven Generators, Depositing Tanks, Copper or Nickel Elliptic Anodes

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The Hanson & Van Winkle Company

NEWARK, N. J., U. S. A. BRANCHES: Chicago, Ill.; New York City; Toronto, Ont.

Bring your depositing troubles to us; we will gladly advise you.



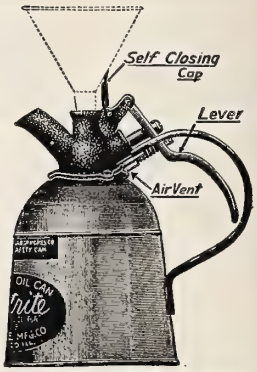
SAFETY FIRST—PREVENT The EXPLOSION and FIRE— Use JUSTRITE

Oily Waste Cans
No. 1—6 GALLONS
No. 2—8 GALLONS
No. 3—10 GALLONS

Safety Oil Cans
1 PINT 1 GALLON
1 QUART 3 GALLONS
2 QUARTS 5 GALLONS

Approved, Tested and Inspected by the UNDERWRITERS LABORATORIES, INC.
Under Direction of The National Board of Fire Underwriters

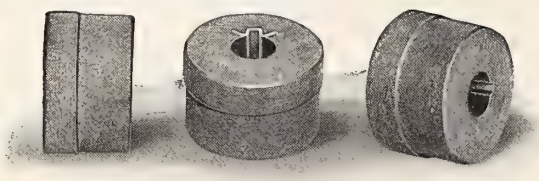
JUSTRITE MFG. CO. 327 So. Clinton St. CHICAGO



For GASOLINE, BENZINE and ALL EXPLOSIVE OILS

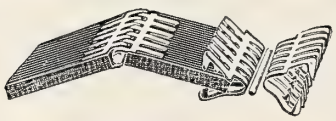
Talbot's Composition Truck Rollers

For Gordon Presses Means Larger Life to the Press, Also More and Better Work



Save their cost in a few months. Prevent wear on tracks. Improve quality of work, as form is inked correctly without slurring. Make press run noiseless. *If you can not buy from your dealer send direct to me.*

J. W. TALBOT 401-405 South Clinton Street, CHICAGO



"A Joint in a Jiffy"

ALLIGATOR STEEL BELT LACING

"Just a Hammer to Apply It."

A hinge joint for printers' tapes or any width or thickness of belting.

Equip your machines the Alligator way for economy and service.

A FREE SAMPLE WILL PROVE IT.

FLEXIBLE STEEL LACING CO.
522 S. Clinton St., CHICAGO

IF YOU WANT TO KNOW

What users of the Thompson Typecaster think of this machine, ask any one of the

ONE HUNDRED USERS IN ALL PARTS OF THE WORLD

IF YOU WANT TO KNOW

With what success this typecaster is being operated in newspaper offices, ask any of the

FORTY DAILY NEWSPAPERS USING THOMPSON TYPECASTERS

IF YOU WANT TO KNOW

Which typecaster printers are buying, look at the list of purchasers, among them being

TEN SALES IN NEW YORK CITY ALONE LAST YEAR

IF YOU WANT TO KNOW

Which machine makes the best type, ask for evidence, and learn that

THREE TYPEFOUNDRIES NOW USE THOMPSON TYPECASTERS

A TIP: Before purchasing a typecaster investigate carefully the patent situation and avoid possible loss by suits for infringement.

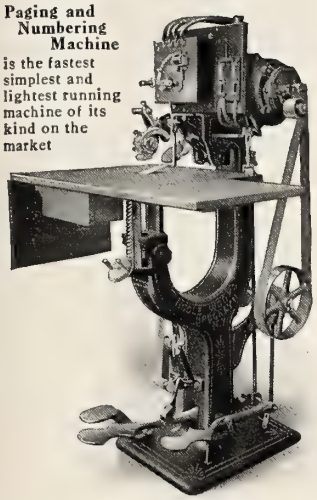
Sales Offices: Tribune Building, New York City Herald Building, Chicago

HOOLE MACHINE & ENGRAVING WORKS

29-33 Prospect Street **111 Washington Street**

BROOKLYN, N. Y.

The "IMPROVED CHAMPION" Paging and Numbering Machine is the fastest simplest and lightest running machine of its kind on the market



"HOOLE" Paging and Numbering Machine

Foot Power
Electric Power
Steam Power

Manufacturers of

End Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds

BLOMGREN BROS. & CO.

ESTABLISHED 1875

Designers
Engravers
Electrotypers
Nickeltypers

512 SHERMAN ST.
CHICAGO



What does the New Year mean to You?

Is it to be the same old grind of hard work, with only the scale to look forward to?

Is it to be another twelve months of standing still while *others* are getting advancement and more pay?

Or, will you make it a year of *real achievement?* Will you realize now that the men who earn most are *trained* men, and will you take steps *now* to get the training that will increase *your* earnings?

If you really want to earn more money, quickly, the International Correspondence Schools will help you, just as they have helped other ambitious men for 24 years.

I. C. S. Help Printers to Become Advertising Men

In 1915, with I. C. S. help, you can qualify yourself as an advertisement writer, manager, solicitor, or as proprietor of an advertising business of your own.

Printers make good advertising men. All they need is the training to make them *efficient.* Positions are opened for trained advertising men everywhere, and I. C. S. students are able to get and hold these positions.

The I. C. S. Courses in Advertising cover every phase of advertising work from the preparation of copy to the management of a national campaign. They are easy to understand, thorough, and practical. In a little of your spare time they will give you the exact, special information that will enable you to leave the case for a better job.

Let the I. C. S. help you. Join the army of printers who have become well-paid advertising men solely as a result of I. C. S. training.

Mark the Coupon and Get the Book

Mark the coupon now and receive the book by return mail. That doesn't obligate you in any way. It signifies only that you want to know more about the I. C. S. Advertising Course and what it can do for *you.*

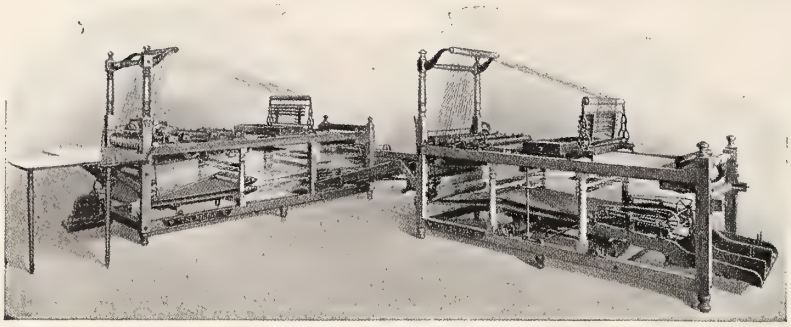
International Correspondence Schools
Box 1207, Scranton, Pa.

Please send, without obligation to me, specimen pages and complete description of your new and complete Advertising Course.

Name _____

Street and No. _____

City _____ *State* _____

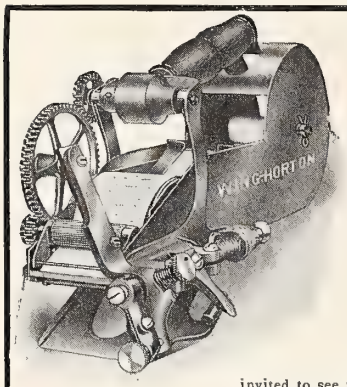


DUAL "L" RULING MACHINE

THIS CUT shows our Dual "L" Ruling Machine, which will rule the faint and down lines on one side of the sheet at one operation. The Machine can be so constructed that the two machines can be used as single machines, the change being made in ten minutes time. All up-to-date shops are equipped with one of these machines. This machine is guaranteed to do perfect work.

THE W. O. HICKOK MFG. CO., *Harrisburg, Pa., U. S. A.*

ESTABLISHED 1844



Wing-Horton Mailers Give Satisfaction

The Curtis Publishing Co., Philadelphia, Pa., have used Horton and Wing-Horton Mailers ever since they were first put upon the market, some 18 years. Under date of Oct. 2, 1913, they ordered 12 additional No. 2 latest model mailers. Pretty good evidence of satisfactory performance.

If interested, write for descriptive literature, and prices; also you are invited to see the machines on exhibition, at National Printing and Allied Trades Exposition, New Grand Central Palace, New York City, April 18-25.

CHAUNCEY WING, Mfr. **Greenfield, Mass.**

Consult the Specialists who KNOW

The only Credit Book and Classified Directory of the Paper, Book, Stationery, Printing and Publishing Trade and kindred lines

TYPO

EIGHTEENTH YEAR

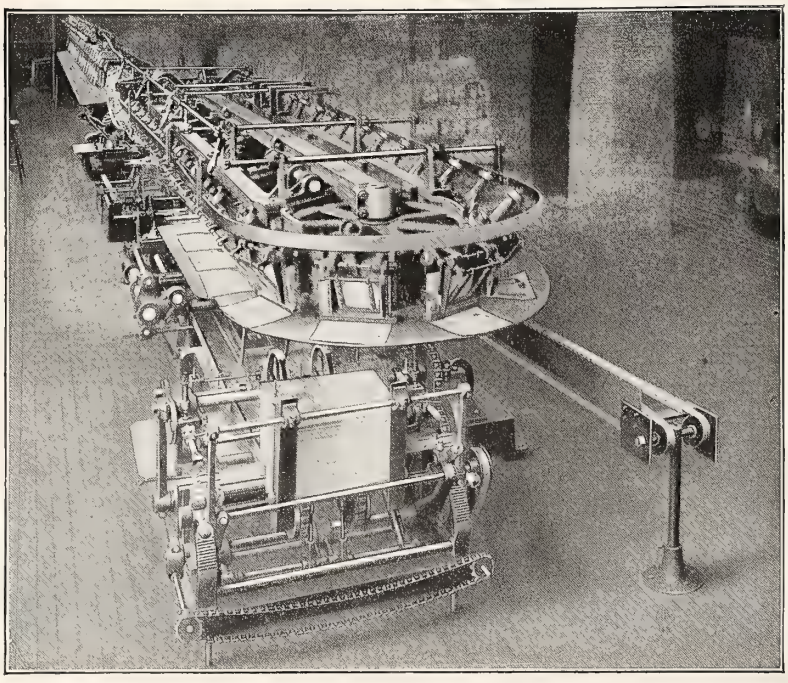
Will help to Increase Your Sales—Decrease Your Losses

RATINGS Most Carefully REVISED

and based upon substantiated statements and ledger facts furnished by the Trade

THE TYPO MERCANTILE AGENCY

160 BROADWAY General Offices NEW YORK



The Juengst

Gatherer

Gatherer-Stitcher

Gatherer-Stitcher-Coverer

Gatherer-Stitcher-Binder

Product—

A gathered book,
A gathered, stitched or
A gathered, stitched and covered book

or—

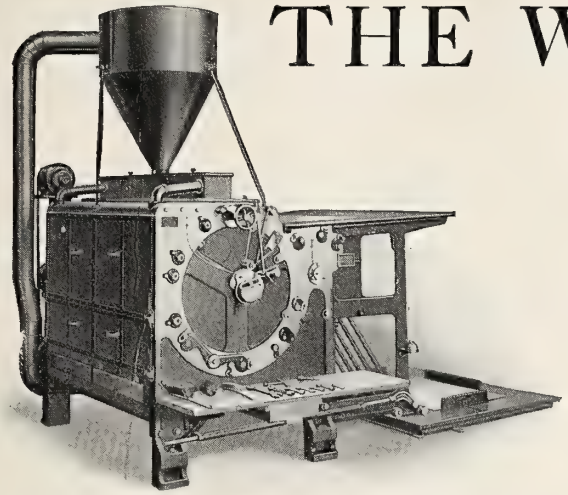
A gathered, wireless (or perfect), bound book.

All from the same machine. Producing at least 3,000 per hour. Descriptive booklets on request.

GEO. JUENGST & SONS, Croton Falls, New York

WE HAVE NO AGENTS

U. P. M.—THE TRADE-MARK OF QUALITY



THE WASTE OF WAR

is a popular editorial caption, but the waste of bronze by hand or obsolete machine methods has caused many an otherwise progressive printer to shy at bronzing jobs produced in his own plant.

The U. P. M. Vacuum Bronzer

is the only machine or method which really conserves the bronze.

Less than ½ of 1% waste is what we claim for it. This, combined with the fact that it is clean and rapid, places it in a class by itself.

Low Grades of Bronze Can Be Used Effectively

We also offer the
CHAPMAN ELECTRIC NEUTRALIZER
A necessity in every well run plant

We also offer the
U. P. M. CONTINUOUS FEEDER
A deserved success

UNITED PRINTING MACHINERY CO.

136 FEDERAL STREET, BOSTON
116 EAST 13th STREET, NEW YORK CITY
325 SOUTH MARKET STREET, CHICAGO

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.



Telephone, Harrison 5260-5261-5262 All Departments

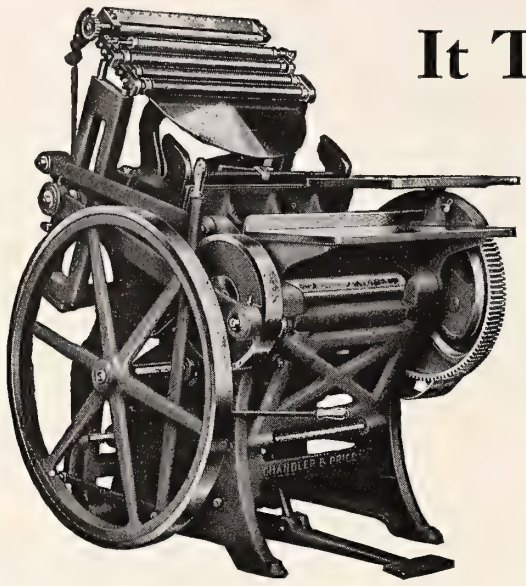
This NICKELSTEEL "GLOBETYPE" has been used in every issue of The Inland Printer since October, 1912. Note that the printing quality does not show perceptible deterioration.

C-P

C-P

C-P

It Takes a Form 14½ x 22



New Series Press, 14½ x 22

The large size New Series Chandler & Price Press. It's a machine that's especially adapted for heavy form work. Sturdily built throughout, with increased strength in the main and back shafts, more powerful side arms, large gear wheel and widened small head.

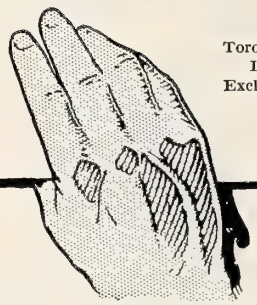
It is thoroughly modern in design and is built for strength, durability, ease of make-ready, rapid feeding, economy of power and ink and convenience in washing up and changing forms. With this advanced style of construction all fundamental principles of the original Chandler & Price Press have been retained.

A remarkable catalog has just been printed on this press. If you haven't seen one, let us send you a copy.

THE CHANDLER & PRICE COMPANY

CLEVELAND, OHIO

For sale by dealers in all important cities



Toronto Type Foundry Co., Ltd., Canadian Agents, Exclusive of British Columbia

8,467 REDINGTON COUNTERS

NOW IN USE ON

CHANDLER & PRICE PRESSES

Easily and quickly attached to all sizes; no drilling of holes or removing parts of press necessary. Accurate, high or low speed, will not jump or repeat. Easily and quickly turned back to zero. No key necessary to get lost. No automatic reset to get out of order.

FOR SALE BY ALL DEALERS

PRICE, $5.00, U. S. A.

F. B. REDINGTON COMPANY

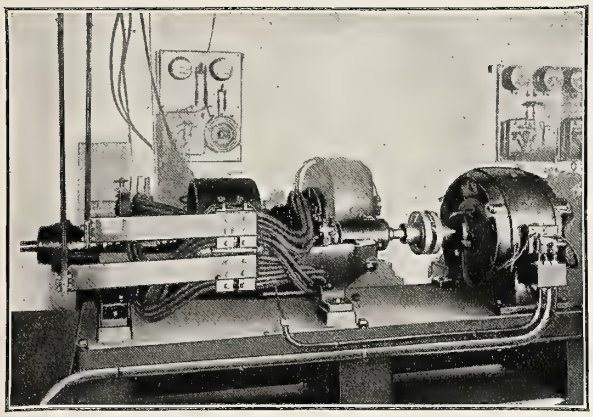
CHICAGO

OTHER MODELS *for use on* CYLINDER PRESSES, FOLDING MACHINES, EMBOSSING MACHINES OR ANY PLACE WHERE CORRECT COUNT IS REQUIRED.



MODEL D—For C. & P. Presses Only
Patented October 13, 1908, February 28, 1911
WEIGHT, BOXED, 3½ POUNDS

EVERY ELECTROTYPER



ELECTROPLATING MOTOR GENERATOR SET
Consisting of 2,500-Ampere Sprague Electric Plating Generator coupled to Sprague Electric Direct-Current Commutating-Pole Motor.

should have a copy of

BULLETIN No. 2414

"Generators and Motor Generator Sets for Electrotyping"

Sprague Electric Electrotyping and Electroplating Generators embody all the latest improvements in design and construction.

The above Descriptive Bulletin will be sent upon request

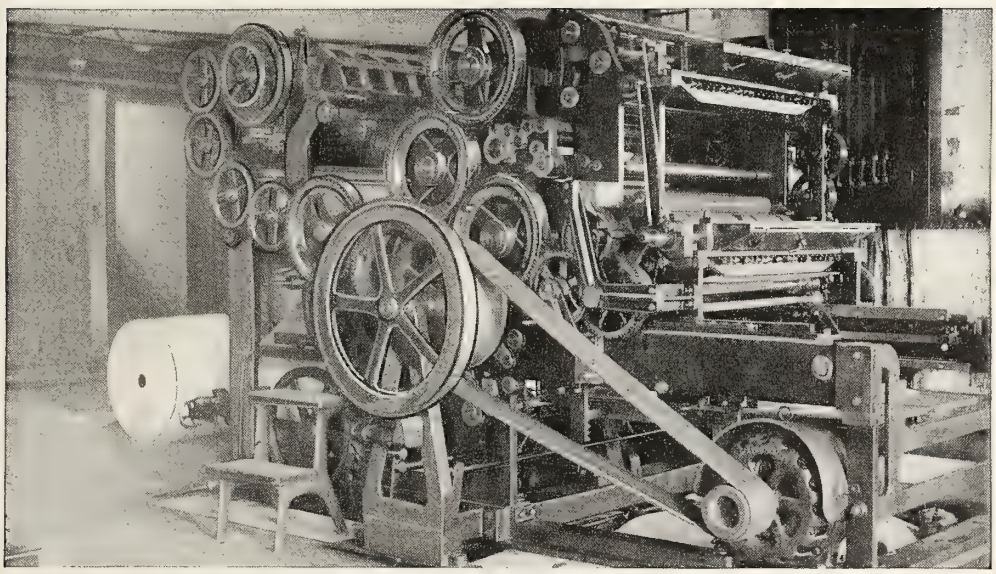
SPRAGUE ELECTRIC WORKS

OF GENERAL ELECTRIC COMPANY

Main Offices: 527-531 West 34th Street, New York, N.Y.

Branch Offices in Principal Cities

ADJUSTABLE ROTARIES



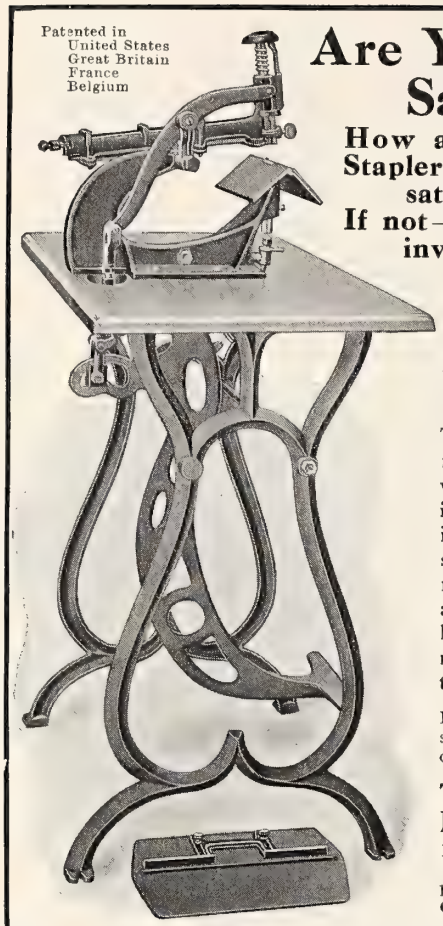
**LIKE THE SATISFIED USERS OF THIS PRESS,
YOU ALSO COULD NOT DO WITHOUT IT**

KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK OFFICE: 261 BROADWAY — GIBBS-BROWER CO., Agents

CANADIAN OFFICE: THE J. L. MORRISON COMPANY, TORONTO

Patented in
United States
Great Britain
France
Belgium



Are You Satisfied?

How about YOUR Stapler—does it give satisfaction? If not—suppose you investigate our

ACME BINDER No. 6

The **Acme** is known for its high-class work and is a **favorite** with employees in the bindery. Its smooth, perfectly running operation appeals to the careful buyer who is on the market for satisfactory stapling machines.

For sale by printers' supply houses throughout the United States.

The Acme Staple Machine Co., Ltd.
112 North Ninth Street,
Camden, N. J.

Progress Typewriter Supply Co., Ltd., London, England, European Agent

Charles Hellmuth Inc.

MANUFACTURING AGENT FOR

KAST & EHINGER

PRINTING AND LITHOGRAPHIC

INKS

DRY COLORS, VARNISHES

WORLD'S STANDARD 3 AND 4 COLOR PROCESS INKS

SPECIAL OFFSET INKS

NEW YORK: 154-6-8 West Eighteenth Street
CHICAGO: 536-8 South Clark Street

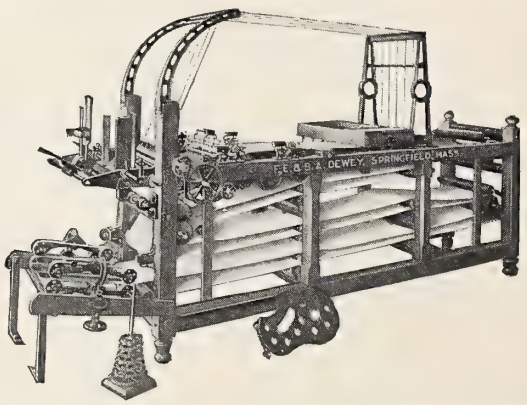
Dinse, Page & Company

Electrotypes
Nickeltypes
AND
Stereotypes

725-733 S. LA SALLE ST.
CHICAGO, ILLINOIS

TELEPHONE, HARRISON 7185

This Wonderful Automatic CARD MACHINE



The minute you watch its action, speed, quantity and quality of output—it sells itself without argument.

This machine is for ruling index cards—both Striking and Feint-Lining. Unlimited speed. Think of it—40,000 cards per hour—automatic feed, perfect work.

This machine is made for other work around the bindery.

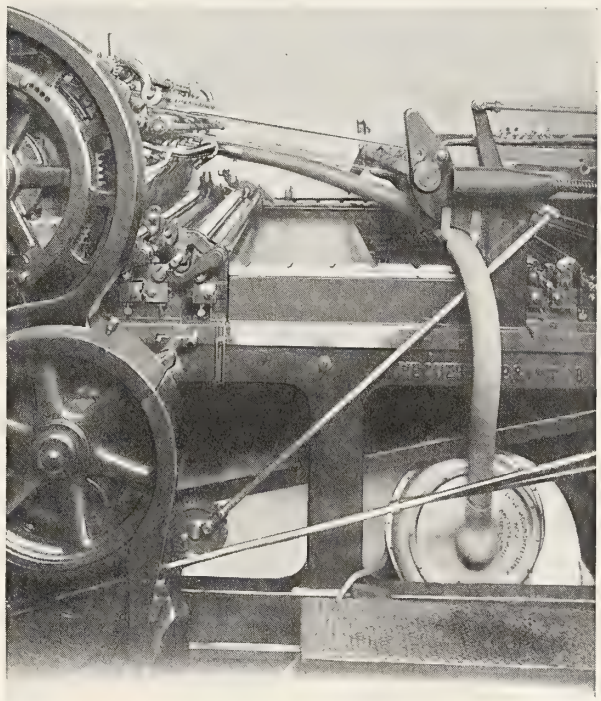
Best get detailed particulars, prices, etc., before you buy any other.

F. E. AND B. A. DEWEY

SPRINGFIELD, MASS.

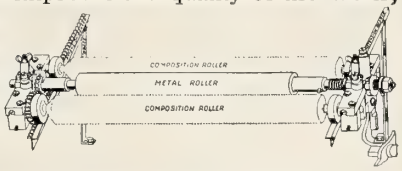
The Doyle Vacuum Sheet Cleaner

THIS profit producing attachment removes all lint and dirt from the stock; saves the time that is lost washing out forms, greatly increases the production and improves the quality of your work.



The Doyle-Allen Ink Distributor

This attachment increases the capacity of job presses for larger work; improves the quality of the work; does away with double rolling, and overcomes streaking and imperfections in the printing.



The Doyle Gordon Press Plate Heater

An electric heater that attaches under the ink plate. Presses can be started almost immediately with no loss of time in cold weather. It does away with static electricity, and overcomes all the troublesome cold weather conditions.



Write Today for our Profit Producing Equipment Booklet

BRITTON & DOYLE
Press Room Efficiency Appliances
202 CAXTON BLDG. CLEVELAND

THE WAY TO MAKE MONEY



Is to SAVE it in the COST OF YOUR WORK, and you can best do this by *Increasing Your Output* per machine.

Insist on *Continuous Production*—and know which machine is "falling down"—by means of the information furnished by a

NATIONAL MACHINE RECORDER

Stationed in the Superintendent's office—its knowledge of what goes on in the shop is superhuman, and its record, always available, can not be controverted.

Ask us for information

TELEPHONE CALUMET 3894

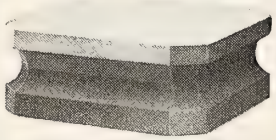
ILLINOIS MACHINE RECORDER CO., 1701-1703 S. Clark St., Chicago, Ill.



ONE little Carborundum Stone added to your print-shop equipment will save time, save stock, save trouble.

It will keep the paper-cutter knives always keen, smooth, true—cutting—it will lessen the need of grinding—and you can use it without taking the knife from the machine.

The stone cuts the edge on the knife—two or three strokes



and the knife will cut clean without feathering the stock.

Ask for the

CARBORUNDUM MACHINE KNIFE STONE

From your hardware dealer or direct, $1.50

THE CARBORUNDUM COMPANY
NIAGARA FALLS, N. Y.



The operator don't have to stand idle while the motor accelerates

if it is equipped with

The Monitor System

of machine control

"Just Press a Button"

and the progressive steps of resistance are automatically cut out so as not to strain either machine or motor.

The Monitor System of machine control increases the efficiency of the machine, the motor and the operator. The controller is simple in construction and permits **of delicate adjustments in operation.**

Adaptable to all forms of service, from the smallest to the largest printing press, binding machine, etc. Installation is simple and economical.

Write for bulletins describing d. c. and a. c. motor controllers.

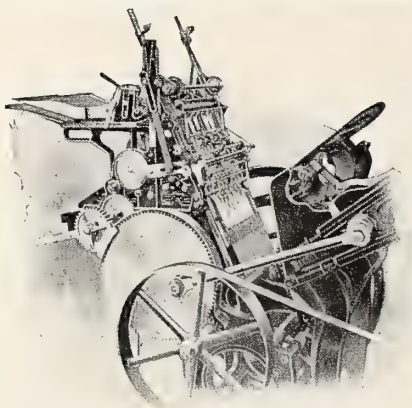
Monitor Controller Company

111 South Gay Street, Baltimore

NEW YORK, 30 Church St. CHICAGO, 1040 Old Colony Bldg
PHILADELPHIA, 1533 Chestnut St. BOSTON, 77 Franklin St.

THE "KIRKMAN"

Continues its Wonderful Sales and Cost Reduction of Job Presswork



We recently added 12 "Kirkmans" to the printing-plants of Minneapolis and St. Paul.

Why don't you modernize your job department and put it on a sound paying basis?

Write us to-day for our new proposition. It's a live one and will prove of interest to you.

Automatic Press Feeder Co.

GENERAL OFFICES

538 S. Dearborn St., CHICAGO

The National Electrotypers to The Elect

Craftsmanship

Royal Electrotypes are made by men and not by machinery. This explains the difference between any high-grade product and one which is automatically produced without the personal element entering into its manufacture. The Royal plant is perhaps the only place in this country where Craftsmanship in Electrotyping is known to have a standard which guarantees perfect reproductions in copper, nickel and nickel steel. The title, "National Electrotypers," has been earned through serving customers from far and near who have learned that Craftsmanship, even in electrotyping, takes precedence over price.

Royal Electrotype Company

PHILADELPHIA

Print Your Poster Stamps

on

"Ideal" Guaranteed Flat Gummed Papers

Whether you lithograph or print from flat plates, or use four-color process, "IDEAL" prints with the same ease as ungummed paper, *registers accurately*, and does away with the ancient custom of printing paper first and sending it out of your establishment to be gummed.

Be sure and specify "IDEAL" Guaranteed Flat Gummed Paper and see that the Guaranteed label is on the package.

GUARANTEED

FLAT **FLAT**

GUMMED PAPER

It's Worth Your Trial

Ideal Coated Paper Co.

BROOKFIELD, MASS.

NEW YORK CINCINNATI CHICAGO

You Can't Argue with

The Calculagraph

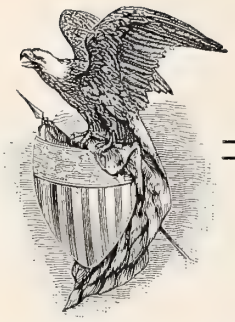


It is a positive insurance against labor disputes; and has the best of the argument on its side, because it records *actual working time*—elapsed time—and can not make "clerical errors."

Workmen have a wholesome respect for the Calculagraph; they know it would be useless to question its accuracy. Our free booklet, "Accurate Cost Records," explains how, by the simple pulling of two handles, an immense amount of mental labor can be avoided and time saved in obtaining positive results.

CALCULAGRAPH COMPANY

1460 JEWELERS' BLDG., NEW YORK



It's In the Make

Ample machine facilities is a good talking point for business, but the character of product depends upon the knowing how to "do things."

Perfect Made Plates Save Money in the Pressroom

We use extra heavy shell plates, which means long and perfect service.
Too little attention is paid to the *shell* feature of the average electrotype.

When once you try our *extra heavy shell*, you will use no other.

OUR LEAD MOULDING PROCESS is a dependable method of obtaining perfect reproduction and quick service.

Our process of Lead Moulding and of depositing the shell on the mould without the aid of graphite, and other methods used on wax-moulded plates, enables us to guarantee exact duplication without loss of detail. Perfect reproductions and perfect register are obtained, because lead takes an exact mould and is not affected by varying temperature, and after moulding undergoes no other operation until it is placed in the solution.

Users who appreciate high-class work praise the efficiency of our Lead-Moulded Plates. If you have a high-class job in mind, let us submit samples of work both by plate and printed results.

Our Entire Plant Is Fully Equipped

with new and modern machinery, and in the hands of expert workmen.

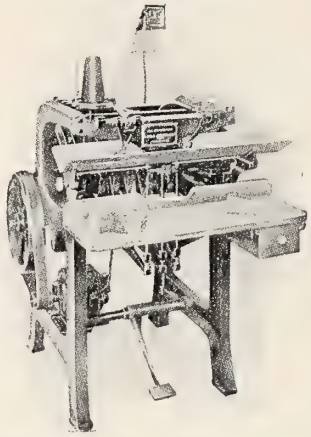
Phone Franklin 2264. Automatic 53753
We will call for your business.

American Electrotype Company

24-30 South Clinton Street, Chicago

SILK STITCHING MACHINE

FOR DOUBLE-STITCHING FINE CATALOGUES WITH THE KNOT IN THE CENTER



Send for booklet and sample card of Roberts' "Near-Silk" for high-grade catalogues.

H. L. ROBERTS & CO.

701 WORLD BUILDING NEW YORK CITY

QUALITY

Service—Price

A Combination Impossible to Beat

"Satin Finish" Copper and Zinc



All Engraver's Supplies

We guarantee our Copper and Zinc to be free of any foreign substances due to the fact that they are both scientifically tested in our factory.

The American Steel & Copper Plate Co.

101 to 111 Fairmount Ave., Jersey City, N. J.

BRANCHES AND WAREHOUSES

610 Federal St. Chicago, Ill. | 110 Nassau St. New York City | 3 Pemberton Row London, E.C., Eng.

Profitable New Year Resolutions

The Boston Will Do It

For 1915 resolve to improve your wire stitching department: *the BOSTON will do it.* Resolve to cut cost of stitching production: *the BOSTON will do it.* Resolve to improve the quality of your work: *the BOSTON will do it.* Resolve to save time and labor expense: *the BOSTON will do it.* Resolve to effect economies in operation: *the BOSTON will do it.* Resolve to get the maximum output of the department: *the BOSTON will do it.* To the efficient manager, these and other results incident to the installation of Boston Wire Stitchers will make the year 1915 a very gratifying one from the standpoint of profit and wire stitcher satisfaction. For further particulars write the selling agent

American Type Founders Company

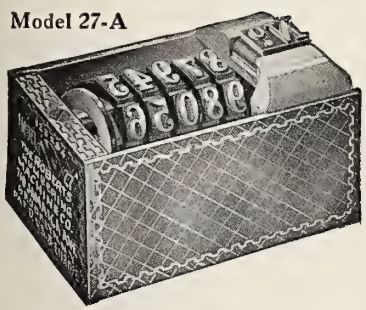
Set in Cloister Oldstyle and Cloister Italic

Roberts Numbering Machine Company

Successor to THE BATES MACHINE CO.

696-710 Jamaica Avenue, Brooklyn, N. Y.

Model 27-A

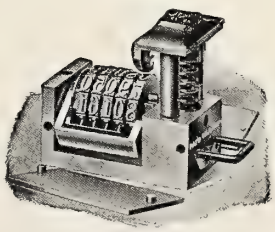


№ 12345

Facsimile Impression
Size $1\frac{1}{2} \times \frac{15}{16}$ inches.

For General Job Work

- Absolutely Accurate
- Fully Guaranteed
- Side Plates Without Screws
- Always in Stock
- Five Figure-Wheels



View showing parts detached for cleaning

ROBERTS' MACHINES

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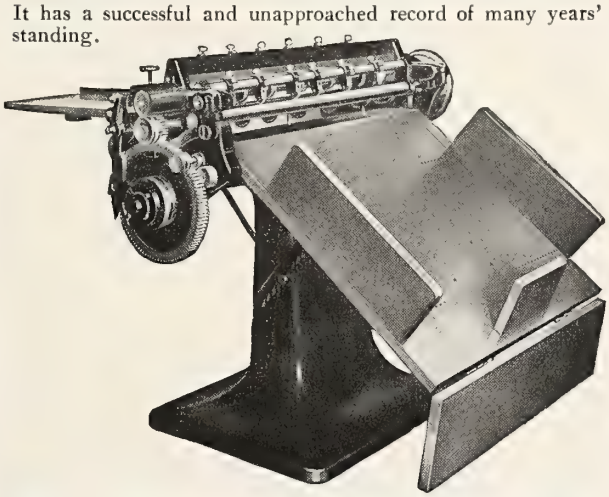
To Number Either Forward or Backward

The More You Know About

what our perforator will do, and the more you inquire of your neighbor who *has one*, the sooner you will become an *owner* of the famous

UNIVERSAL-PEERLESS ROTARY PERFORATOR

It has a successful and unapproached record of many years' standing.



Hyphen-cut Perforation, Knife-cut Perforation, Slitting Heads, Loose-leaf Creasing Heads. Gang Scoring Heads for Booklet Covers. Straight Line of Perforation Guaranteed. Perfect Register. Three Sizes, 30 in., 36 in. and 42 in. wide.

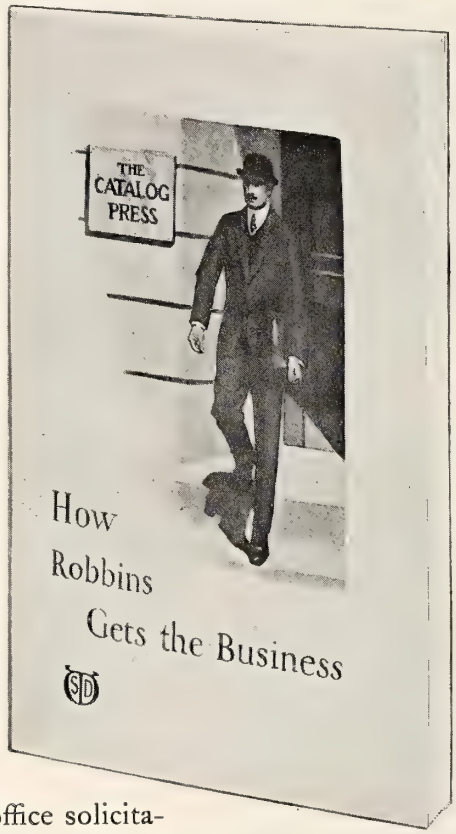
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How Robbins of the Catalog Press Gets the Business

A Cameo Booklet We Send Free to Printers and Their Salesmen



This remarkable story of Robbins should stimulate the production of more good booklet and catalog printing than anything ever before issued by a paper manufacturer. That is why we are publishing it for the benefit of the printing industry.

There is hardly any limit to the possibilities of the special field that Robbins is working. The more printers there are who follow his methods, the more printing there will be to do. And this new Cameo booklet tells you how to select the prospects and how to develop the orders for the very best printing in your territory.

It's all an entirely new idea in soliciting printing. Robbins doesn't have to run around after business, or to do office-to-office solicitation. He calls only by appointment. You can call only by appointment, too, if you read this booklet carefully, and adopt the methods that Robbins uses.

Of course you will want to print every booklet and catalog you secure, as a result of the new ideas we have given you, on Cameo, the paper for advertising. We make Cameo for just the kind of printing that Robbins handles. He has found that he can get more truthful and interesting pictures in his booklets and catalogs by printing them on Cameo, pure white, ivory white or sepia. He has learned how Cameo also makes the type more readable. These are the reasons why all of Robbins' booklets are printed on Cameo.

"Every new Cameo job I get helps me to secure others," says Robbins. "My customers are always ready to acknowledge the superior reality and attraction of the pictures in the booklets and catalogs I show them, and to appreciate the greater readability of the type pages."

When you write, let us know if you would like to have some of the latest printed specimens of Cameo paper. And don't overlook the fact that this booklet we are offering you here is a specimen of printing on Cameo that you will want to use in soliciting. It has a cover printed in three-color process on Cameo Post Card Sepia that is one of the handsomest pieces of work we have ever issued. It has a distinctive style of page and type character that is worth preserving among any printer's samples.

You can get in and get orders with the ideas in this Robbins booklet. It means more business for you. Write for it today.

SD

S. D. WARREN & COMPANY

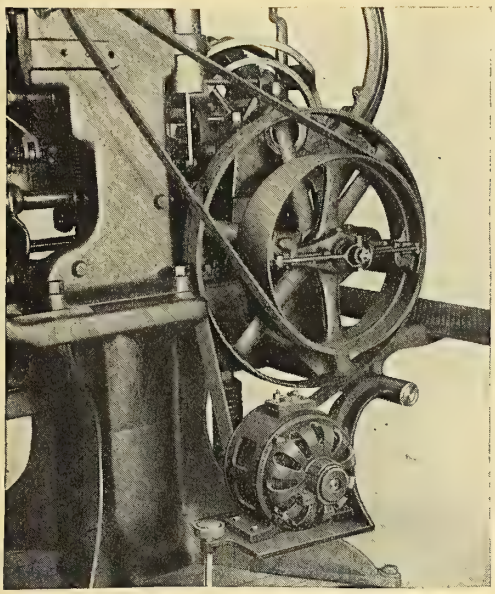
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160 Devonshire Street, Boston, Mass.

Here Are Five Valuable Propositions

that should interest every printer seeking to modernize and equip his composing-room with machinery that will lessen the cost of production as well as increase the output

Perfection Linotype Motor

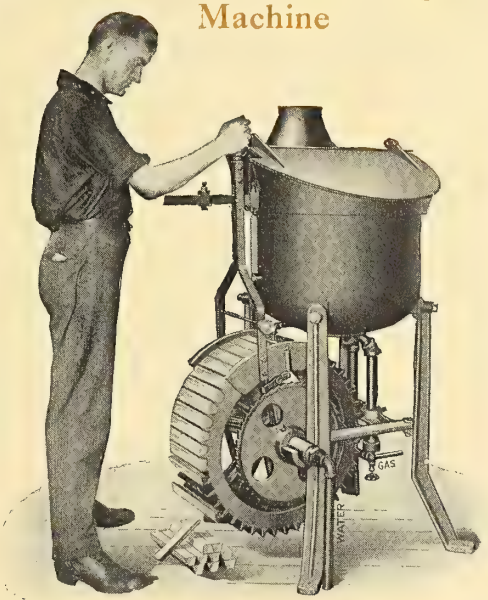


Cut shows motor attached to linotype, our special design, noiseless, built for a specific purpose, which means the greatest power at the least cost.

These five devices will prove the right to be called **"Perfection."** Each machine or device is designed and constructed along scientific lines with a full knowledge of the needs of the average composing-room. Each device is placed on the basis of service, quality, and not least,

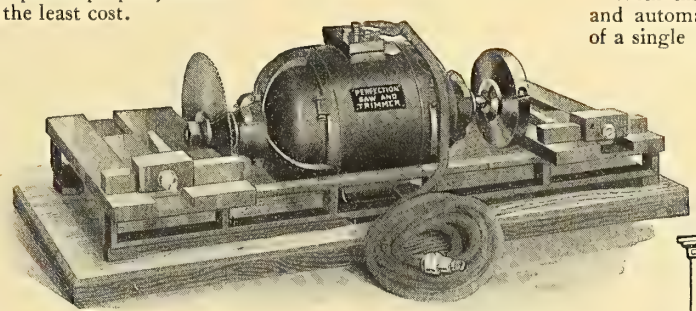
"Perfection"

Perfection Automatic Ingot Machine



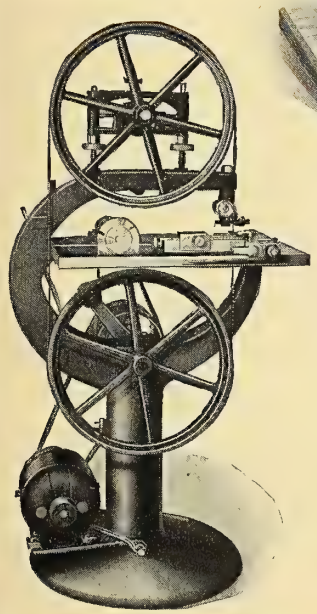
With this machine the ingots are formed and automatically dumped by the operation of a single lever. The pot is of pressed steel, 20 inches diameter.

Perfection Circular Saw and Trimmer



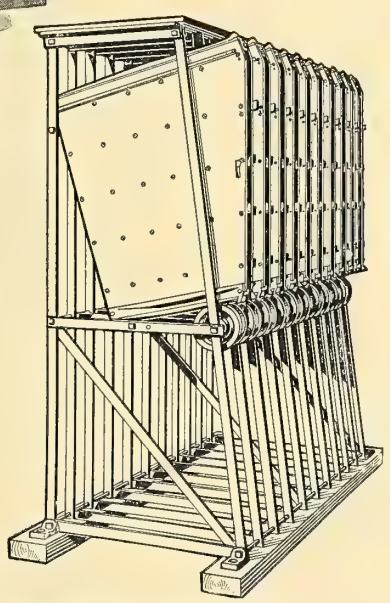
Circular composing-room saw and trimmer is a revelation in speed and accuracy, and no composing-room can feel the satisfaction of completeness without installing one of these saws at a price of $75 and upwards.

Perfection Composing-room Saw (Band-Saw Type)



Our composing-room saw (band-saw type) is especially adapted for sawing cuts and linotype slugs, and its installation throughout the country has proved its right to be called **"Perfection."**

Perfection Magazine Rack



This metal magazine rack, the **"Perfection,"** is a necessity and a great convenience for storing magazines. Requires little space, but its service is manifold.

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The F. C. DAMM COMPANY

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Chicago, Illinois

The New Year

A good resolution is good only as long as it sticks



Q

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J. L. FRAZIER,
Assistant Instructor Inland Printer Technical School
and I. T. U. Course in Printing.

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Vol. 54 JANUARY, 1915 No. 4

The Spirit of The Initiative

By CAPT. JAMES T. ELLIOTT

A HIGH-POWERED AUTOMOBILE of the latest make was rolling rapidly eastward in Monroe street, Chicago. It was a beastly night. A high wind from the North had brought in its trail a blinding, stinging sleet storm. As the car turned into State street a ragged, unkempt form flashed into the glare of the machine's lights for a moment, and then plunged headlong in front of the car. The chauffeur stopped the car as quickly as possible, while its occupant, a masterful-looking man in evening dress, jumped to the ground as policemen ran up, and assisted in pushing the machine off the prostrate and bleeding form.

Hurriedly picking the man up they carried him into a drug store near by. A hasty examination by a physician resulted in his saying that although the man was badly hurt, he would recover.

Ragged, dirty, and with a face bloated to distortion by drink, the miserable being had evidently attempted suicide by throwing himself in front of the automobile.

The owner of the car, who had assisted in carrying the man into the drug store, and who had watched the doctor examine him, stooped and looked earnestly into the face of the injured tramp. As he did so, the latter opened his eyes, and after glancing from one to the other his gaze rested full upon the face of the owner of the car that had nearly killed him.

"Hello, Marsh," he cried, as he struggled to raise his head, "don't you know me?"

"My God!" cried the gentleman, "it is Charlie Wainwright." And, kneeling down, he drew the bloody and begrimed head up against his immaculate shirt-front.

"Charlie, don't worry, your troubles are over, old man; when you get well we will talk over old times, but not now."

"All right, Munger," said the tramp as he again lapsed into unconsciousness.

Marshall Munger is the president of one of Chicago's largest printing establishments. Through a spirit of indomitable will, backed by a strong and virile intellect, he rose from the ranks to his present place of affluence and power.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.



"Hello, Marsh, don't you know me?"

Now Marsh, as he was called in the old days, was never satisfied with the existing condition of affairs. He was angrily impatient with the men about him, who found their greatest pleasure in life in simply doing enough work to hold their jobs, and whose leisure hours were largely devoted to drinking and other forms of dissipation that on many occasions rendered not a few of them unfit for work for days at a time.

Charlie Wainwright was one of these, albeit when sober he was a good printer and a man of marked intellectual gifts, to which had been added a university training. Wainwright had unusual talent as an artist, but the only known use he had ever made of it was to caricature his friends and acquaintances in the office where he was employed. He had frequently made Munger the butt for these exaggerations of his pen.

On one occasion, during the noon hour, he came upon Munger, who was standing by an open window in deep thought.

"I say, Marsh!" he cried, "you look as though the responsibility of the world was resting upon your shoulders. I think I shall draw you as a modern Atlas."

"It is too bad, Charlie," responded Munger, "that you do not grasp more fully your opportunities in life. With your talents I would find more profitable employment than earning a stipend setting type. In God's name, man, why don't you wake up?"

"Oh! bother, What's the use!" exclaimed Charlie. Just then time was called and both men went to work.

The incident had no effect on Wainwright, who spent the night in wild debauch, but it clinched an idea that had been in Munger's mind for some time. He sat up nearly all night thinking his scheme over, and next day took the initial steps to put it into execution.

Taking Wainwright one side, at noon, he asked him if he had grit enough to quit the "case" and form a partnership for the purpose of doing feature drawing for the trade and such papers as could not afford an artist.

"Well, if I had," responded Wainwright, "what part of the work are you going to do? Why, you can't draw a straight line."

"That's just the point," said Munger. "I can't draw a straight line, but I can tell when one is properly drawn. Hence I propose to pit my ability to round up the work against yours to do it after I have secured it."

"How much money have you got?" was Wainwright's next question.

"About one hundred and fifty dollars and no debts."

"Well," said Wainwright, with a dry laugh, "It would take all of that to put me in a position where I could enter any kind of a partnership. I say this in fairness to you."

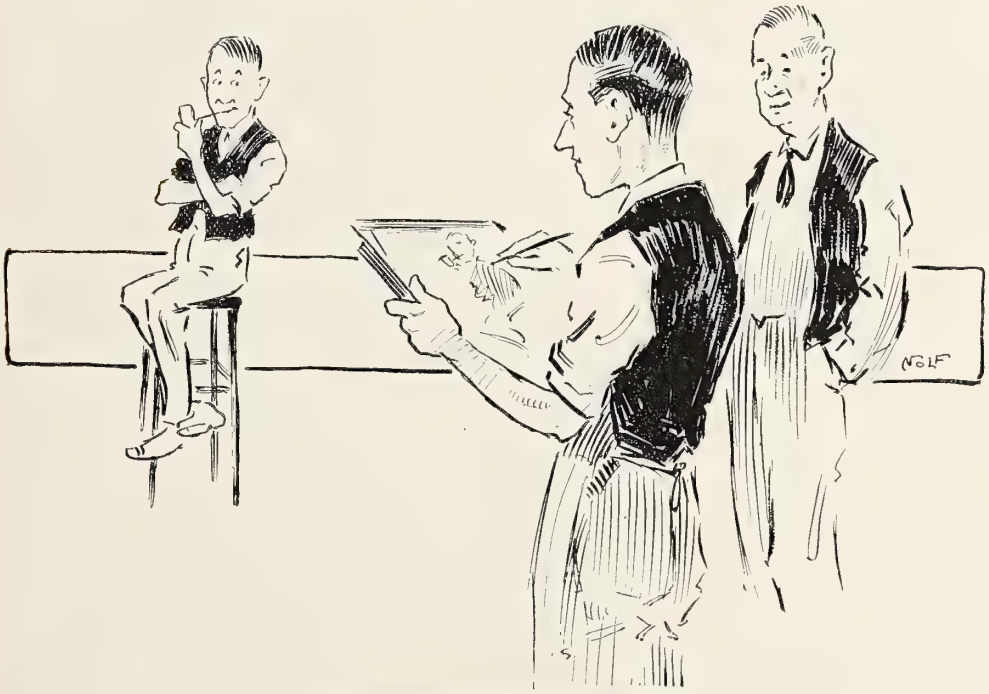
Munger thought a moment before replying. Placing his hand on his companion's shoulder, he said:

"Charlie, if I take this money and pay your debts, will you promise me, on your honor as a man, that you will quit drinking, straighten up, and take hold of this proposition in an earnest, commanding spirit?"

Wainwright looked at Munger in astonishment. His eyes gleamed through half-closed lids, while the stern set of his jaw and the twitching of his shoulders evidenced that he had been hard hit.

"By God! Marsh," he blurted out, "you don't mean it? Why, man, I am not worth it. I am simply a besotted wretch beyond reach. If I promised, and you did this thing, what assurance would you have that I would not flunk on you at the first opportunity?"

"That is my business, Charlie. I am willing to take the chance if you will promise me, on your honor as a man, that you will not drink any more and will do your part in this enterprise."



Caricatured his friends in the office.



"Will you take hold of this proposition in earnest?"

"Give me time to think, Marsh. You have cut the ground from under me. I will give you my answer after thirty is called."

At closing time Charley told Marsh that he had decided to join him, and was at his disposal. On the following day both men quit their jobs. After liquidating Wainwright's most pressing debts they found that they possessed just twenty-eight dollars. With this sum, desk-room was secured in a cheap office-building, and paper, pencils, and such other indispensables as Wainwright needed. Then Munger started out to secure business.

In those days the art of illustration, as now understood, was practically unknown, and Munger soon found his task distressingly disheartening. However, with a will that would not admit defeat, he persevered. He secured some work, but its nature and extent was not enough to keep them going.

Finally the pinch of hunger assailed them. Ejected from their little office for lack of rent money, they had secured a small, back room which was their bedroom, office and kitchen combined.

About this time, when it seemed that the last hope was gone, Munger secured a commission to illustrate a magazine article. Wainwright did his best. The result being satisfactory, other work followed, and soon our friends found themselves comparatively prosperous. With the increase of business their field of endeavor broadened and ere long they had a little job-office, doing work of all kinds, and also introducing a method of illustrating that brought them good returns.

As the business grew, Munger grew with it. Not so Wainwright, who, while a clever workman, was that and nothing more. His affluence made him lazy, and as time wore on he returned to his old habit of drink. In the meantime Munger was going ahead as fast as Wainwright was retrograding. Time and again the



He returned to his old habit.

former tried to rectify the ways of his associate, but failure always resulted. Finally Wainwright said he thought he would settle farther west and offered to sell out to Munger. The latter accepted the offer, and after the deal was consummated Wainwright disappeared. Years passed. Chicago became a city of magnificent buildings, her skyscrapers being noted around the world. Among the more ornate and beautiful, skyscraping, printing structures in the city is the one owned and erected by Marshall Munger, who has become a dominant factor in the ethical, civic and commercial life of the great metropolis. He still possesses the dominant will of the initiative-maker, and says life holds no feature that is dearer to him than the desire and the ability to do things better than others.

Orthography in Geography and Biography

By F. HORACE TEALL

ORTHOGRAPHY is correct spelling, according to the strict literal meaning of the elements of the word, although it has been practically freed from the restriction so that as commonly used it means simply spelling. Correctness in spelling varies according to various standards, and nowhere more than in the names of places and persons. What we desire to say about such names may well be introduced by a somewhat lengthy quotation. Ephraim Emerton, in the preface to his "Medieval History," says:

"A word must be added to the already too voluminous literature on the best way of writing medieval proper names. Since Freeman began to vex the world with 'correct' spelling of familiar words, it has become almost a crime to write any word as our fathers wrote it. It has been deemed an evidence of almost barbaric ignorance to say 'Charlemagne' or 'Cologne' or 'Louis' or 'the Middle Ages.' One writer after another has put forth a system which should have at least the merit of consistency, but the results have generally been distressing. I have frankly given up from the start any idea of being consistent in this matter. So far as I have followed any principle it has been to use the form which seemed to me most likely to be familiar to my readers. Where too great a sacrifice of this principle was not involved I have given the ordinary German form to German names and the French form to French names, and so forth; but where any forms seemed to me sufficiently warranted by common English usage I have used those. For instance, I say Cologne, but I can not bring myself to say Mayence or Mentz, and I prefer Treves to Trier. I say Ludwig the German and Louis the Pious, but I can not say Ludovico II., though he is identified with Italy. In short, I have tried to apply a rule which is based only on my own personal impression as to common English usage, and if my impression is different from that of others I see nothing for it but regretfully to differ still."

One preeminent fact is clearly shown here, and it contravenes an assertion that used to be very common, namely, that authors were not allowed by printers to control spelling. Probably no printer ever actually succeeded in overruling an

author who had any backbone, but, even if that ever happened, it could not now be done. The author who prefers a certain spelling, or a certain style of any kind, merely orders what he wants and gets it. Of course, authors who make all things right in their copy, and tell the printer to follow copy strictly, have the least trouble and expense, as they have the least amount of extra work to pay for. And of course this applies also to editors and publishers. Our quotation proves conclusively that Professor Emerton decided these matters himself, or, if influenced anywhere by any one, at least that he was not at the mercy of the printers.

Proper names, both geographical and personal, are chosen here simply because they afford an easy yet effective basis of comparison and because so many of them must be spelled according to the author's choice. Professor Emerton acted wisely in declining any attempt at general system or consistency, for he, like those who have tried to systematize, would have failed. Whether any real system can ever be attained may still be debatable, but certainly none has yet been devised. The apparent charge that Freeman originated the movement in favor of "correctness" seems to be properly open to doubt, although we know that Freeman used many unfamiliar spellings. For instance, Louis, one of the names mentioned in our quoted passage as showing "almost barbaric ignorance," had been discarded by Macaulay before Freeman's time.

Macaulay died in 1859, when Freeman was only thirty-six years old and had not yet become famous, and in Macaulay's "History of England" Louis XIV. of France is called "Lewis the Fourteenth." Whether one historian copied from the other or not is not so important as the fact that almost all other historians, and the rest of the world, have continued the use of the French form Louis, and have used it not only for Frenchmen, but for men of various nationalities, though in certain cases the native names have been and are used, as we see in the quotation, "I say Ludwig the German, but I can not say Ludovico" for an Italian monarch named Louis by most English historians.

The name Louis will serve as a good example of what would have been if we had not always Anglicized certain historical names. Every German now called Louis would have been Ludwig, every Italian Ludovico or Luigi, every Spaniard Clodoveco or Luis; all these and some others are the forms of this same name in other languages. If we had a system of using foreign names for foreign people we should not know any Germans as William, but would use their actual name, Wilhelm; the German kings called Frederick in English history would be Friedrich; French kings would be Henri, not Henry, and German emperors would be Heinrich. But it is very convenient to have the English forms established and universally recognized, as these and others are, though the native names are not only usable in some circumstances, but sometimes are much more suitable. The choice must be made by a writer or an editor, and it is the proofreader's first duty to see that such chosen forms are preserved, though he may and should query when he thinks anything is wrong or doubtful.

Enough has been said already to serve as examples for every occasion, since names of places are as subject to difference of choice as personal names are. But mention of a few names, and especially of the difference in choice by certain writers, will supply some useful detail.

Emerton tells us that he says Cologne, but he can not bring himself to say Mayence or Mentz. He says Cologne because that is universally substituted in English for the German name Köln, so that the latter would ordinarily appear pedantic or at least affected; yet it is not inconceivable that a writer may properly use Köln for Cologne, Wien for Vienna, Bruxelles for Brussels. The universality of the Anglicized forms does not utterly prohibit the others.

The book most convenient for comparison with Emerton's is Robinson's "History of Western Europe." It is easy to discover that these two historians differed sometimes, for while one chooses Mainz always for that place, the other always calls it Mayence; one always has Frederick for the old German emperors, the other says Frederic. As to the town named, one writer chose the German name, the other the French. Such choice is open for writers in many other instances.

While both these historians use the Anglicized Brussels, Thackeray in one of his books, "Henry Esmond," after mentioning Brussels a number of times, has Frank Esmond write home after his marriage that his address is in "Bruxelles," and thenceforth the name is Bruxelles.

This is only a hasty and very incomplete consideration of the subject, but any one can read between the lines and supply much detail for which we have not room. We have merely tried to show that the proofreader must necessarily refrain from editing in such matters, and that his utmost possible freedom is that of suggesting. He had much better restrict his use of such freedom to cases which seem to demand it urgently.

Disposal of Secondhand Printing-Office Machinery

By HAMILTON DE LISLE

THE disposal of secondhand printing-office machinery is a question that apparently has many angles, and regarding which there is a marked diversity of opinion. What is regarded as proper by some is considered ill-advised, if not positively detrimental, by others.

It can truthfully be said that the term "secondhand machinery" is frequently misconstrued. As a matter of fact, any machinery, if in use for only a very short time, is secondhand, and may have been ruined the first day of its installation; while another machine, performing the same function in another establishment, may have served ten years and still be in good condition.

In some respects it may be likened to the human body, which, if treated along legitimate and rational lines, will perform the functions its Creator intended it should, but if subjected to ill treatment, neglect and an improper knowledge of what it demands, disaster will follow and the noblest creation of the universe will sink into decay.

The simile holds good in machinery, whether it be of the printing-house or of other fields of endeavor. Care and proper understanding of what is needed in the premises will prove safeguards that will conserve any piece of machinery, and it only becomes secondhand, in the sense here intended, when it ceases, from any cause whatsoever, to properly perform the functions for which it was created.

This then brings us to the main question, namely, what shall be done with the press that has reached such a state of decrepitude that it no longer does the work demanded of it?

This question has been answered many times by the owner of the broken-down press, using it as part payment for a new machine, the manufacturer, as a rule, rehabilitating the old press and selling it at a low price to a printer who thus can and does underbid the original owner for work that by every right, along legitimate lines, should go to the latter.

It would have been far better, and more to the interest of the original owner of the broken-down press, if he had kept it, broken it up, and sold the remains as so much old iron, than to have permitted the manufacturer to take the old wreck, rebuild it, and then sell it to a competitor of its former owner to the latter's everlasting detriment.

Then there is the manufacturer's end of the transaction. Is he giving the customer who buys a new machine at the prevailing market price a fair deal? In taking the old press as part payment it can safely be assumed that in doing so he only allowed about what it would have brought as scrap iron, but you can rest assured he did not sell it for anything like that. On the contrary, he takes it to his factory, and after putting, say, $100 worth of repairs on it sells it for at least one-third what his first customer paid for the new machine.

The entire transaction is an unfair one to all the parties concerned, from the fact that it menaces the business of the original owner of the press, stultifies the manufacturer's sense of fair play, gives the little printer a false profit, and creates a degree of unrest and suspicion in the trade that all three should join hands to suppress and kill.

There are several legitimate ways of disposing of secondhand printing machinery — ways that redound to the interest of all and to the detriment of none.

For instance, the writer discussed this question recently with the head of one of Chicago's leading printing-firms. This gentleman evidenced a spirit of fairness and good judgment in regard to this matter that should have the emulation of every man in the trade who possesses any kind of printing machinery that is obsolete or unfit for service.

He took the writer through his plant and pointed out and graded the many presses, folding-machines and other pieces of machinery therein, according to their usefulness in giving the service demanded of them. Stopping before a big flat-bed press that apparently was giving first-class service, he said:

"Now, here is a press I have had in continual use for the past ten years, and as you can readily see it is still doing the work required of it. It may be that I shall desire to displace this press with a new one at an early date, but I assure you in so doing I will not use it as a part of the purchase price of the new machine. Far from it. When the time comes for a change I shall purchase the new press

outright and will dispose of this one in an advantageous way, but in a way that will neither hurt my business nor that of my competitors.

"I happen to know of newspaper publishers in small towns whose circulations run anywhere from 1,500 to 5,000, any one of whom would be glad of an opportunity to buy this press. In splendid condition it would answer every purpose in a country newspaper office, and as the publisher could secure it at a heavy discount from the original price, he would only be consulting his own best interest to snap at the chance to buy it.

"In this way I would secure a sum which would in some measure represent the worth of the machine above the scrap-iron figure, and would at the same time render a great service to my newspaper friend in the country, and also a proportionate one to myself and my competitors in Chicago."

This attitude on the part of this gentleman, who occupies a high position, not only in printing circles, but in the civic councils of Chicago, appears very logical and conclusive, and demonstrates the fact that this printerman, at least, has given this matter much thought and is prepared to meet the issue fairly and squarely.

In purchasing this press when it was new, its present owner paid the price demanded by the manufacturer. The latter made his legitimate profit, at that time, the only profit he should be permitted to make on this particular product of his factory. It is set up in the plant of the former and for ten years has done yeoman service. It is quite within reason to assume that in that length of time the printerman made a sufficient profit on its work which would allow him to charge off the original purchase price and at the same time make proper allowance for its depreciation as a working force in his office. Thus it must become clear to the most obtuse that should the press break down and become worthless, it has simply reached the end of its career and its owner has suffered no loss when he throws it out and buys a new one.

But if, for any reason, the owner desires a new press and the old one is still capable of good service, no better plan for its disposal could be devised than that of selling it in a section away from its present scene of activity, and to one whose business is of such a nature as to preclude his entering into any kind of competition with the man from whom it was purchased.

This is a matter that has been discussed generally by the trade and it should be continually agitated until some solution is reached that will prove satisfactory to all concerned.

CHARITY.

I dearly love to recommend some high-brow stunts to every friend, and send to them with kind regard that they may give a just reward to every gent whose story sad most breaks my heart and makes me sad to think they find it necessary to ask for aid, and so I bury this deep grief as best I can — and pass it to another man.

Outgrowths of Letterpress

By GEORGE SHERMAN

No. 3—Color Cards for the Paint and Varnish Trade

NOWADAYS, everybody orders by sample. This purely American habit is the outcome of education infused by our modern methods of advertising through the medium of samples in one form or another. Nearly every well-known branded commodity has been exploited in this manner. And, finally, it has become pretty well settled in the public mind that the only "proof of the pudding is in the eating thereof." To the remote correspondent the simple request to "send a sample" has few limitations. It is amusing, in this connection, to recall the incident of the pressed brick manufacturer who mailed thousands of sample bricks to prospective customers when the parcels post was first put into operation.

One of the first specialized branches of printing to develop as a result of this form of advertising was the manufacture of color cards, folders and devices for the display of the products of the paint and varnish trade. The sampled paint card has been in use for more than fifty years, but only during the last decade has the production of these devices become a printers' specialty. Nine-tenths of the millions of paint folders manufactured to-day are produced in plants specially equipped for this industry, of which there are but five in the United States.

The complete color-sampling house of to-day has facilities for grinding and mixing paints and varnishes, sheet-coating machinery, composing and press room facilities, a comprehensive pamphlet bindery, a paint-chip cutting department and a battery of mounting-machines.

Some manufacturers supply their own ready-mixed paints, enamels and special finishes to be used in the process of sheet-coating, but in most instances the color-card maker is expected to match any shade or texture of surfacing submitted, depending upon his own materials and resources to accomplish the result. In the preparation of the color sheets a tough, fibrous manila paper is used, and this is first supplied with a grounding tint, printed from a large block on a cylinder press. The inks used for this purpose are modified tints closely related to the various shades of the paints to be employed in coating. In this manner a single tint will supply a suitable ground or grip-coat for a number of shades closely related to its primary. For coating sheets which are to be used to illustrate the

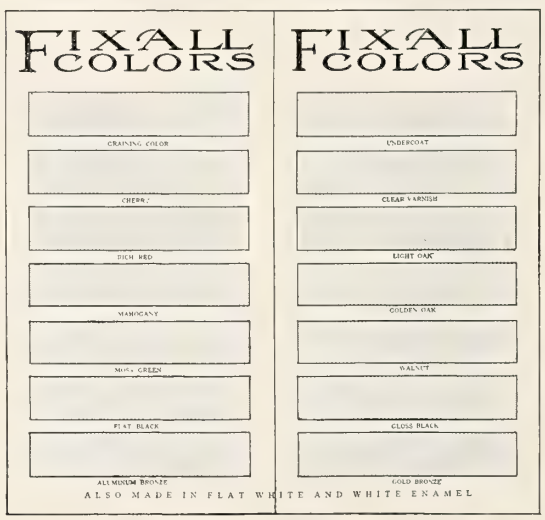


Fig. 1.—Color section of a six-page paint-sample folder.

finished qualities of the better grades of ready-mixed paints, a predominance of pure white lead is used, with just enough zinc in combination to harden it sufficiently to prevent chalking. These pigments are finely ground in pure linseed oil. Straight colors and tints are applied in a coating-machine, but all special finishes and grained effects are put on by hand with a brush and graining tool. The painted sheets are then hung up in a drying-room to be thoroughly seasoned before they are sent to the cutting-machines. Paint manufacturers frequently prefer to show harmonious color combinations for interior decoration, which requires the joining of two or three colors to form a single paint chip. Paint sheets for this purpose are cut into strips of the required width and



Fig. 2.—Wooden till, or magazine, from which color chips are ejected in process of mounting.

then mounted on thin manila to form the proper combinations. Bands of solid gold, twelve and eighteen points in width, are then printed over the joints where the colors meet, to lend the effect of a wall border. The bands are printed from brass rules and foundry borders on platen presses.

In the production of the example shown as Fig. 1, a six-page folder, containing fourteen color chips, the mounting was accomplished three-up, which means that forty-two chips were pasted at a single operation of the machine. This emphasizes the necessity of most accurate workmanship in the composing-room, the pressroom, and in the cutting of the printed sheets to retain perfect register in the mounting. A discrepancy equal to a two-point lead either in the justification of the names of the colors in their relation to the positions of the chips, or in the press register or the cutting, would be sufficient to cause the chips to partially overlap the printed matter in mounting in examples such as Fig. 1, where the space between colors is only about twelve points.

After the color sheets have been cut to their required sizes they are loaded into a wooden till (Fig. 2), which is the magazine from which the chips are ejected in the process of mounting. Folders and color cards of various dimensions, to contain chips of different sizes, require special tills in each instance, as the partitions are susceptible to but little alteration or adjustment. For this reason a house that is properly equipped to handle a great variety of work must necessarily have a large investment in tills alone. As each new till is received it is taken to the composing-room for a proof, which consists of a well-inked impression taken of its top surface with a proving planer, to show every opening, partition,



Fig. 3.—A section of mounting-room, containing twenty machines.

and the exact spacing required between the colors. These sheets are indexed, numbered, and bound for reference.

When a compositor receives a ticket for a paint folder, the arrangement of the names of the colors and the size of the display are governed chiefly by the character of the till indicated. Color pages are handled after a manner similar to the composition of ruled headings. A cardboard strip, spaced to accord with the till book, is attached to the side of the galley with thumb-tacks and the lines are spaced accordingly. Frequently, forms are of such size as to require composition in sections and final make-up in a chase on the imposing-stone. Final press proofs are always pulled on tissue-paper to be used as transparencies in verifying the register and alignment of the form by comparison with the till book.

Fig. 3 is a section of a mounting-room containing twenty machines, each with a capacity of from three to five thousand sheets a day. In the machine in the foreground, A is the stationary holder for the printed sheets from which they are hand-fed to the register guides on the tympan (B). The operator then lowers tympan board and with the lever (C) carries the sheet backward over the glue tank (D) to register with a series of adjustable metallic daubers which are elevated to come in contact with the sheet. The tympan board is then brought forward to bring the sheet in second register over the till box (E). Pressure of another lever, operated by foot-power, raises the till box to bring the chips in contact with the glued surface of the sheet. Through the action of spring plungers, uniform pressure is applied to the chips whether the magazines are filled or only partially so. More than one hundred color chips may be mounted in correct sequence and in perfect alignment at each operation of the machine. From the mounting-room the sheets are sent to the bindery, where they are interleaved with tissue, folded, stitched and trimmed.

Single orders for a million folders are of frequent occurrence, but these do not represent the only kind of work that comes, practically unsolicited, to the color-card specialist. There are color decks, shingle stain cards with wooden chips, paint paddles, die-cut color masks, enameled slats, and color cases with celluloid

transparencies. Highly enameled paint slats, requiring descriptions and changes, are printed on platen presses from forms of movable rubber type.

Small color cards, to contain ten or less chips, have been mounted successfully by a method of hand-pasting in conjunction with the platen presses as a means for applying the glue. Twelve-point brass rules, justified to cover the exact centers of the spaces allotted for the colors, are locked for a platen press. A stiff glue size, the same as used by wall-paper manufacturers for applying flock, is used in printing. In place of a feedboard the press is supplied with a canvas web attachment which passes over an adjoining table in front of five or six hand mounters. In removing the cards from the press, after sizing, the feeder places them on the web and they are thus carried, one by one, before the operators. The chips are mounted to printed guide lines and six girls are needed to keep pace with a Gordon press running at full speed.

Employers' Organizations Versus Those of Employees

By HOMER BRYANT

THAT comparisons are odious, most of us will admit, and the statement becomes particularly true when our cause is the lesser of two parallels. However this may be, we continue to make comparisons just the same, and, while not always the most pleasant thing in the world to do, it generally has the effect of stimulating a more active spirit in those whose good or bad qualities are subjects for comparative dissection.

In this broad land of the free and home of the brave, there are two distinct factors engaged in the art of printing, namely, the employers and the employees. Each is essential to the other, yet neither thinks or acts along similar lines. While both seek the same ends, they have divergent roads for arriving at their destinations. One is apparently vigorous and self-assertive, dominating, with almost an iron hand, all with which it comes in contact; while the other, always more or less on the defensive, gives what it is forced to give, and takes what it may.

This condition is a reversal of the old order of things, for formerly the employer dictated the terms that, perforce, were accepted by the employee without question. In those days a kind of paternalistic system prevailed, and in the opinion of the ordinary employer of that period the employee was not supposed to be overburdened with strong mental capabilities, and in consequence needed the guidance of a stronger mind. This has all been changed and the change has been of the most radical nature. But what has caused this mighty change? Organization.

Now, the organization of the employees is one thing and the organization of the employers is another. Both believe in the slogan, "In unity there is strength." The employees carry out this maxim to its last and fullest analysis, while the employers, having possibly less at stake, or feeling more independent in the premises, only develop it in a tentative way; that is, comparatively speaking.

In order to more concretely drive this point home, let us scan some of the organiza-

tions of the employing printers. While in no sense wishing to appear as a disparaging commentator, the writer must of necessity treat this matter from his viewpoint, and his viewpoint is that the organizations of employing printers, as at present constituted, do not meet, in its fullest sense, all the requirements that present conditions demand. Their rules are not stringent enough. If a member is dissatisfied over any action taken by his organization, he may, and in many cases does, withdraw, and if, unlike Achilles, he does not sulk in his tent, he at least declines further membership or service in its behalf.

This, then, must be a weak link in the chain that binds the members of the employers' organization. Quoting Colonel Roosevelt, it is a case of "Righteousness without force." The members desire the accomplishment of certain things and band themselves together for that purpose; but, if in case of failure to carry out this plan, they become disheartened and quit, there are no compelling elements, aside from their individual wills, that can be brought to bear to force them to "stick." In other words some men are so constituted that they have no conception of indirect benefits. The aid that is direct and tangible is the only kind that appeals to them, and when it is generalized for the whole they argue that they will reap the same benefit whether in or out of the organization. Hence, why pay dues and work for a cause when one can reap the harvest without labor and without cost?

The reader will say, and rightly, that this is a hopelessly selfish view for any man to take. Yet it has been done time and again in the past and will undoubtedly be repeated in the future. Self-preservation and self-interest are twin, and as we are told that self-preservation is the first law of nature, then self-interest, being like unto it, must by all the rules of logic, be the second. Which goes to prove that the things from which we hope to garner the greatest harvest are the things we foster and attach ourselves to the strongest.

Take for instance the United Typothetæ and Franklin Clubs of America. This is a representative organization of its kind and no one can or would attempt to deny that it is a factor of great importance in conserving the interest of its members. It is ably managed and conducted by officials of marked mental grasp and wonderful personal magnetism; but will any one, in or out of this body, set up the claim that it is filling to the fullest degree the requirements or opportunities that confront it? If such a claim were set up it could easily be disproved.

No matter how able executives may be they can at best but voice the sentiments of the membership comprising the organizations they represent. If that membership be strong, virile and active, then will these officials become leaders of a movement that will sweep everything before it. If the membership be passive and continually await developments before "starting something," then the executive force can be likened to a general staff without an army.

Leaders without followers seldom get any place. The same is true of organizations without a compelling force that will hold them together, for they accomplish little and have but a listless existence. Thus it is that members come and go in bodies composed of employers. There is no stigma attached to a resignation and no reproach heaped upon the man who refuses to become a member. It is a hit-and-miss affair, and for that reason possesses neither the strength nor the dominant qualities of those organizations composed entirely of employees.

These latter — labor unions — are the most strongly intrenched bodies of men in America to-day, and this is said without fear of successful contradiction.

There is one overwhelmingly dominant force that holds these unions together, and that is self-preservation. Never before has the slogan, "In unity there is strength," been more strongly exemplified than in these organizations of laboring men. The only stock in trade these men carry is their labor, and while they make no attempt at creating a market for their ware, by binding themselves together they form a combination that forces the highest prices for the only commodity they have to sell, and, perforce, the buyer must pay or suffer the consequences, which in the case of some stubborn refusals to pay this price has resulted in wreck and ruin and even death. There is no lackadaisical organization plan here. It is for or against. You either favor unions or are opposed to them. No half-way ground is tolerated. When you become a member you cease to be an individual factor, but at once become a unit of the whole, with no option but to obey the mandates as set forth in the rules of the organization. This is organization in its most positive form, and it brings results, both as to holding its membership and getting the price demanded for the only thing it has to sell.

Then again, the unions not only specify what their members shall charge for their services, but they perform many fraternal acts for their members as well. They bury the dead, care for the sick, and provide, so far as conditions will permit, for families of destitute members. In this way the union becomes a potent factor in practically every phase of the life of its members.

Hence, the reader can see that every link in the chain that binds these organizations together has been specially forged, and that nothing has been left to chance or a possible independent whim on the part of a member.

If such a condition does arise and the recalcitrant member is not amenable to reason he is dropped, and thereby becomes a marked man should he ever desire to reënter the organization, his desire to resume his membership being hedged about by what his attitude had been to the organization while out of it. If he has not antagonized any of the principles for which the union stands he has a reasonable chance for reinstatement; if, on the contrary, the reverse is true, he becomes a black sheep, and is an outcast so far as his former associates are concerned. In cases where there have been extenuating circumstances this rule has been reversed. But even so, the man who is permitted to return on these grounds is always more or less an object of suspicion, and must guard his conduct with scrupulous care and circumspection.

Among all the union organizations in America the International Typographical Union is regarded by friends and foes alike as having the highest grade of intellectuality among its members. It has been fortunate in its executive forces. Having, as a rule, had men at the head of it who not only possessed a high order of intelligence, but who also had exalted ideas regarding the conduct of their offices, and who practically without exception held the confidence not only of the membership but also of the employing printers of the United States.

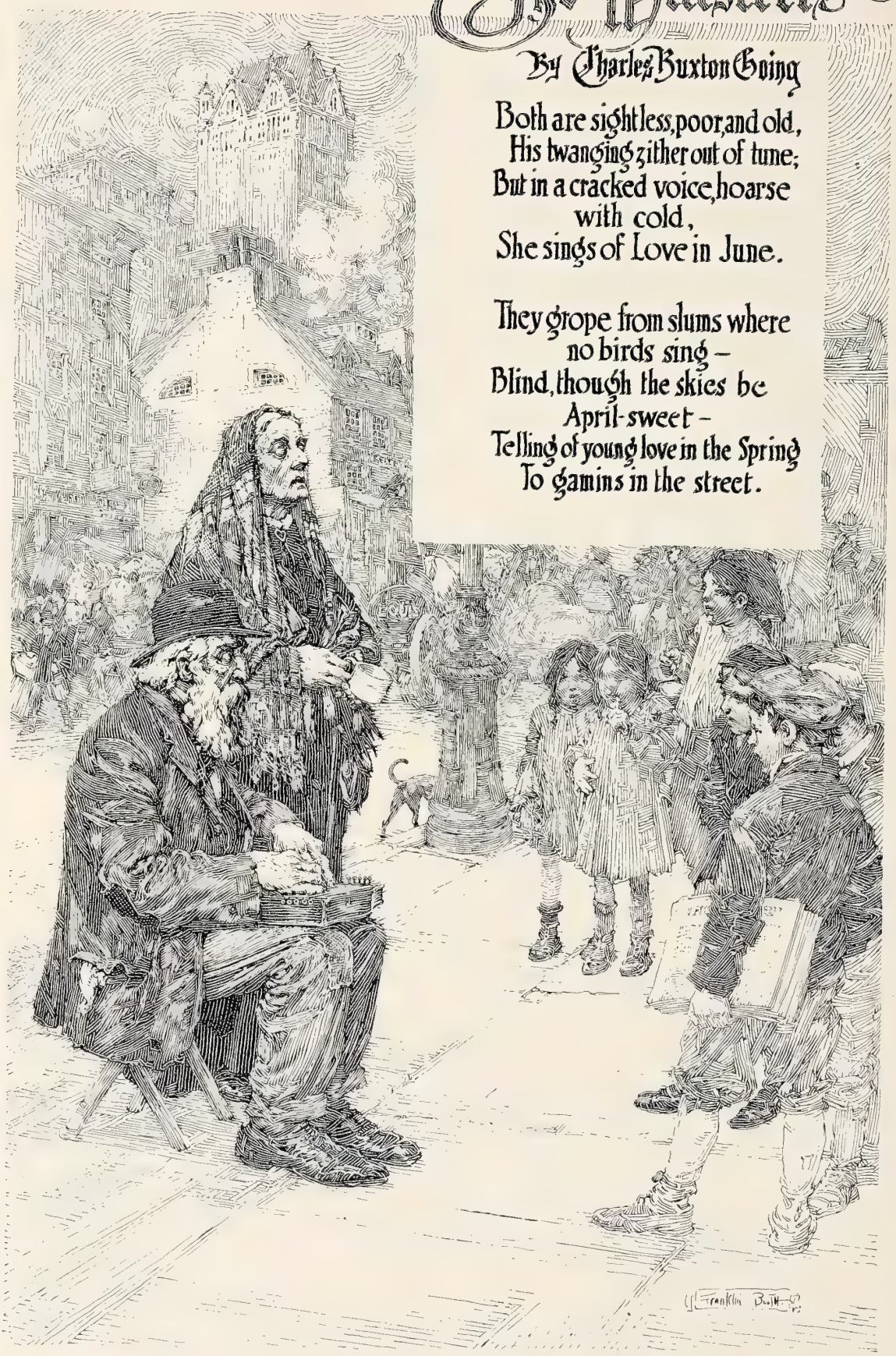
In conclusion it may be confidently stated that when the employers have reached that degree of organization which characterizes the bodies of which their employees are members, they will be in position to accomplish far more toward attaining the ends for which they are now working.

The Minstrels

By Charles Buxton Going

Both are sightless, poor, and old,
His twanging zither out of tune;
But in a cracked voice, hoarse
with cold,
She sings of Love in June.

They grope from slums where
no birds sing –
Blind, though the skies be
April-sweet –
Telling of young love in the Spring
To gamins in the street.



Reproduced from the Original Drawing by Franklin Booth.

EDITORIAL

THE NEW YEAR opens upon a world at war. War and the means of destruction are the leading features of the daily and periodical press. What can the peoples do to stop the slaughter of their kind? The printing-press is the civilizing agent of the world. But what can it be made to do? It can be made to preach the gospel that there are principles on which the world can remain at peace by united effort. Armed and fortified units of peoples are, by the very fact of armament, provocative of war. But men are inherently belligerent. How shall this belligerency, selfishness and greed be controlled, and the spirit of enterprise be sustained in constructive advance of all peoples? By the united effort of the press in preaching the gospel of democracy and an international police. Many men are governed by reason, but most men are controlled by force alone. The world can meet both conditions. The new era must come. It is coming. It is practically here. But its baptism is a baptism of blood and agony so that the world shall not forget how precious a thing it is. And the voice that shall proclaim it and sustain it is the voice of the press.

OUR British friends are having trouble over their Christmas-greeting cards "Made in Germany." Before war broke out, the stationers and dealers in England and the English dependencies stocked up heavily on the German goods. These goods were therefore English property when the war broke out. They were bought and paid for. Ultrapatriotism unacquainted with the facts raised the cry for "Made in England" goods and urged the buying public to ignore all kinds of goods "Made in Germany." Dealers stocked up with the German goods therefore faced the prospect of a staggering loss. They are endeavoring to make headway against the wave of patriotic prejudice that threatens to swamp them. The trade papers are giving extensive space to letters and articles on the subject, and some British Maximilian Harden states that if the dealers who stocked up on German goods sustain a loss, it will serve the purpose of forever notifying merchants that patriotic trading is not only their first duty, but their best protection. To those who are philosophical enough to look to the time when the world shall be at peace, there will be discerned in all this indiscreet talk and indiscreet action a building up of trouble ahead, for it is one thing to dislike a principle and another thing to dislike and threaten the man who is supposed to entertain the principle. The peoples of the world must, perforce, do business with each other on a peace basis some time, so it is not good sense to allow mere passion to throw a monkey-wrench into the machinery that is working toward that hoped-for time.

THE pessimistic views of those who believe in peace through vast and threatening armaments in which a ruined Europe after the Great War rises before them as a vision of bankruptcy, a willing buyer of American goods but without funds to pay, are decidedly brightened by an editorial representation in Colliers, which says: "Those who predict a ruined Europe after the war must remember that this depends partly upon whether or not the present struggle settles the armament question. Europe now spends over one thousand million dollars per annum on the war business. If part or all of this can be saved it will go far in the work of restoration. Furthermore, war is a tremendous inspirer of energy, as France proved after 1870 and as we proved after the Civil War. Science and industry will go forward even faster when freed of some of the burden of the military fanatics. Our civilization is not to be overturned."

OCCUPATIONAL diseases are hard to trace to their source of origin on account of the indisposition of those who could give evidence to speak of what they know. It is not enough that premises be kept in a sanitary condition under the law, but that employees be obliged to maintain sanitary practices. In this work no supervision by the management can quite meet all the requirements. Coöperation on the part of the workers themselves with the management is the only means to face the menace of the diseases incident to occupation. Consider the eyesight of printers, for instance.

Bathing the eyes and temples in tepid water, applying the water with a folded napkin, and dipping it up and laving the eyes for a few minutes several times a day, will stimulate the circulation and give tonicity to the delicate structures that control sight. But will any one do it for any continued period of time? Not at all. The laws of self-preservation must be enforced if they are to be sustained into real usefulness. In Chicago, sanitary regulations have been made regarding towels, soap and drinking-glasses. But these regulations are rendered useless in many instances by the perversity of those who will secretly ignore them. Imagination must be created to show the dangers of occupational diseases, so that the workers in these occupations may protest unsanitary conditions before infection rather than demand indemnities after infection.

"THE printer who is a prohibitionist should not do work for a brewery," expresses T. E. Donnelley's conception of what the new citizenship in industry will demand of us if we wish to be known as "fair and square." Mr. Donnelley is a Chicagoan to the core, and of course is unafraid, even to be known as an idealist. Is the printing industry to be the first one to become decommercialized? Heretofore, with rare exceptions, we have been content to keep within the law, and otherwise feel no sense of responsibility for the mental trend of what came from our presses. But if, as Mr. Donnelley says, our work should be as good as ourselves and square with our ideals, a revolution in method is surely coming. How far is this to go? The illustration of the prohibitionist and brewery printing is easily understood in this day and generation, for the lines of demarcation are well defined. Should a free-trader disseminate protectionist literature, and what are we to think of printing-houses owned and officered by pronounced Protestants making Catholic literature? Though accustomed to it, the American people have never approved the custom of having a democrat in editorial charge of a republican paper. It is not thought inconsistent with good ethics, however, for the business and mechanical forces to be opposed to the political policy of the paper which they produce and distribute. And the commercial printer is merely a producer of printed matter. How far would Mr. Donnelley have us go? If it be wrong for his prohibition employer to do work for a brewery, is it not wrong for a prohibition compositor to do his share toward advancing the interests of the liquor men? However, Mr. Donnelley has raised an interesting issue, which will become more interesting as the years roll by.

The Value of the Trade Paper.

On occasion the trade papers publish their own praises, but if there is anything in the old saying that "self praise is no recommendation," these claims for favorable consideration must fall on indifferent ears. *The Fourth Estate,* of New York, in its issue of December 5, pays editorial tribute to the trade papers in no uncertain terms, and, as a disinterested party speaking on the question of abstract merit, its utterances must command a more attentive regard than if they were offered by a trade paper on behalf of the trade-paper interest.

"There is no other factor," says *The Fourth Estate,* "that has greater possibilities than the trade journal. Here we have quality in circulation in its very highest form — waste circulation is practically unknown.

"No other publication has the long life of the trade journals, for they are kept for reference.

"The people who have really got something to sell and aren't afraid to let people know about it are the ones who command respect and confidence. The world is always a little suspicious of those who hide their light under a bushel.

"Comparatively few people reply to letters soliciting business.

"Advertising in trade journals, with practically the same copy as letters, bring many, many more replies, and frequently lead to increased advertising.

"An advertiser says: 'I have experimented at least a dozen times to verify the foregoing, and have always gotten far better results with trade papers than with letters. The trade paper evidently has so much influence with the reader that whatever it contains, editorially or in advertising form, is considered very seriously and thoughtfully.'

"When used properly and consistently, the trade paper is of remarkable value. As an auxiliary influence to the salesman's visit, to follow-up systems, and to national campaigns, there is no other medium that can serve such an excellent purpose as effectively and as economically."

"Twenty-seven Years Ago."

Among the pleasures of conducting a trade paper, or any paper for that matter, there is none that quite equals the consciousness of usefulness and of service. It will be understood, therefore, that no communication that has been received this holiday season by the management of THE INLAND PRINTER, and they have been numerous and most grateful to us, transcends in gratification the letter which we subjoin, and which explains itself.

"Brown Folding Machine Company, Erie, Pa., December 19, 1914.— Inland Printer Company, Chicago, Ill.— Gentlemen: Enclosed find copy (for advertisement) for next issue. We are sending cut by parcel post. The copy speaks for itself and undoubtedly will be somewhat of a surprise to your office force, as the writer knows of no one now living that was connected with The H. O. Shepard Company, now The Inland Printer Company, that is now in its employ.

"We have a complete set from Volume No. 1 to the last volume, and are their oldest continuous advertisers, having been upon their books for nearly thirty years without a skip. In rummaging among old cuts and old volumes, we found the one of which we are sending you proof, and it struck us as being something that would turn back in the memory of many the style of cuts that were used in those days.

"The writer might also call your attention to the fact that the Brown Folding Machine Company, through his instrumentality or efforts, got out the first special edition of THE INLAND PRINTER. This was about thirty years ago, and was quite an eye-opener to the trade at the time.

"Wishing you every success, we remain, with kind regards, yours very truly, Brown Folding Machine Company. W. Downing, manager."

The present editor of THE INLAND PRINTER was in charge of the proofroom at that time, and he with Knight Griswold, who made up the paper at that time and still makes it up, with A. R. Allexon on the advertisements and still on the advertisements, are all that are left of the men who made up THE INLAND PRINTER twenty-seven years ago, with the single exception of Pat Kehoe in the bindery with over thirty years of service in this employment.

Earn a Year's Subscription by a Definition.

The schedule for printing and publishing, issued by the Bureau of the Census, asks questions that must inevitably be interpreted differently and answered differently by those who do answer them, and not be answered at all by those who are in doubt about what to answer. We are a little loose in our terminology, in other words. When we speak of jobwork, we may comprehend a sprinkling of other work that is not jobwork strictly speaking, and when we begin to qualify just what we do mean by jobwork we start a debate. It would be a good thing for all concerned to get our terms defined. The photoengravers found that a good deal of confusion, loss and aggravation arose from lack of a clear and authoritative definition of engraving terminology, and so they set about arriving at an understanding. Chiefly due to the efforts of Stephen H. Horgan, and only after protracted effort, the authority of the International Association of Photoengravers standardized the trade terms of the photoengraving business. The benefits arising from that standardization are cumulative and are incalculable.

It is timely for us, therefore, to see what we can do toward arriving at a standard terminology for other terms in the graphic arts. Perhaps it would be as well to go slowly and take one term at a time. While we do not think that many will give the same answer when we ask them, "What do you understand by jobwork?" or "What do you understand by bookwork?" or "When is a book a pamphlet and when is a pamphlet a book?" there have undoubtedly been some efforts made in the past to define these terms.

In order to bring these matters to a focus, we invite our readers, without exception, to send us their definition of the meaning of "jobwork" as applied to printing. With the consent of the United Typothetæ and Franklin Clubs of America, we shall submit to a committee of that organization the definitions we receive, with the request that they select one that best expresses what jobwork is, and to the contributor of that definition we shall give a subscription for one year to THE INLAND PRINTER. There will be no time limit set on these definitions. So soon as the committee gets a definition that it considers really defines the term, the award will be made. This will give the contributors plenty of latitude. Now, what do you think jobwork is? Go to it.

Next month we shall announce a contest for some of the other terms. You can be thinking about them in the meantime and making as many definitions as you want to. We ask that you put but one definition on a sheet of paper, and put your name and address on each sheet. There will be no chance for favoritism, so it will be all on the level. What do you mean by "jobwork?"

PAPER TRADE NIGHT OF NEW YORK MASTER PRINTERS' ASSOCIATION.

Thursday, December 10, 1914, was set aside by the New York Master Printers' Association as Paper Trade Night, a large number being in attendance at the meeting, which was held in the Merchants' Association assembly-room. Prior to the meeting, dinner was served in Meyer's Rathskeller, in the basement. Speakers of the evening were Fred Webster, advertising director, American Writing Paper Company, and C. W. Dearden, advertising director, Strathmore Paper Company. D. E. Paris, of the Hampshire Paper Company, was also on the list of speakers, but was unavoidably detained. Music was furnished during the evening through the compliments of Lasher and Lathrop, Incorporated.



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CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE LONG PRICE-LIST.

To the Editor: DETROIT, MICH., Dec. 11, 1914.

In last month's issue of THE INLAND PRINTER was an article by Mr. Bordwell Hope on "Special Prices on Paper to Printers," in which he gave the opinions of various Chicago paper-dealers as to the long price-list. Without entering into an argument on this matter, I wish to submit a few opinions from other paper-dealers.

The following are the opinions of various Detroit paper-dealers:

DEAR SIR,— In answer to your inquiry with reference to the workings of the long list from the jobbers' point of view, we feel that it is unqualifiedly a success.

It is possible that we are more impressed from the fact that we have never considered the ultimate consumer a legitimate buyer of printing paper, and have kept away from this class of business as much as we possibly could; consequently, while we have suffered the loss of some business from the long list, this has been more than made up by the support that the printing houses of Detroit are giving us in patronizing the home market and in their confidence, which we enjoy.

We are, of course, often placed at a disadvantage through the fact that the houses outside of Detroit who have representatives here are making a strenuous solicitation of the consuming trade, and that when such sales are consummated, the printer in a great many cases does not add the percentage of profit for handling stock, but this is a disadvantage that we are willing to face for a certain time while the campaign of printers' education is going on.

Personally, the writer believes that from a standpoint of credit alone, any loss occasioned to the jobber by the long list will be overcome in this one condition of sale.

The printers of Detroit are to-day discounting their accounts to a degree that would have been thought impossible a few years ago, and those who do not discount are establishing a reputation for prompt payment at regular terms.

After about one year's experience with the long list we are prepared to state that we are unqualifiedly in favor of it and do not desire to return to the old net-list proposition.

CHOPE-STEVENS PAPER CO.,
(Signed) A. E. Stevens.

DEAR SIR,— In compliance with your request for our views as to the success of the "long list" experiment, we are pleased to give it our unqualified approval. That is, so far as we have gone with it.

We believe that ethically the long list is logical and proper. Any manufacturer is entitled to a lower price on his raw material than the consumer, and the long list has been in effect in some lines of trade for many years. The fact that it is a wide departure from the manner of selling paper would seem to the writer to have little bearing on the question of its desirability. Pioneers in any line must suffer more or less, as commercial history shows that trade is very slow to take up with innovations.

We can, therefore, point to a number of instances where the long list has worked to our disadvantage, but these are offset entirely, in fact discounted, by the advantages we have found in the long list. We were the first Detroit jobbers—in fact, the first jobbers anywhere in the country that we know of — to go back to the long list, and shall continue to issue such a list from time to time exclusively, and heartily recommend it to other jobbers in other locations.

Trusting the above will cover the ground as per your request, and with the writer's sincere regards, we are,

BEECHER, PECK & LEWIS,
(Signed) Harold Helmer, Secretary.

DEAR SIR,— Replying to your recent request for opinion on our long list, we are pleased to advise it has proved very satisfactory.

Our business has been built up mostly through our good friends, the printers, and as our goods are sold only through the printers, we are very glad to issue the long list if they wish it.

Our next list will be a long list.

BERMINGHAM-SEAMAN-PATRICK COMPANY,
(Signed) Robt. A. Patrick.

DEAR SIR,— In reply to your inquiry concerning our opinion of the long price-list, I am pleased to say that after having it in use for nearly two years, I am more enthusiastically its advocate than ever before, and as we issued the first "logical long price-list" you can readily understand we have always been on that side.

Practically everything from the fine-paper department of the wholesale paper-house is sold to some printer for resale, and it seems to me just as logical to show reasonable resale prices in our catalogues as for the manufacturer of kodaks to put resale prices in his catalogue.

Both the kodak manufacturer and the paper-dealer should be working for the best interest of themselves and their distributors, and should use every possible means to insure the profitable permanency of both branches of the trade.

Naturally, I had to be a pretty strong believer in the long price-list before taking this pioneering step, and it is a great pleasure to say that I am glad the step was taken, and that after, as stated above, using the long price-list for nearly two years, I can see no reason why any paper-dealer should object to this form of list.

The success of the list will increase, however, only as other paper-dealers adopt it, and we can look for the best

results only when it comes into general use, and I sincerely hope the movement toward this end will receive much encouragement in the near future.

A. L. SMITH,
General Manager, The Union Paper & Twine Co.

The difference in value between the opinions I am submitting and those submitted by Mr. Hope is in the fact that every one of the Detroit paper-dealers has been using a long list for the past two years, while the gentlemen from Chicago have had no experience whatever with such a list. I will leave it to any fair-minded man as to which should have the weight.

W. V. PARSHALL.

The statement of Mr. Sherman, of Bermingham & Seaman Company, is the most clear-cut of all of those quoted who stand for the open-price-to-all-with-no-favors-to-printers policy, and probably represents the real views of most, if not all, net-price houses. He hits in a single shot the bull's-eye that other net-price houses shoot around, namely, that the net price eliminates the profit to the printer on paper. We believe the attitude of Mr. Sherman to be wrong, but there is no mistaking his meaning. It is as blunt and brief as old Commodore Vanderbilt's remark about the public.



Edwin H. Farr, Editor of the Whiting (Ind.) "Call," in His Tomato Patch.

Mr. Farr has the hobby of raising tomatoes, and the above pictures show the success with which his efforts have been crowned.

SPECIAL PRICES ON PAPER TO PRINTERS.

To the Editor: ST. JOSEPH, MICH., Dec. 12, 1914.

The article of Mr. Bordwell Hope on page 341 of the December INLAND PRINTER is timely and partially illuminating. In the reported remarks of the executives of the several paper-houses interviewed, some interesting phases of the matter were touched upon. The one that stands out most prominently, however, is that the attitude of a large part of the paper-jobbing business of Chicago ignores trade ethics which are upheld by jobbers in other lines, and do not hold the patronage of printers to be of enough importance to themselves to make it necessary or desirable for them to extend the ordinary trade safeguards. This state of facts would be still more apparent were the well-known policies of other prominent paper-houses who depend largely upon printers for existence included with those whose statements are quoted by Mr. Hope.

The printer has but two commodities to sell, paper and labor. Roughly, paper is one-third of his annual sales and should produce at least one-third of his profits. Is it a legitimate function of the paper jobber to go to the buyer of printing and make a deal with him that will in advance eliminate a third of the printer's rightful profit? This is exactly what the net price-list and open sales policy is doing. The usual side-stepping and evasion indulged in by net-price houses on this point does not touch the principle involved nor assist the printer in getting back his lost profit. The oft-repeated (and truthful) assertion that many printers have requested direct sales to consumers is no excuse and is no good reason for the wanton destruction of age-long trade customers. Because one man is obliged to use crutches is no reason why ninety-nine others should be compelled to use them.

If the net open price-list is here to stay, it will eventually be extended so that as the jobber now passes the door of the printer, the printer will eventually pass the door of the jobber. It is a well-established law that the

man who lets down the bars to make a short-cut is followed by others. The path becomes a trail, the trail a road, and the road a highway. This is the unavoidable logic of the whole controversy. The present phase of the evolution now hinges on whether as between consumer and jobber the printer is entitled to a profit; later it will be as between printer and manufacturer if the jobber is entitled to a profit. If the logic of the situation is now for the jobber to eliminate the printer, later it will be for the manufacturer to eliminate the jobber.

A. B. MORSE,
President, A. B. Morse Company.

PRINTERMAN AND PAPERMAN, PARTNERS OR NEIGHBORS, WHICH?

To the Editor: DETROIT, MICH., Dec. 9, 1914.

Certainly neighbors; and partners to a certain extent if mutuality of interests is a step toward partnership; and their interests are mutual, in that the success and prosperity of one is necessary to a full measure of success and prosperity of the other.

Customers whose bills are paid promptly and whom the credit man marks good for their requirements, are of the kind that every business house is looking for. The paper-houses are no more satisfied with customers who take three, four and five months or more to pay their bills, than are the printers whose customers are equally slow with them.

The printer, on the other hand, is interested in knowing that the paper-house supplying his community is prosperous and financially sound. He wants to know that his paper-dealer is in good credit standing and can purchase at the lowest market prices, and can carry stocks of the right kind, as all of these things assist in putting the printer customer on the best possible competitive basis.

If it can be admitted that the above statements are true, it seems very evident that the paper-dealer should, by all possible, honorable means, use his best efforts to coöperate with his printer customers in the securing of satisfactory profits, and just why some paper-dealers take the position that printers are less entitled to profits than manufacturers and retailers in other lines, is certainly most surprising.

In the December number of THE INLAND PRINTER, one of the large Chicago dealers was quoted as follows: "We have a net price-list and adhere to it strictly. Any other plan, in my judgment, would work a decided hardship, not to say fraud, upon the paper-buying public. I see no reason why printers should have the exclusive right to purchase paper."

In view of the fact that all paper jobbers in the country are fighting tooth and nail against the practice of paper-mills selling their products to printers, is not this paper-dealer just a little bit unreasonable in his unwillingness to give the same protection to his distributor, the printer, that he is asking the paper manufacturer to give to him? And why does he think it is a fraud upon the paper-buying public for him to charge the printer customer one price for a certain paper and the consumer a higher price, when he, at the same time, demands that the mill shall sell to him at one price and not to sell to the printer at all?

If this spells fraud, is it not also fraud for The Ford Motor Company, or any other manufacturing concern, to ask retail purchasers of their cars higher prices than they ask their dealer agents? If, for instance, one should write to The Eastman Kodak Company for the price of a camera and be quoted the retail price instead of the price at which the camera is sold to the retail dealer, is this not fraud also?

THE INLAND PRINTER, for instance, advertises a great many books, and it is observed that the prices quoted are all on the "long list," as it were, but if any printer should write direct to the publisher of these books for a quotation or to order a book, the price would be exactly as quoted by THE INLAND PRINTER. Is it the opinion of any fair-minded reader that THE INLAND PRINTER and the book-publishing concerns have a conspiracy that is a fraud upon the book-buying public? Not on your life; the book publisher, who is honest, has a retail price and sticks to it, and he has a wholesale price for booksellers and sticks to that, and the paper-dealer who asks the mill, yes, who demands that the mill shall protect him and his prices, and who is not at the same time willing to give his printer distributor the same protection, has not quite reached the point of being willing to do unto others as he would have others do unto him.

A. L. SMITH,
General Manager, The Union Paper & Twine Co.

WE THANK YOU, MR. FARR.

To the Editor: WHITING, IND., December 10, 1914.

Another year has flown, and *The Whiting Call* must still have its INLAND PRINTER to read.

The editor is sending you some snapshops of his tomato patch, showing how the wonderful fruit flourishes when well cultivated and trained up. The view which shows the editor in person was taken with the idea of showing the comparative height to which these vines grew. Tomatoes were grown on this patch which weighed one and one-half pounds each.

Sometimes you get a rhyme along with your check (which is cash this time), and since the tomatoes are all harvested, and the year has been a very prosperous one for the *Call*, you shall have one little rhyme or jingle this year also.

THE INLAND PRINTER.

Of all glad words of tongue or pen
That set the mind aflame;
'Tis when our smiling devil shouts:
"THE INLAND PRINTER'S came!"

We all stop work and gather 'round,
The inspiration gain;
Then to our tasks with better grasp
We go with might and main.

Each year our growth in sense and skill
Is marked by steady stage;
For young and old are guided by
THE INLAND PRINTER page.

With apologies to the shades of Whittier, Burns, Longfellow, etc.

EDWIN H. FARR,
Editor, The Whiting Call.

ULLMAN-PHILPOTT REPRESENTATIVES IN ANNUAL CONVENTION.

Field representatives of the Ullman-Philpott Company met on Monday, Tuesday and Wednesday, December 21 to 23, in their annual sales convention at the offices of the company, 4801 to 4807 Lexington avenue, Cleveland, Ohio. The convention proved most successful, and the company is enthusiastic over the gains made during the past year and looks forward to one of the busiest years in their history during 1915.

Written for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

A TRADE paper says that users of photoprinting papers have had an unpleasant jar on finding that practically ninety per cent of these have been made in Germany and Austria.

THE shortage in certain components of inks, especially colored, due to their being produced almost exclusively in Germany, is now being felt in England. Should the war continue long, some colors will not be obtainable and the printers be obliged to rely upon makeshifts or do without. Bronze-blue seems to be the first to run out.

THAT Great Britain, so far as graphic-trades productions are concerned, was a good customer of Germany is evidenced by import statistics, which show that last year the Kingdom bought from its now hated rival the following values of goods: Printing-paper on reels, £128,632 ($625,795); paper not on reels, £286,507 ($1,393,856); packing paper, £745,510 ($3,626,906); millboard and pulpboard, £120,456 ($586,018); prints, engravings, photographs, maps and charts, £454,788 ($2,212,543); stationery, other than paper, £266,850 ($1,298,225); printed paperhangings, £79,920 ($388,810); other printed or coated papers, in addition to sensitized paper, £140,150 ($681,830); boxes and cartons, £17,416 ($84,728); unclassified articles of paper, which no doubt include much printed matter, £143,260 ($696,960) — a grand total of £2,383,489 ($11,595,671). The Chauvinists now have the platform and their cry that all these goods should be produced at home falls on willing ears. It is not stated, however, what amount of goods Germany purchased from Great Britain in exchange for what she sold to her. The "business patriots" are just as vociferous in Germany as they are in England, so it about evens up. When the war is over, people will, as heretofore, buy in the most advantageous market, wherever they can get the goods that suit them, at the price that is satisfactory. Meantime "the man on the fence" is constrained to smile at the advertiser, for instance, who pleads in big type, "Scrap that German press," and suggests that the English printer buy his make. It is extremely doubtful if the most patriotic printer will scrap a machine that still does good work, to satisfy a desire for vengeance upon its foreign maker.

GERMANY.

THE graphic-arts exposition at Leipsic, which closed October 18, recorded 2,331,305 visits, which is a respectable figure, considering the interference of the war.

THE typefounding industry of Germany has been for some time almost at a standstill. It is said that about ninety per cent of the typecasters are without employment.

ON September 12 the German typographical union had 18,617 members on its out-of-work list. Of these, 14,999 were entitled to receive aid from the relief fund. On that day 14,502 members had been called to serve in the army.

A REPORT issued by the postoffice department, on October 8, lists nearly 600 German periodicals which temporarily suspended publication, including 72 dailies, 66 triweeklies, 233 weeklies and 248 monthlies and semimonthlies.

THE *General-Anzeiger* at Wesel now issues twice a week an edition in the French language, for circulation among the prisoners of war captured by the German armies. In addition to the war news, the publishers naturally present articles devoted to arguing for the German side of the conflict.

THE celebrated organ of the Social-Democratic party of Germany, *Vorwärtz*, in September moved into a new building especially erected for it in the Lindenstrasse, Berlin. It had hardly gotten settled in its new quarters when the authorities decreed its suspension for three days. It was next permitted to issue three numbers and again suspended. However, on October 1 it was once more allowed to resume publication.

AFTER a Saxon regiment had entered the town of Vouziers, on the Aisne, four of its members who happened to be printers came upon the office of *L'Impartial de Vouziers*, which they found deserted. Having some idle time on their hands, they hit upon the idea of publishing a paper, and before many hours they had ready for distribution an issue to which they gave the title, *Der Landsturm*, "the sole German military weekly published on French territory."

OVER 2,200,000 Germans reside in Russia, of whom 1,700,000 are farmers. Their reading wants are satisfied by thirty newspapers and thirty other periodicals. The most prominent is the *Petersburger Zeitung* (whose publication has been prohibited). This is not only the oldest paper in Russia, but it is one of the oldest German papers in the world. Lodz, which has 120,000 German inhabitants, has three German newspapers. In Moscow the *Moskauer deutsche Zeitung* has been published forty-five years.

THE great Parisian ink-house of Lorilleux & Cie. has a branch in Leipsic, which, of course, is now an object of hatred, just as are printers' supply houses in England having German names. But, perhaps this French concern is just now more deserving of it, as its manager, a reserve officer of his country, obeyed the call to his colors. Before departing he gave a dinner to his compatriotic employees, who were also called to join the French army. This led to an investigation by the police. Because of fear of being implicated by this investigation, the foreman of the factory committed suicide by hanging. By the way, this branch of Lorilleux & Cie. had its selling locale in the German Book Trades House at Leipsic.

AUSTRIA.

THE newspapers of Vienna often appear with more or less blank columns, due to censorship. It is the practice to send page-proofs to the censor's office and then stereotype the forms and put the plates to press. Whatever the censor marks out is then chiseled off the plates before printing proceeds. It recently happened that (without malice) the line "To be continued" was left standing at the foot of such a blank column, which naturally provoked smiles.

SWITZERLAND.

THE Swiss typographical union excuses from paying dues all members who have been mobilized into the present national defense.

EVEN in this country the authorities felt it necessary, because of injudicious comment on the war, to order the suspension of several journals, among them being *Guggus*, a humoristic sheet published at Geneva, and *Le Clarion*, published at Lausanne.

RUSSIA.

THE Russian cabinet has issued a decree that on January 1, 1915, the *Petersburger Zeitung* must cease publication, and that on April 1 all other German newspapers issued in Russia must also suspend.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

We Are On the Fence.

C. M., Brantford, Canada, asks this poser: "Is depend correct in the sentence below, or should it be depends? 'Upon the proper provision and distribution of these depend the health and prosperity of the entire city.'"

Answer.— This is one of many similar questions that must be straddled. It is one of the cases in which no one is entitled to be oracular. The person who writes such a sentence must decide for himself. His decision will depend on his conception of "health and prosperity." If he considers that he is dealing with one entity composed of the two elements, he should say depends. If he considers the two as separate entities, depend is right. Either form of the verb is defensible, and there is no absolute right or wrong. My own choice in the case mentioned favors "depend," and if I took the trouble to "polish it up so carefullee" I should say "depend the health and the prosperity."

Misunderstanding the Dictionary.

J. A. L., Rock Island, Illinois, writes: "In your story on 'Capitalization,' in October, you use the word apposite. Webster adds, after meanings, 'followed by to.' In your story it is followed by 'now.' I do not desire to be supercritical, but is Webster right in his limitation, or can it be used in either of the above ways, or have I misinterpreted Webster?"

Answer.— Webster is right, the word can be used in either way, and you have misinterpreted Webster. All the dictionaries have remarks like Webster's with various words, and none of them means that the word to which one is appended must be confined to the use noted, but that when it is followed by a preposition the one recorded is the proper one. What I wrote could be correctly extended thus: "What he said is as apposite to the case as it is now as it was to that of the time when he wrote." But we don't strain after this kind of fulness of expression, and the other kind is just as good as it would be if the lexicographers omitted the mention of the correct preposition for use when one is used. By the way, why not say hypercritical instead of supercritical? I think this is the only time I have seen supercritical used.

Some Correction of Our English.

P. F. S., West New York, New Jersey, writes: "In your October number of THE INLAND PRINTER I wish to refer to the following, under heading 'Proofroom,' J. F. W., Westfield, Massachusetts, on page 55: The prepositional clause 'to the number' should be understood after 'end,' in sentence of J. F. W. The projects themselves have an end, but the number of them awaiting disposal is endless. Number is the subject in that sentence. Although it is not given in the sentence, it is implied or understood, 'To the number there is no end.' New usage should be adopted only when the old is faulty, but in adopting the new, do not adopt faulty for correct. In the sentence 'There were a lot of people,' the term 'a lot of' is incorrect in print, as it does not bring about any distinct meaning from the word 'many,' which fully describes the number desired to be expressed. Using many expressions for describing the same meaning only adds confusion to our already widely duplicated vocabulary and prevents a more rapid spread of our language among foreigners. It is waste explanation to account for variation of terms for same meanings. Why not say 'an acre of people?'— that be better, as it's more. Or, better still, 'an ocean of people.' A few more follow: 'Were there many people there?' Would not the expression be complete without the first 'there'? Reading: 'Were many people there?' The contents of the bag is candy. The contents of the bag are chocolates, pecans, and caramels. Contents being both singular and plural, it is for the object to ascertain."

Answer.— This letter is printed without change, not with any unfriendly purpose, but to show that the critic does not tell very clearly the occasion for it. It suggests a need for him to study with some good teacher. The question he refers to was answered with reference only to what it asked. Its writer did not ask for a better sentence, but whether the right verb was used in the one he instanced. I have told my opinion on all these things so often that now I am going to beg off, with apologies for the seeming discourtesy.

Idiomatic and Plain English.

C. C. W., Waterloo, Iowa, startled us with this: "Some time ago a question came up, merely an argument in regard to the usage of a word, but we have never been able to find authority from which we can satisfy ourselves. In a contract which we printed for a district agent were the words, 'The sub-agent shall report to headquarters at least every ten days.' The writer of the contract meant 'every ten days.' Does he say so in the words 'at least every ten days'? Three or four of us argue that the words in question literally mean that the sub-agent can report in twenty, fifteen, or ten days, but not oftener, while several others say it is an idiom and is correct. We would like to know your opinion. Would also like to know the correct pronunciation of De Vinne."

Answer.— It was truly startling to discover that any one could question such plain every-day language. The writer of the contract could not say what he meant in words that would make his meaning clearer. His words "at least every ten days" positively forbid any longer wait than ten days, but leave the sub-agent free to report more

frequently. We are sure that practically everybody would so understand what is said, and that very few would ever think of looking for authority for it, since universal usage and common understanding give sufficient authority. Still, a glimmering of the possible cause of doubt is perceptible. The question may arise from the impulse to confine "least" to the literal meaning "smallest," thus making ten days the shortest allowable period; but this is a far-fetched inference, as the words are not so arranged as to give this sense. With this possibility in view, we may admit that "at least" is an idiom, but as used in the contract it is absolutely unchallengeable. Certainly no court would ever decide that the contract called for a report in twenty or fifteen days. It is exactly as if it said "at least as often as every ten days, but oftener if desired," which surely forbids any longer wait. Our opinion is that the expression questioned is so familiar in the exact meaning intended that no search for authority is necessary.

De Vinne is pronounced dē vĭn′ nē. His name is given in the latest dictionaries, and so are many others, though of course they can not include everybody.

A Topic with Two Questions.

F. B. P., Harvard, Illinois, asks: "A topic for a temperance meeting was printed, 'The pledge, what is it, why sign it?' Would not a semicolon after the word 'pledge' and a period at the end of the sentence be correct?"

Answer.— Our correspondent is evidently one of the many present-day people who do not use interrogation-points. We had to supply the one at the end of his own question. The sentence asked about contains two questions, and should be pointed accordingly, "The pledge; what is it? why sign it?" It is wrong as printed, but would be worse as suggested. A dash after pledge and a capital to each question would be good.

APPLICATION is the price to be paid for mental acquisition. To have the harvest, we must sow the seed.— *Bailey.*

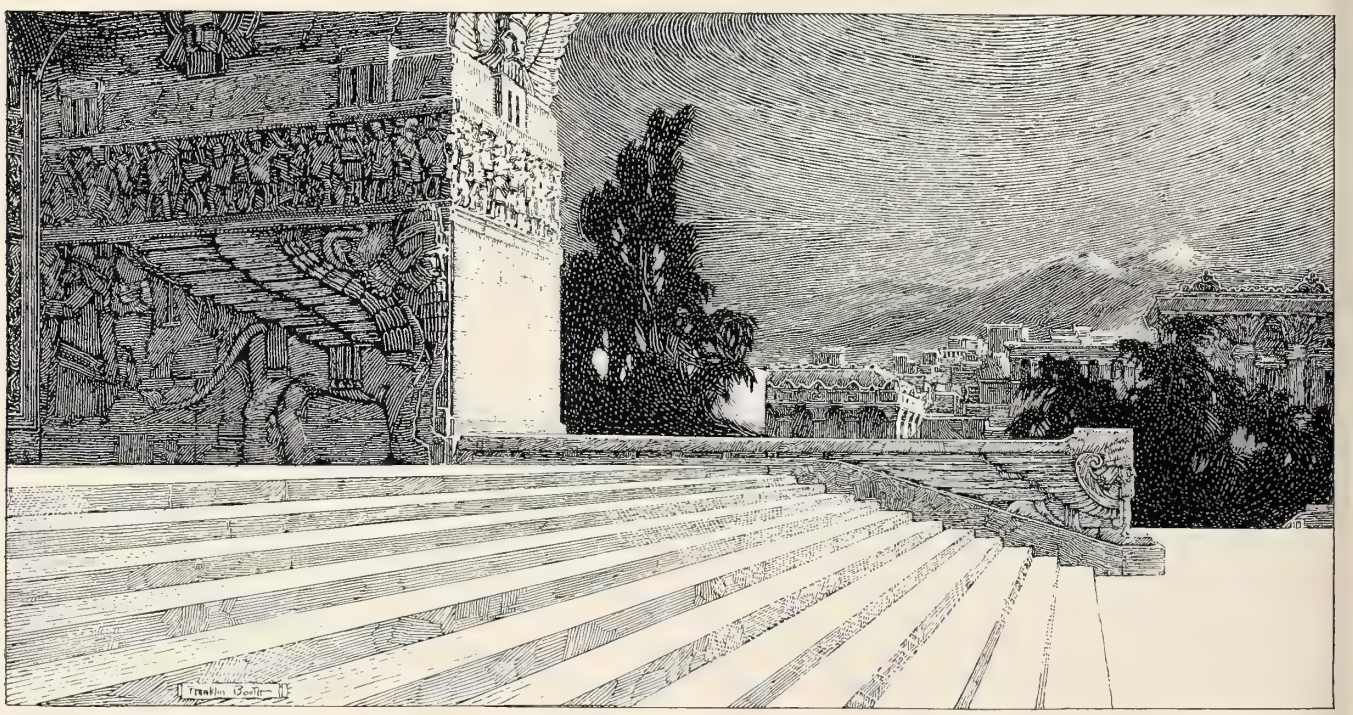
Written for THE INLAND PRINTER.

FRANKLIN BOOTH, ARTIST — AN APPRECIATION.

BY S. H. HORGAN.

FRANKLIN BOOTH? Where have I seen that name before?" some reader may ask. Those who have been enjoying the illustrations in the leading magazines during the past half-dozen years will recall the name of Franklin Booth as the artist who has made those wonderful pen drawings with a technique something like that used by the wood engraver, though much stronger and more artistic, more virile in line than wood engraving — more after the manner of the copper line engravers.

One does not need to know anything about the methods



Reproduced from the Original Drawing by Franklin Booth.

of illustrators to stop, when they come to one of Franklin Booth's pictures, and feel that here is something different. There is a fascination about his lines. They are so frank and open, any one can see how his drawing is done; it is all so simple, and yet with all the pen-and-ink illustrators who have gone before, he has studied out for himself an original way of treating his masses, his textures and gradations of tones, through the agency of lines. The proof of his success and originality is the fact that a number of imitators of his style of drawing have sprung up and are so ashamed of their plagiarism that they refuse to sign their work.

Though Mr. Booth's technique attracts one, it is his versatility that surprises most. His portraits, figures, landscapes, marines, clouds, decoration, no matter what the subject, he handles all with equal facility. Something of the personality of this genius; in what schools of art he studied; under what masters he worked; and how he arrived at his personal style of pen drawing, are of interest, especially to the art student.

Every American boy may get inspiration and encouragement from Franklin Booth's success, for, practically without art schooling, without masters, he learned his

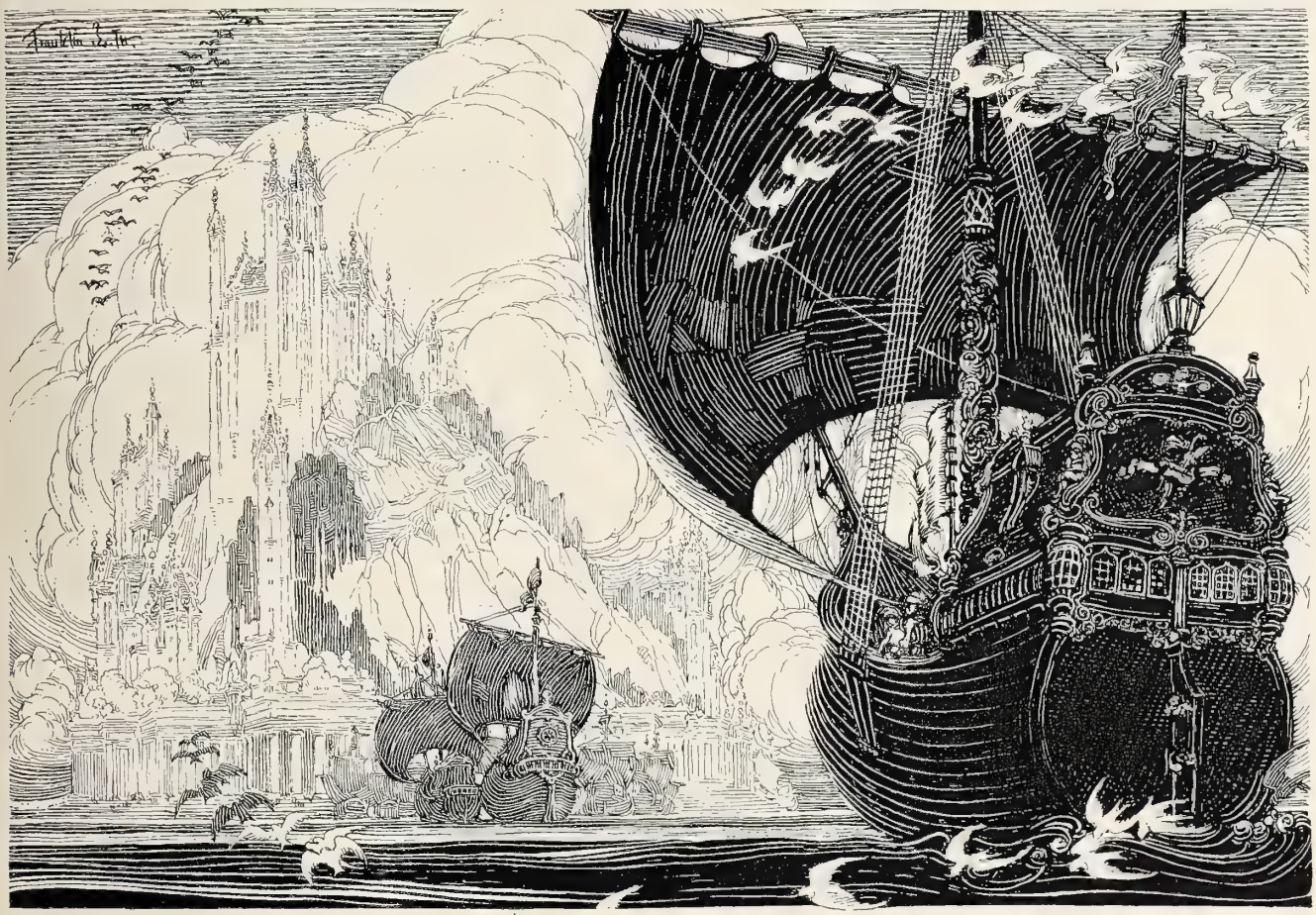
lessons from the first and greatest of all teachers — Nature herself.

Born on a farm in Indiana, he did not leave there until he was twenty-six years of age. As early as seven it was noticed that he would study illustrations to see how they were made. At the age of twenty-five he wrote poetry that was accepted by Indianapolis papers, then he began to illustrate this poetry without knowing even the simple requirements of what ink and paper to use. Finding his deficiencies, he left the farm for three months to study at the Art Institute, Chicago. This experience only taught him how little he knew about drawing and how long the road was ahead of him before he could arrive anywhere.

Century, Collier's Weekly, and others, will be found his delightful illustrations, even among the advertising pages.

Mr. Booth's New York studio at Fifty-seventh street and Sixth avenue is a charming place. It expresses in its quiet, homelike surroundings the artist, and above all the constant student, for besides the objects which delight the artist's eye there are books on all sides. He has also a studio at Carmel, Indiana, where he works as he takes his vacation.

A splendid personality is Franklin Booth — tall, distinguished-looking. His dark eyes and abundant, prematurely gray hair suggest the actor, and one asks at once if he is not related to the great tragedians of his name.



Reproduced from the Original Drawing by Franklin Booth.

In the hope of getting work and studying at the same time, he went to New York, and managed to get in three months at the Art Student's League. After a time he found employment at a small salary doing decorative work for the *Ledger Monthly,* a small magazine. After a year and a half he saw there was scant hope of progress or promotion there and not money enough to venture on other work. So after two years in New York he went back to Indianapolis and was subsequently employed on the Indianapolis *Star* and *News.* Here Homer Davenport saw him at work and interested Frank A. Munsey in him, with the result that he spent one year on Munsey's papers in New York, Boston and Washington. This was the turning-point in Booth's career. Studying hard and saving sufficient money, he went to Europe only to study harder.

Since his return from Europe Mr. Booth has been in constant demand by the high-class magazines. In the pages of *McClure's, Everybody's, American, Harper's, Scribner's,*

What pleases one most in the artist Booth, who has so distinguished himself in the art world, is that his native simplicity of manner has not changed. With all the distinctions he may now claim, he is proudest of the fact that he was raised on a farm and is a "Hoosier."

BIRMINGHAM PUBLISHING COMPANY TO BUILD.

The Birmingham Publishing Company, of Birmingham, Alabama, is building a new plant on the corner of Nineteenth street and Avenue B, which, it is expected, will be occupied in a short time. The company is headed by John C. Henley, a former newspaper man of Birmingham, who started in the printing business a few years ago and has achieved a splendid success. Mr. Henley's aim is to build one of the most modern printing establishments in the South. Special attention has been given to securing the best lighting effects and ventilation, and other modern conveniences will be provided.

Written for THE INLAND PRINTER.

HOW WE GOT OUR ALPHABET.*

BY WALLACE RICE.

NO. V.— ARAMEAN, ALPHABET OF RELIGIONS.

WITH the overthrow of Tyre and Sidon and the downfall of Carthage, the ancient Phenician alphabet fades from the sight of man, but not without leaving descendants among kindred Semitic peoples which have had so great an influence upon human thought, especially religious thought, that they rank themselves fairly beside the Greek and Latin letters which we ourselves use, likewise in debt for their existence to the ancient traders of the eastern Mediterranean.

One of these is old Hebrew, in which the Old Testament was written, wholly or in part. That great scholar, Gesenius, proved from the occasional errors of the manuscripts that the script originally employed in them was not the modern but the ancient Hebrew, by showing that such errors in many cases were due to misreadings of letters which strongly resembled one another in the older form, but were little liable to confusion in the newer.

But still more important, since it superseded old Hebrew as it did the cuneiform characters of the Assyrian and Chaldean empires, is the Aramean, a slow outgrowth from the signary of Sidon. Aram (with the a long) or Aramea was the designation of the territory including much of what is now called Syria, taking in the land between the rivers, but not Palestine. Situated across the country which must be traversed in trade between the Mediterranean and Asia, the language and alphabet of the Arameans became that in common use through the great nations of hither Asia from the ninth century before Christ onward, occupying the whole of that region until the Greek conquests of the fourth century, and retaining its foothold among Semitic races there continuously until the present.

Its two divisions were into Chaldee and Syriac, the former the language of the Assyrian or Chaldean empire, the latter that of the traders along its borders. The languages it served differentiated themselves as North Semitic from the Middle Semitic of Hebrew and Phenician, and from the South Semitic of Arabic and Ethiopic, while the characters in the course of the centuries took the place of all of these, with the exception of the isolated tongue last mentioned. Like the Hebrew, Aramean was a speech in which the consonants were of the first, the vowels of quite secondary importance, and in its developments among nations which used Arian vowels and regarded them as consequential, exactly the same subsequent changes are to be noted as those which took place when the Greeks adapted the original Phenician to their purposes by converting the Semitic guttural aspirates unknown to their throats into vowel signs.

Though now as lost to the world as its parent Phenician, the Aramean has in the most curious manner become the ancestor, more or less remote, of Syriac, the later alphabet of our own Scriptures and the one in use in Palestine during and long after the life of Jesus Christ; of Parsee, in which the Zend Avesta, the sacred book of the fire worshipers of Persia, was written; of Mongolian, the writing used in the sacred literature of the Buddhism of the North; and of Arabic, the language of the Koran, and therefore of Mohammedanism throughout the East. If the Greek alphabet of the Eastern Empire lent its characters to modern Greece and practically to all the nations of the Slavic world, with Russia at their head, and the Greek alphabet of the West, through Latin, has been made familiar to the rest of Europe, to all America, and to European colonies everywhere, the contemporary Aramean characters have been adapted and adopted in nearly every other portion of the globe.

Of the Aramean alphabet itself few inscriptions, little literature, have survived; such of the world's work as relates itself to the finer arts was reserved for its descendants. From the ruined palaces of Nineveh, sacked by the Babylonians and Medes at the beginning of the seventh century before Christ, have been dug out the clay records of what must have been the office of public records of that far-off time. The records themselves were in cuneiform, but for convenience when stored their edges were docketed in Aramean, an early anticipation of modern filing methods. On the soft clay of the tablets, too, are occasional signatures in this or in the older Phenician script, seemingly made by the thumb-nail where we would use paper and pen.

The characters were also utilized for the coinage of the satrapies created under the Persians, which ceased when Alexander swooped down upon an Asia too enervated by luxury to resist. Thereafter an occasional monument, but to a much greater extent the Egyptian custom of burying with the dead objects precious in life, keeps their story intact for us to-day. It appears from many papyri that the simplicity of the characters secured their use, even where the demotic variety of the hieroglyphs might have been looked for. This brings their tale down to the beginning of our era, when another stage is marked by the relics of the brief but glorious career of Palmyra, that city of the desert which rose through commerce to splendor, only to be overthrown and destroyed by Rome A. D. 273. On the wonderful ruins many inscriptions remain, while similar wall carvings prove the presence of Palmyrene archers in distant Algiers.

The alphabet of Palmyra shows descent from the Hebrew which was in use in Palestine after the return of the Jews from the Captivity, and is attributed to Ezra himself. When the domination of the Greek Seleucids gave place to a newer national feeling among its varied Semitic peoples, the southern Aramean slowly evolved through hundreds of years into the characters now used by Hebrew scholars and by Yiddish newspapers, the northern coming at Edessa to be what we now call Syriac, which was the first of Semitic signaries to use points to indicate the vowels, mere dots placed under or above the consonantal signs. It is to be observed that Syriac retains the characteristics of the old letters far better than the present type of Hebrew, which has so many points of resemblance between the symbols standing for greatly varied sounds that it is never read with ease. This is the result of making it rather too easy for the writer rather than easy enough for the reader, a fault not unusual in Oriental scripts, and of the invention of printing coming in to fix a style of character which might soon have given way to something better but for that. A similar calamity befell the Teutonic races of the continent of Europe because the difficult black letter chanced to be in vogue at the moment of the coming into use of movable types, in consequence of which Germans and Scandinavians are still to a large extent forced to fight for the simpler, more beautiful and far more legible Roman characters of our English books and newspapers.

* This is the fifth of a series of articles tracing the source of the English alphabet. The preceding articles — entitled "Before the Alphabet," "The Egyptian Alphabet," "The Phenician Alphabet," "The Cuneiforms" — appeared in the August, September, November and December issues, respectively.

Syriac letters are most interesting, not only because they identify themselves in their various forms with the theological disputes which tore Asia Minor asunder during the earlier Christian centuries, but because missionaries from these warring sects carried them to the very ends of Asia north and south. Up to this point the considerations affecting alphabetic forms had been largely political, the rise of successive nationalities, whether developing at home or spreading abroad through conquest, being attended by the formation of symbols for the expression of a language of growing importance. When not merely political, their extension was usually affected by commercial power, twin sister of political power, and to be distinguished from it with difficulty. Hereafter the chief consideration will appear to be religious, though the religions of that day, too, had a political aspect, and showed in this a tendency not yet outgrown by the world.

When the Greeks overran western Asia the Semitic peoples found a refuge and eventually a capital in Edessa, a Mesopotamian city now known as Orfa, no great distance from Aleppo. There they built up a flourishing trade and established their independence, not falling under Roman domination until the time of Trajan. In the fourth and fifth centuries a great Christian theological school had its seat there, the famous Syriac translation of the Scriptures having been made in the century preceding. The written character is called Estrangelo, or rounded, from its most apparent characteristic; and it prevailed throughout Syria, one earlier form of it becoming the script of the great Sassanian empire, which, with its predecessors of Parthia, lasted nearly a thousand years and successfully during all that time disputed the supremacy of the world with Rome.

The first of the theological disputes in Syria which was to affect the alphabets of the East arose in the person of Nestorius, who was excommunicated in the year 431. His followers controlled the old Persian provinces, and one of them, who became bishop of Nisibis, founded a rival school of theology there. The Sassanian king expelled the enemies of Nestorius from his dominions and gave the Nestorians the patriarchal see of Ctesiphon. With this encouragement the schismatics sent missionaries as far as China, Tartary and India on the east, and to Arabia and Egypt on the south and west. There, adapting the Estrangelo letters to the speech of the country, they invented alphabets which survive to this day in Malabar, on the Indian ocean, as well as among the Manchu Tartars, who carried it to Pekin, among the Mongols, and among the Kalmucks.

Another sort of schismatics called Melchites came into possession of a script of their own, while still another, the Jacobites, have the form of writing which is now called Serta. Still another, the Maronites, have a similar script. For the most part the country in which these alphabets are used have lost their Syriac and their language with it under the pressure of the conquering Moslems with their Arabic Koran. The Kalmucks suffered the same change for the same cause, but the Manchus and Mongols preserve their original letters, with many additions, but have changed the mode of writing from the original right to left horizontally for a method like that of Chinese, from the top to the bottom of the page perpendicularly. It is worth noting, as proof of the conservatism universally shown in alphabetic matters, that the new characters, including the vowels, are not in new forms, but always in differentiations of old ones.

The Arabic is by far the most important of the children of Syriac, finding its origin in the older Nabothean, spoken by a Semitic race which had its capital at Petra. By nothing more than chance it was the writing in use at Medina and Mecca when Mohammed began his mission in 622, the year of the Hejira, from which the Moslem world computes its era. Within eighty years, no more, the sword of victorious Islam had carried it to the Indian Ocean on one side and to the Atlantic on the other. It has been rearranged and expanded for every nation that was brought into Islam, its twenty-two characters becoming thirty in Persian, thirty-two in Turkish, forty-two in Afghan and forty-nine in Hindustani. It provides a mode of writing for Beluchistan and for the Malayan States, as well as for certain of the tribes in the Philippines. It is in universal native use from Morocco, on the north African coast, through Algiers, Tunis, Tripoli and Egypt, down to Zanzibar, on the eastern coast, and is steadily increasing in central Africa, as Islam expands among the native peoples.

It is also from Arabia, but from a much earlier period, that one of the two great alphabets of India was taken, probably about the sixth century before Christ. There had been a priestly prejudice in that country against writing, and the sacred books were handed down from one generation to another by word of mouth, that being the only manner in which their custodians could conceive of their sanctity being preserved. At that time the people dwelling in the pleasanter part of the peninsula known as Arabia Felix, or Happy, by reason of their commanding position on the Red sea held the key to all trade passing from the Mediterranean and Mesopotamia to the shores of the Indian ocean. It was the inevitable trade route on the south, as that through Bactria and the Khyber Pass was on the north. The language of Arabia, then as now, is Semitic, and the characters used in its alphabet are derivations from the Phenician of the type known as South Semitic. This southern signary became the script in which the sacred books of the Buddha were inscribed, and is a highly scientific piece of work, containing many letters and the most carefully discriminated sounds, arranged according to their relations — a more scientific alphabet, let it be said, than any now used in Europe.

The northern alphabet is a derivative of the Iranian, and seems to have entered India from the north at the time of the Persian conquests, which extended the rule of the Achæmenian kings over much of the region down to the Indus. At its height this alphabet was in use over the Punjaub as well as in Bokhara, Merve and Herat, but it was supplanted about the first century of our era by the alphabet previously mentioned, owing in great part to the rapid extension of the Buddhistic doctrines. The south Indian signary arose, flourished and fell in Hindustan with these, giving rise to a somewhat more cursive form known as Pali.

As the teachings of the Brahmans prevailed against the debased dogmas of an earlier and purer Buddhism, this form of Pali was expelled with the religion itself from India proper, and its descendants are no longer known in the land of their origin. But Buddhism, too, was a missionary faith, quite as much so as Christianity or Islam, and its dogmas spread with the alphabet in Ceylon and the countries beyond the Ganges, to Burmah, Siam, Pegu and Cambodia, and one form of them was also introduced into the Philippines, where, after the lapse of centuries, it was to meet the Roman characters and be supplanted by them, first at the hands of Spain and now at the hands of the United States of America.

THE way to gain a good reputation is to endeavor to be what you desire to appear.— *Socrates.*

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Bringing Down the Cylinder Stops Slurring.

(1665) A correspondent sent a four-page newspaper that showed slurring on the back edge and which was partly torn. Our advice to lower the cylinder to a tight contact with the bed bearers has been followed, as evinced by the following letter: "I have your letter of the seventeenth, with diagram of cylinder packing and instructions relative to lowering the cylinder. I simply lowered the cylinder to a firm bearing on the bearers, and it works to perfection. After the Christmas rush I will finish carrying out the plan you outlined regarding the packing. I am very grateful to you."

An Overlay Made of Emery Powder.

(1666) A correspondent sends us several overlays. The relief parts thereof appear to be made of emery, which is held to the special sheet by a fixative of resin or varnish. A micrometer measurement of the overlays is as follows: Thickness of foundation sheet, .005 inch; relief in high-light part, .006 inch; middle-tone relief, .0077 inch; thickness of solids, .0092 inch. This shows a graduated thickness varying from the thickness of the paper, .005 inch, to approximately .010 inch. An impression accompanying the overlays shows a very good rendering of the various tones in the subject. The method of procedure is very simple. The plates are leveled and an impression is pulled with good ink on a specially prepared paper. The powder is applied to all parts of the impression, and when every portion is covered, the surplus is shaken off. The sheet is passed through a solution which appears to hold it to the paper. The solution evaporates from the sheet on removal, and when dry, a coating is applied with a fine-haired brush. The overlay is then heated, which sets the last fixative, and the overlay is ready for use. We are unable to determine the original thickness of the relief parts as the overlay was used, and our measurements evidently show the full amount of compression, if such a factor is present. We would prefer to make a measurement of the overlay before it was used, as well as after, to determine the relative amount of yield in the material.

To Remove Printing from Aluminum.

(1667) "Seeing reply to No. 1662 in presswork department, regarding the erasing of a word on a printed blank, I have a similar trouble on a job of aluminum cards for a garage. An error in the telephone number renders the cards useless unless I can find a way to remove the figures. Erasing by an abrasive can not be done, as it produces a shiny spot. Can you suggest a method of taking out the error without tarnishing the metal card?"

Answer.— Procure an ounce of oxalic acid from your druggist. Dissolve in sufficient hot water so as to make a saturated solution. Lay out about twenty or more cards on a table and with a small swab of cotton bound to the end of a toothpick place a drop of the solution on the figures to be removed. Allow them to stand, and then take the cards one by one and hold under a faucet to wash off the acid solution. Wipe clean with a dry cloth. This should effectually remove all traces of the ink without tarnishing the metal.

Plates Creeping.

(1668) "I am experiencing a trouble in which perhaps you can help me. Nearly every time we run a solid plate, zinc or electro, or any kind of a large etching, we experience trouble by the cylinder press knocking the plate off its base, or causing it to creep, and thus handicapping register work. We have tried everything we can think of to overcome this trouble. The plates themselves are well made, carefully gaged type-high, and then anchored. The press apparently is in first-class condition, and the packing not excessive — consisting of two sheets of pressboard, about four sheets of medium-weight book paper and the manila tympan. The cylinder and bed travel together perfectly. We have more trouble when running card stock than when running paper, but when the run is long the plates creep just the same. The press apparently hits the plates too hard when taking the impression. Is there any way to overcome this?"

Answer.— We suggest that you test the accuracy of the contact between the cylinder bearers and those of the bed by putting on the heavy form with the maximum tympan. Place a narrow strip of French folio on each bed bearer, feed a sheet of the stock to the guides and turn the press over on the impression. Draw strips of folio to determine the closeness of contact. If the strips can be withdrawn, it shows that your cylinder does not ride the bearers as it should. To remedy, remove some of the packing and bring down the cylinder a trifle. Repeat the test in this manner until the cylinder bearers hold the strips firmly to the bed bearers.

To Improve Presswork.

(1669) Submits a twenty-four-page booklet printed on enamel stock. Every page has a half-tone plate, either large or small. Considering that the press is not built specially for this line of work, the showing is very creditable. The pressman writes: "I am about to put to press, on a ——— two-revolution, an edition of 6,000 forty-eight-page booklets, carrying fifty finest-screen half-tones. I desire you to recommend to me the work on cylinder presswork and half-tone make-ready that you think will be most helpful to me. That I am not a beginner may be inferred from the enclosed sample of a similar job I turned out two years ago. I feel, however, that the method I use is crude,

and that a bit of study will enable me to produce better results this time."

Answer.— The books we recommend to you will be profitably read by nearly every pressman. "The American Manual of Presswork" and "Modern Presswork" are books that deal with the various phases of presswork. They can not only be read, but also may be studied, just as any text-book. The knowledge one acquires from books is more or less superficial unless coupled with practical experience such as is furnished in a pressroom. Your specimen shows that you know how to produce excellent presswork even if your methods are not regular. We believe that, aside from reading and studying presswork, you should look into the matter of acquiring shop rights from one of the various mechanical-overlay processes. Some one of the methods should be adopted, as it will enable you to improve the appearance of the half-tone plates. It may be said that hand-cut overlays never can bring out all there is in a first-class half-tone plate. It requires the automatic selective element of the process overlay to do this. The books mentioned before, "The American Manual of Presswork" and "Modern Presswork," are listed at $4 and $2, respectively, and will be forwarded by The Inland Printer Company, postpaid, on receipt of the price.

Should a Form Be Registered Before Going to Press?

(1670) "A controversy has arisen in our shop, and we would like very much to have your opinion upon the matter. As a general rule, should a form going to press be registered, or is it expected that the form will have to be changed after it has gone on the press in order to get the proper register? This is not for two-color work, but more especially applies to ruled work, etc. Also, should the pressman keep his time for make-ready on the ticket the same as the feeder does the impressions?"

Answer.— The form should be made up as close as possible to the ruled sheet by the compositor before it is sent to the pressroom. When the form is placed on the press, the time that it takes to register by the compositor should not go on the job-ticket as make-ready time. The pressman should enter as standing time all the time that the compositor takes to get the register. Actual make-ready would not necessarily begin until the register was proper. The make-ready time of the pressman should be a separate item from the feeder's time.

Heat an Aid in Separating Printed Sheets.

(1671) O. J. Kassel, a pressman of Astoria, Long Island, offers the following valuable suggestion to those who may be troubled with sheets sticking together: "A great many pressmen have experienced considerable difficulty with colorwork that has not been slip-sheeted. The first color, yellow for instance, turns out well; but the second, perhaps red, which prints over the yellow, causes the sheets to stick in place, and he (the pressman), while trying to pull them apart, spoils many sheets. I have found a way which has proved effective in such cases. Place a piece of drawsheet manila on top of the sheets and run a heated flatiron over it for about one and a half or two minutes. Then lift off, one by one, the sheets which come apart easily. At the first sign of 'tackiness' in separating the sheets, repeat the operation of ironing. This method will not in any way interfere with the register of the plates. One may iron out from five to fifteen sheets at a time, according to the weight of the stock."

RUBAIYAT OF THE OLD-TIME PRESSFEEDER.

BY JAS. E. CREECH.

(With apologies to Omar Khayyam of Naishapur.)

I.

Wake! for the night-crew in their nervous haste
Have laid what forms were in the rack to waste;
They've worked nine hours and I think e'er now,
They're snoozing in the hay to which they've chased.

II.

Before the phantom of false morning died
Methought a voice within the pressroom cried:
"When all the forms are ready and on the press,
Why lags the lazy day-crew yet outside?"

III.

And as the cock crew those who stood before
The print-shop shouted — "Open then the door!
You know how little while we have to stay,
We work eight hours now — and not an hour more."

IV.

Now the scent of benzine reviving old desires,
The thoughtful pressman to the office retires;
And there he makes a kick, and makes it strong —
The thoughtless porter forgot to make the fires.

V.

The feeder in the meantime, with a song,
Is oiling up the press — he won't be long,
Because the chances are just two-to-one
He won't get half the holes — I can't be wrong.

VI.

Of all the hopes that stir the hearts of man,
There's one that's always sure to get the can;
That longing of the office-force to see
A job complete, when promised, and in the van.

VII.

The pressman from the office now returns;
The feeder now a new cuss-word learns;
And as he gaily goes about his task,
Ambitious, for the pressman's nerve he yearns.

VIII.

Oh well, why worry over trifling things so long?
Forget it; go about your work and sing a song;
Ten thousand years from now — more or less —
Some other gink will lock a form on wrong.

IX.

To save the pressman time, to me it seems,
The papermaker ships his stock in reams;
But to cause him worry and to make him cuss,
Quads set at aught all gravitation themes.

X.

I read most all the dope that pressmen write;
Read lectures on science and art most every night;
But why a form which works quite smooth to-day
Should "work up" to-morrow is beyond my sight.

XI.

I say, why worry over trifling things?
E'er you start to worry the shop bell rings;
Let some other boob who comes along behind
Do all the worrying and get the biffs and bings.

XII.

Perchance the dust from your now mortal knee
Shall then repose within the sheet on which,
In anger and with a cuss-word on his lips,
He lays the greatest squeeze in ghoulish glee.

XIII.

Come, fill the fountain with some clean, fresh ink;
Unloose the stretcher and under the tympan sink
That overlay which yesterday you marked,
And which drove the feeder who "spotted it up" to drink.

XIV.

Oh well, if you are here, old boy, when I am gone,
And your heaviest pair of boots are not in pawn,
When you make a kick out in the office there,
Remember me and make it extra strong.

A NEW ONE-MAN TYPESETTING AND COMPOSING MACHINE.

There has just been issued by the United States Patent Office a patent which is bound to have considerable influence on the future development of composing-machines. It is a patent on a one-man matrix-composing, individual-type casting and line-justifying machine, and marks a new epoch in the art of typesetting machinery. The patent is issued to John S. Thompson, who has been working in this field of endeavor for many years, and who has had a considerable number of patents granted to him in the past on linotype, typecasting and type-justifying mechanisms, and whose well-known typecaster is in use in all parts of the world.

This particular patent, No. 1,119,769, has been pending since 1905, and has been the subject of interesting litigation in the Patent Office, and, as issued, embraces 155 claims of the most comprehensive and broad character. Mr. Thompson thus describes his invention:

" This machine is in the class of typecasting, setting and justifying machines, as it produces lines of justified, individual type, in one machine and with one operator. The product, therefore, is similar to that of the monotype, though the machine by which it is produced is more like the linotype, as it uses ordinary linotype matrices, which are released by a keyboard in the usual way, and which, after use, are distributed into the magazines in the well-known manner. Here, however, the similarity ceases. Instead of slugs being cast from the matrices, an individual type is cast from each, just as type is cast by the Thompson typecaster from linotype matrices. The cast type is assembled in composed lines and automatically justified in the same machine, the line being then transferred to and deposited in a galley.

" The broad nature of the claims allowed in this patent shows that this is the first organized machine invented to perform these various functions, and when ready for the market will give the printer that for which he has long been seeking — a one-man typecasting, setting and justifying machine.

" In this machine the matrix magazines are vertical, and multiple magazines are provided for, as are two-letter matrices. All sizes of linotype matrices can be used, and any measure can be set — forty or more ems wide if desired. All manner of tabular work can be produced as readily as straight composition or advertisement work, and double or triple justifications made in any line. Matter can be run around cuts without blanking out the short lines, and much time saved thereby. ' Low ' quads and spaces are produced by this machine, and the hardest grade of type-metal can be used to cast the type.

" The operation of the machine is as follows: The operator releases a matrix by touching a key of the keyboard. He proceeds with the composition without regard to the subsequent handling of the matrix or the functions of the machine. The matrix drops down the chute to his right, where it is caught by a reciprocating carriage which elevates it step by step to the level of the top of the magazine, where all the following operations are performed. If the keyboard operation is faster than the casting operations, the matrices are allowed to accumulate in the storage channel; but as the former operation is intermittent and the latter constant and regular, it inevitably will keep ahead of the speediest operator.

" The matrix is presented to a type mold as soon as elevated, and the mold is automatically adjusted to conform to the width of the matrix. My patents control this feature very broadly. In my typecaster, type has been cast from linotype matrices for years. Therefore the most important feature of this new composing-machine has been demonstrated and thoroughly worked out.

" A type is cast from the matrix and the matrix is immediately withdrawn from the mold and dropped between the distributor screws of its appropriate magazine — which is, of course, just like the linotype distributor.

" Wedges are released from a receptacle and automatically dropped after each word in the line, and the whole line, wedges and all, is then transferred (when the operator touches the line key) to the justifying apparatus. Meanwhile the casting and composition of the next line proceeds.

" The line of type is first justified to the proper width by the wedges being driven through the line. This movement adjusts a space mold to the identical width so as to produce the proper size of spaces. This mold is separate and distinct from the type mold and has its own metal-pot, and so is independent of the operations of the typecaster. Automatically it proceeds to cast a space and substitute it for the wedge in the line, proceeding thus for each wedge until all have been replaced, the now fully justified and completed line being then transferred to the galley.

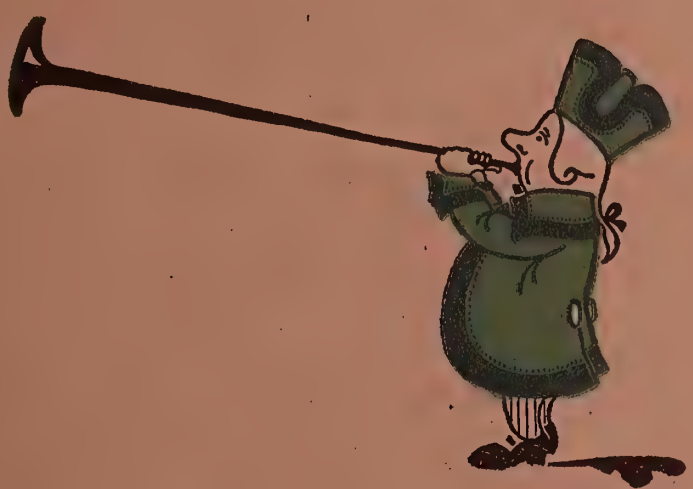
" It may seem to be a complicated mechanism," continued the inventor, " but it is far less complicated than some which are in successful operation to-day. My long experience with composing-machines of various types has taught me to respect the good points of the several composing-machines on the market, and I believe I have combined them all in one apparatus. The fact that a new style of matrix does not need to be created is a strong point, and one frequently overlooked by inventors in this art. The casting of type by printers is no longer a novelty, but has been successfully demonstrated for years. My justification method is novel only in its application, and is certain of operation. And, finally, it is a one-man machine, and that is what is being demanded."

It is proposed to organize a company immediately to place this new machine on the market.

SCHOOL OF INSTRUCTION IN COPPER PLATE AND STEEL DIE ENGRAVING.

The earliest engravers, it is said, were the gold and silver smiths who engraved their wares either in letters of inscription or for decorative purposes. The skilfully incised lines of an inscription on a loving-cup, or on a copper plate used to produce high-class stationery, will usually receive the closest scrutiny from printers. The reason is quite plain; printers are, and always have been, more or less closely identified with the art of engraving, and hence their interest and admiration is unbounded. As the fundamental principles of engraving by hand are practically the same for printing-plates as they are for inscriptions on the more precious metals, it will interest printers in general to know that there is a school for the instruction of engraving in metal. A handsomely printed booklet is issued by the W. L. Newmeyer School of Engraving, of Cleveland, Ohio. This school was started primarily to instruct engravers for the jewelry trades, but there is a department in which copper and steel plate and die engraving is taught. This announcement is of interest to the printer who has the time and taste to acquire a knowledge of the highest phase of the printing art. A number of beautifully engraved plates, the work of students, adorn the pages of the school's prospectus.

Advertising Suggestions for Printers





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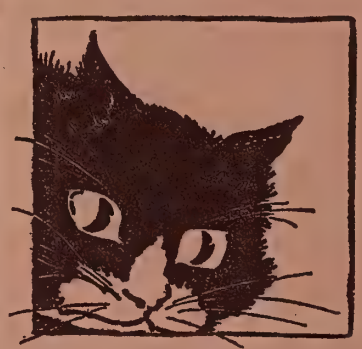
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28	29	30				

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Status Printing Concern : 815 Main Avenue : Phone Main 2060

SLIP

THE job of Printing with which this slip is enclosed is guaranteed full count, free from soiled and imperfectly printed copies, and correct as per copy. ¶We invite your careful inspection of the work. Note how clearly, perfectly, each letter and character is printed, and the excellent appearance of the work as a whole. ¶The quality of printing we produce is only possible by the up-to-date methods we employ, and the most exacting workmanship in every detail.

COOK PRINTING CO.

Incorporated

204 Mercantile Place
Los Angeles

SLIP

XXX | *Printing of Quality* | 500



The CAUCASIAN PRINTING CO.



PHONES 1000

203 Milam St. Shreveport, La.

ENVELOPE BOX LABEL

We Print

—Effectively
—Accurately
—Promptly

¶ "The only man who should not advertise is the one who has nothing to offer the world in the way of service or commodity."

The Acme Press

Rooms 11 to 14 Madison Block

Main 1997, Independent 1306

EFFECTIVE BLOTTER ARRANGEMENT

Don't Talk War! Talk Business



CHASEM, the printer
Would be glad to talk printing business with you.

MOTTO-CARD SUGGESTION

We are revising "Impressions" mailing list —Will you return this card?

Shall we send "Impressions" to you?_____
"Impressions" has no subscription price — costs you nothing. "Yes" or "No"

Am interested in:

	Booklet ☐		House Organ ☐
	Folder ☐		Stationery ☐
	Catalog ☐		Office Forms ☐
Please call ☐	Mailing Card ☐		Follow-up Letters ☐

Name_____

Address_____

RETURN POST CARD



THE one thing that should always be in perfect taste is your Visiting Card. The material, the matter on it, and the style of printing should be correct, and they will be if you entrust the matter to us. We are specialists in "Classic" Visiting Cards and Society Stationery.



The Reporter Press
Galt, Ont.

ENVELOPE SLIP

HERE is a suggestion for you, whether you are one of our customers or not. Place your next printing order on the basis of Confidence. Select a good, reliable printer with a competent Service Department. Say to him, "Here, I know you are capable and honest—take this job off my hands. Here's about what I want; fix it up for me—attend to all the details. Give me the benefit of your Service and a good job of printing; then charge me what's right." Positively you will get more for your money. A reliable printer will appreciate your confidence; will exert himself to show his appreciation. He will give you the best he has in the shop. Every judicious economy will go to YOUR credit in the bill. He will take pleasure in pleasing you—with the price no less than with the workmanship. This is not an experimental suggestion. We have more than a few steady patrons dealing with us on the basis of Confidence.

Let us add your name to the list. Try us with your next printing order.

The Stirling Press

"Our Service Saves You More Than It Costs"

Telephone 2680—2681 Beekman

17-27 Vandewater Street, New York

INSIDE PAGES OF FOLDER—FIRST PAGE AT RIGHT BELOW

Scratch Pads



5 lb. lots at 7c per lb.
25 lbs. and over at 6c per lb.

We accumulate considerable quantities of odds and ends of paper which we have decided to pad and sell to our customers at about cost of padding and delivery.

The pads are of various sizes, but will average 3 x 5 inches, making a very convenient size for memos and figuring. Try a 5 pound lot.

HOPSON PRINTING CO.
Phone Douglas 2276 1505 Howard Street

ENVELOPE SLIP ADVERTISING SCRAPS

Confidence
and a
Suggestion

TITLE-PAGE OF FOLDER SHOWN ABOVE

Much Obliged!



WE bow to the man who pays promptly. He will receive our best service. His orders are doubly welcome. He keeps us *"Always Busy"* and causes us to be upon friendly terms with our pillow.

A. B. DOERTY PRINTERY
The "A. B." means "Always Busy"
113 EAST SANDUSKY STREET
FINDLAY, OHIO

ACKNOWLEDGMENT

THIS Proof

Is submitted to you for your approval; return with *all papers* attached. If it is correct, so note; if alterations or corrections are necessary, mark them plainly *on this proof.* We use our best efforts to avoid mistakes, but will not hold ourselves responsible for errors not noted on this proof. *This is taken on ordinary proof paper and is not the stock on which your order will be printed.*

Return Original Copy

The Marsh Printing Company
New Philadelphia, Ohio

PROOF SLIP

BOTH PHONES

PRINTING

Binding
Electrotyping
Engraving
Designing

LASHER
Philadelphia

SIMPLE, EFFECTIVE BLOTTER

Make Your Mailing List Pay Dividends



PAGE ONE OF FOLDER

Have YOU a Mailing List?

The Usual Answer is

"Yes, but we don't use it much."

WE need not remark that a Mailing List not used isn't much assistance in building up your business.

If your Mailing List is neglected, it is, doubtless, because *you* have not been able to spare the time to "get up" the circulars, folders and booklets you would like to send out.

Or, perhaps, when you did have time, you weren't able to "get your mind on the job"; or if you did write something it didn't suit you the next day. That's often the way it goes.

Here is a simple, sensible suggestion: Engage *us* to write and submit for your approval, say once a month, a suitable piece of advertising matter for your Mailing

PAGE TWO OF FOLDER

List. We are Specialists in the preparation of Printed Matter that will Sell Goods —the kind that will educate your prospective customers to their needs in your line and get your salesman a hearing when he calls.

We are Experts in Printed Salesmanship. We originate, write and print Catalogs, Booklets, Folders, Cards and all kinds of business-getting literature. Let us co-operate to make your Mailing List pay dividends.

If you like our "once-a-month" suggestion, get further information by mailing back the enclosed card, or telephone,

The Stirling Press

Service Printers

17-27 Vandewater Street

New York



Telephone { 2680 / 2681 } Beekman

PAGE THREE OF FOLDER

JOB COMPOSITION

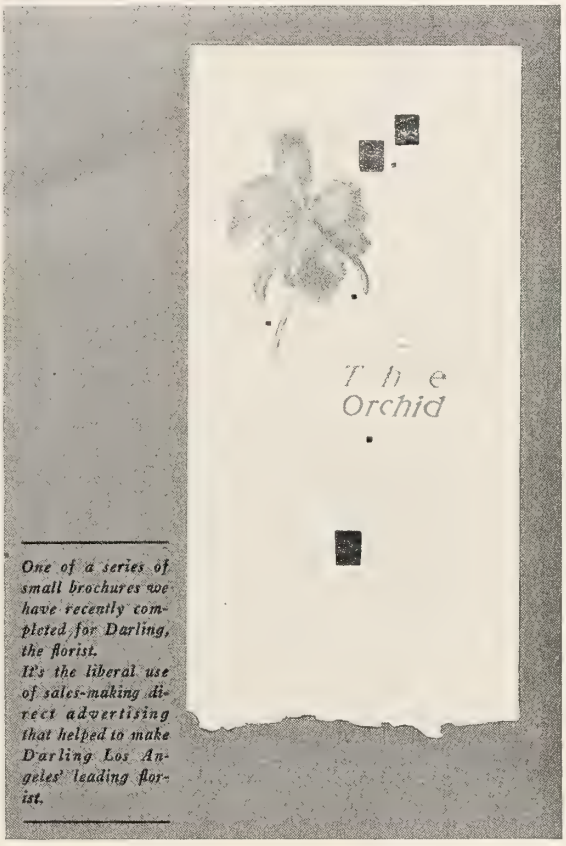
BY J. L. FRAZIER.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Advertising for Printers.

The doctor who takes the medicine he prescribes for his patients is at least sincere. The minister who practices that which he preaches is the more apt to inspire confidence in others and thus gain more converts. Trite as these illustrations are, they nevertheless have a distinct application to the printing business.





Two inserts from *The Needle*, house-organ of Young & McCallister, Los Angeles, California, illustrating idea of showing examples of firm's product.

The printer, working day in and day out on the advertising of others, very often neglects to advertise his own business, and thereby not only loses valuable business but does not impress his customers with confidence in his own belief in what he preaches. The automobile salesman would not sell many Fords riding about among his prospects in a six-cylinder Packard. Nor would the insurance agent who openly stated he carried no insurance himself sell many policies. The value of advertising is firmly established. The printer must therefore advertise. He must take his own medicine, or in time he may impress his customers with a suspicion, yea, a belief, that advertising does not pay.

It is not within the province of this article to go into detail, citing proofs of the efficacy of publicity

and giving instances wherein advertising has paid, or to deal with advertising from the scientific, psychologic point of view of the trained advertising man. This is distinctly a technical department, devoted to the mechanics and art of effective typographical arrangement. It is, therefore, the purpose of this article and the eight-page, two-color insert to place before readers of THE INLAND PRINTER examples of the best printers' advertising coming from the leading printing plants of the country, with suggestions as to the typographical arrangement of this copy prepared by others. The printer who is desirous of ideas for advertising can look these over, select those which please him most, and insert his own name in place of those given in the designs. He is thus saved the trouble, time and, perhaps, annoyance of working out ideas of his own. As a matter of credit, the names on the work are those of the firms issuing the various designs, THE INLAND PRINTER being responsible only for typographical arrangement.



Drop a Few Advertising Bombs Among Your Trade!

The party who once remarked that the Waterman is mightier than the Krupp is rarely heard of these days.

Now, however, is the opportune moment to try out that advertising scheme you have often thought of but never had the time to work out. Why not phone for our representative NOW?

We are not neutral where your printing is concerned.

T. PFIZENMAYER'S SONS
152 NORTH FIFTH STREET PHILADELPHIA
BELL TELEPHONE · Market 3942

Timely, effective blotter by T. Pfizenmayer's Sons, Philadelphia, Pennsylvania.

Envelope-slips, stuffers, inserts — all the same in fact if not in name — are very valuable advertising, and no printer should lose the opportunity of placing within each letter going out one or more of these little gems booming his own business. The same postage will generally carry the letter and one or two slips, so the expense of distribution is nil, and it is a

PRINTING
is a necessary evil to some — to others it's a means to an end.
¶ It all depends on *how* and *where* you purchase it.

EUGENE L. GRAVES
INCORPORATED
DIRECT ADVERTISING
BUSINESS SYSTEMS
248 TAZEWELL STREET : NORFOLK, VA.
PHONE 598

1914 NOVEMBER 1914

Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	.:	::	.:	::	.:

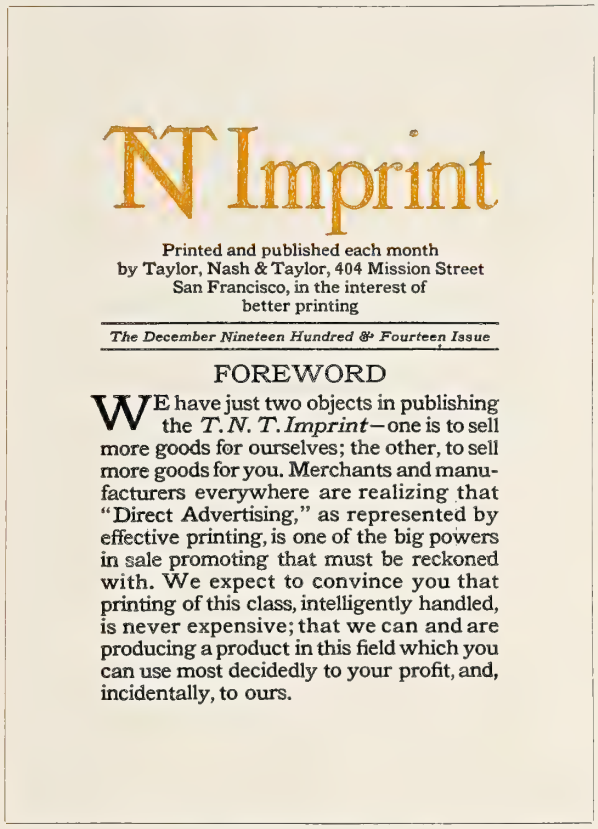
Calendar in form of folder, arranged to stand on recipient's desk.

shame to see so many postage stamps on "half time" doing only half of what they are capable. Every printing plant has many odds and ends cut from stock paid for by the job for which the stock was cut to waste. The expense here, too, is nil. There are always times in the printing plant when business is dull and the printer does not feel like laying off his employees for fear of a rush on the morrow. Such times are the right times for the printer to get out a supply of slips for his own use. Many things can be advertised on these little messengers. For example: Every bank, every office, almost, has need of scraps of paper of a size to be held conveniently in the hand for figuring quickly or for jotting down notes as memory-ticklers. These can be carried about in the pocket ready for instant use. The printer might advertise these scraps of paper on a slip which goes in all letters or bills to banks, factories or other

business houses. In our two-color insert preceding this article, there is a suggestion for such a slip made in a size approximately that of the slips advertised. The idea might be profitably used by many printers. It is a case of waste selling waste for profit.

The blotter is the vehicle most generally employed, perhaps, to carry the printer's message to prospective customers. What business man will not preserve a blotter? And in using it, he is indeed blind if he is not influenced in favor of the printer, provided, of course, the blotter is catchy, brief, and mechanically well executed. It is a mistake to place too much matter upon a blotter. Very often the name of the printer, the class of work he specializes in, and his address are sufficient to turn the attention of the user toward him when in need of printing. When catchy ideas are found, or thought out, or inspired by brilliant thought, they, of course, have added value, for they create greater interest. Very frequently a new blotter is issued each month bearing a calendar of the month. This, too, is a good idea for, once noting it, the business man is pretty sure to use it whenever in doubt as to a date.

Calendars made in the shape of a folder to stand up like a carpenter's horse are used by many printers, the idea being that a business man will stand it up on his desk where it, with its message, is before his eyes every hour of the day. One such, issued by Eugene L. Graves, Norfolk, Virginia, is reproduced herewith.


T N Imprint

Printed and published each month
by Taylor, Nash & Taylor, 404 Mission Street
San Francisco, in the interest of
better printing

The December Nineteen Hundred & Fourteen Issue

FOREWORD

WE have just two objects in publishing the *T. N. T. Imprint*—one is to sell more goods for ourselves; the other, to sell more goods for you. Merchants and manufacturers everywhere are realizing that "Direct Advertising," as represented by effective printing, is one of the big powers in sale promoting that must be reckoned with. We expect to convince you that printing of this class, intelligently handled, is never expensive; that we can and are producing a product in this field which you can use most decidedly to your profit, and, incidentally, to ours.

Attractive first page of house-organ of Taylor, Nash & Taylor, San Francisco, California.

As stated above, it is not within the province of this article to pass upon the relative value of these various items as means of effective advertising. What might prove best for one printer or with one prospect, might prove inadequate in other cases. The printer must use his own judgment in this matter as in all other instances.

An advertising vehicle which has proved very efficient for the larger printing establishments as well as in other lines of business is the house-organ. Such publications ofttimes are little gems of interest. In some, every page is given over to a strict business presentation of the advantages of doing business with the publisher, while in others much space is given over to human-interest stories, and clean new jokes, the idea in such instances being to make the recipient so interested in the little paper that he would no sooner part with it than his favorite magazine just from the mail. Once interested, the reader can not overlook the little boosts for the publisher's business which are scattered here and there throughout the paper. A copy of a printer's house-organ came to THE INLAND PRINTER recently in which the only advertising was the publisher's name on the four cover-pages, the entire inside of the booklet being given over to statistics concerning the great world war now in progress and the nations involved therein. This seems a brilliant idea, for the interest on the part of the cosmopolitan American public is bound to result in careful preservation of the majority of copies sent out. The four cover-pages are bound to


Good Printing

THE refinement of good printing is apparent in the product of the World Printing Company. The artistic touch is dominant in the harmony of effect produced. Correctness of style in all engraved and printed work is manifest. Each order, whether an engraved announcement or a bulky catalog, receives the same intelligent attention from our experts. Our many portfolios of samples will help you to make satisfactory selection

World Printing Company
325 Polk Street :: Belleville, Mich.

Printer's announcement by Eric Petersen, Ft. Wayne, Indiana.

be read, and the admiration which the reader feels for the publisher's enterprise should be very much in his favor.

The house-organs should be masterpieces of the printers' art, and nothing should be O. K.'d which, by any chance, can be used as argument against the ability of the publisher to turn out good work. Good stock must be used, the mechanics of composition should be as carefully regarded in its make-up as the presswork, which should never be faulty. The job should not be shunted through the shop at break-neck speed on the assumption that it is not a money job, for it is, and is probably responsible for the loss or gain in hard cash of as much money as is represented in the price of the biggest job ever handled in the plant.

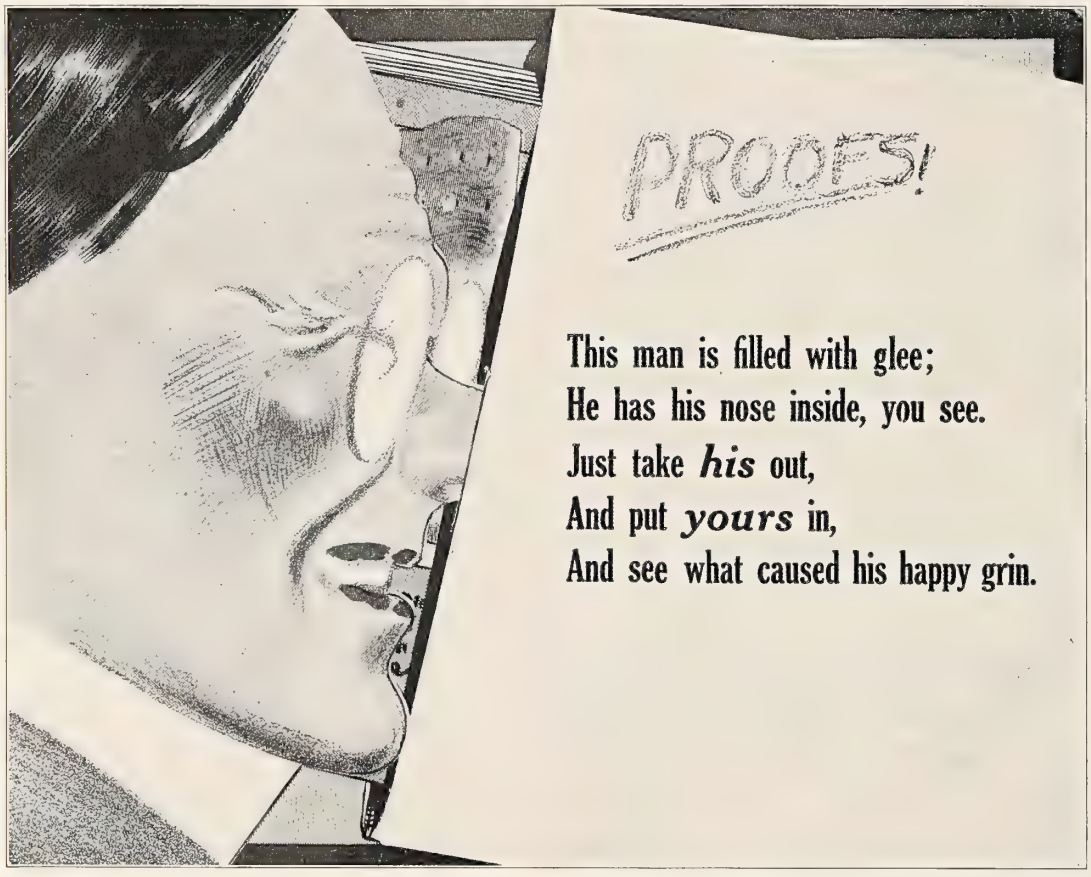
One plan followed by many publishers of house-organs is to make an overrun of some particularly fine piece of work and tip it onto one of the pages of the house-organ as an added illustration of what the plant can do. Two pages from *The Needle*, organ of the Young-McCallister Press, Los Angeles, California, are herewith shown in illustration of this idea.

The Armstrong-McCormick Press, of Wichita, Kansas, uses the shop's small imprint for cut-offs between the various articles and paragraphs. The line is so small as to be inconspicuous, and yet large enough to be easily read. It is a novel method of keeping the printer's name before the reader's attention all the time.

These random suggestions are given not as a treatise on the editing or writing of the printers' advertising as they are to give the compositor an insight into the requisites for good work, that he may the more intelligently use his talents to make the work interesting, typographically good, and thus effective.

In conclusion, an axiom. It is never wise to slight the printer's own advertising. The same care should be given it as in the execution of the work of the plant's most particular customer.

The house-organ pages herewith shown are given as illustrations of what other printers are doing along this line. It is hoped they will prove of value as suggestions to other printers who are unable to see the vast number which come to THE INLAND PRINTER in the course of the month.



Novel mailing-folder by Blakely Printing Company, Chicago. Original in colors. It is kept closed in transit by nose of happy individual inserted in slit of opposite fold.

I OBSERVE in all my travels, this custom — ever to learn something from the information of those with whom I confer, which is the best school of all others, and to put my company upon those subjects they are best able to speak of: for it often falls out, that, on the contrary, every one will rather choose to be prating of another man's province than his own, thinking it so much new reputation acquired.— *Montaigne.*

APPRENTICE PRINTERS' TECHNICAL CLUB

BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Order of Display

That apprentice, compositor, or foreman, who has not been puzzled at times as to what words in a given piece of work should be featured, probably never was guilty of giving the matter of display much serious thought. He has, in all probability, many times displayed matters of minor importance, at the same time burying the prime feature in a subhead set in comparatively small type. The question of display, we fear, is not given the consideration it deserves, the compositor often being more concerned with the typographic appearance of the advertisement than with that which is responsible for the money-getting power of the work. While very often the artistic value of an advertisement, card or ticket must be sacrificed in order to give the proper display line prominence, we feel that when such occasions are at hand display should be given first consideration. The ideal plan, therefore, is to decide first on the display and then to arrange the matter in the most pleasing manner possible, display considered.

The question naturally arises, then, as to what is the proper or logical order of display. This is a matter in which the compositor must rely to a great extent upon his own judgment. Rules can be laid down which are proper on certain classes of work, but which can not be followed on others. A very safe plan to follow in the arrangement of business-cards, bill-heads, letterheads, and the general run of commercial work, is the "Who? What? Where?" plan of display. Take, for example, the business-card. It serves as an introduction to a firm, and the most important thing, therefore, is that firm's name. The next thing of importance is the character of the firm's business, which answers the question "What?" The location, or address, of the firm answers the question "Where?" and should be third in relative prominence. Such minor matters as telephone numbers, names of firm's officers, etc., can be arranged in the design as suits the tastes of the compositor or as the feature lines permit. Our order of display would therefore be: Largest type and in most prominent position, name of firm; next to largest, nature of firm's business, placed preferably immediately beneath the firm-name; third in size, the location of the firm. If the firm is generally known and engages in local business only, the street address is, strictly speaking, of greater importance than the name of the city; whereas if the firm's business is not entirely local, the name of the city should be displayed more prominently than the street address. The rule of "Who? What? Where?" is indeed a very safe guide in the display of the average run of commercial work.

There are, however, exceptions to the above rule. Take, for example, the advertisement or circular, the display features of which are "The Tenth Annual Clearance Sale of the Famous Clothing Company, December 14 to 19, at 432 Medearis avenue, Centralia, Kansas." The "Who? What? Where?" plan of display would cause the firm-name to be

Twelve Things to Remember

By MARSHALL FIELD

The Value of Time
The Success of Perseverance
The Pleasure of Working
The Dignity of Simplicity
The Worth of Character
The Power of Kindness
The Influence of Example
The Obligation of Duty
The Wisdom of Economy
The Virtue of Patience
The Improvement of Talent
The Joy of Originating

given greatest prominence, and "Clearance Sale," which answers the question "What?" second display. None will deny, however, that in big letters the words, "Clearance Sale," will attract greater attention and consequently sell more merchandise than will "Famous Clothing Company" similarly

NEW KENTUCKY HAND-PICKED SIX-INCH LUMP

A bright, clean, close-grained, lumpy coal that makes a friend wherever it goes.

A low ash coal with a minimum of soot that gives off almost its entire volume in heat.

A coal that will appeal to the housewife because of its cleanliness.

An excellent furnace coal.

Ask a user.

ROCKWOOD & HARRY

Phone 17.

FIG. 1.

displayed. In a page advertisement or circular such as this, the date also is a matter of great importance and deserves due prominence. If not set in type as large as the firm-name — which here answers both the questions "Who?" and "Where?" — it deserves

The I. T. U. Course of Instruction in Printing, in Lesson 12, gives copy for a title-page which offers quite an interesting problem in display and which can quite properly be displayed two ways, personal taste alone being the judge as to which is the better. The copy follows: "Twelfth Annual Report of the

NEW KENTUCKY

Hand-Picked SIX-INCH LUMP

Ask a User

A bright, clean, close-grained lumpy coal that makes a friend wherever it goes.

A low ash coal with a minimum of soot that gives off almost its entire volume of heat.

A coal that will appeal to the housewife because of its cleanliness.

An excellent furnace coal.

ROCKWOOD & HARRY

PHONE 17

FIG. 2.

Board of Directors of the Sedalia Public Library, Sedalia, Missouri, for the Fiscal Year Ending April 30, 1907." Taking the copy only into consideration, the "Who? What? Where?" plan of display would cause the display of the words, "Sedalia Public

Brotherhood *of* First Lutheran Church

SPECIAL MEETING, on WEDNESDAY, OCTOBER 28th

The ELECTION *of* OFFICERS and Preparation for S. P. LONG Lecture November tenth



BE SURE TO COME

Card arranged in Colonial style by Apprentice Glenn Holman, Findlay, Ohio.

third prominence at least, for the date on which the sale is in progress is a very important consideration. The order of display, then, on advertisements and circulars for sales and special inducements is, first of all "What?"; second, "Where?" and "Who?"; third, perhaps tied for second prominence, "When?"

Library," in largest type, "Twelfth Annual Report" answering "What?" second prominence, and "Sedalia, Missouri," "Where?" third prominence. The words, "of the Board of Directors of the," the connecting link between the two display features, are rather unimportant, and yet one is justified in

giving the words, " Board of Directors," some prominence, as they designate the authors of the report. On the other hand, the title of a book which is not a report is universally given greatest prominence on the cover, and, taking the book only as the basis on which to work, we would give the words, " Twelfth Annual Report," greatest prominence, for that undeniably describes the book. None could find great fault with either plan of display. Our judgment is that each is equally correct, but our personal preference, an entirely different thing in some matters, favors the display of the words, " Sedalia Public Library." The report would not be made without the library.

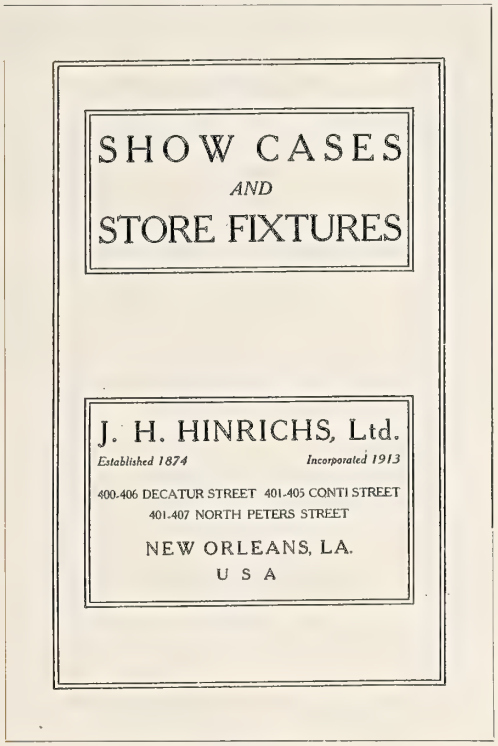


FIG. 3.

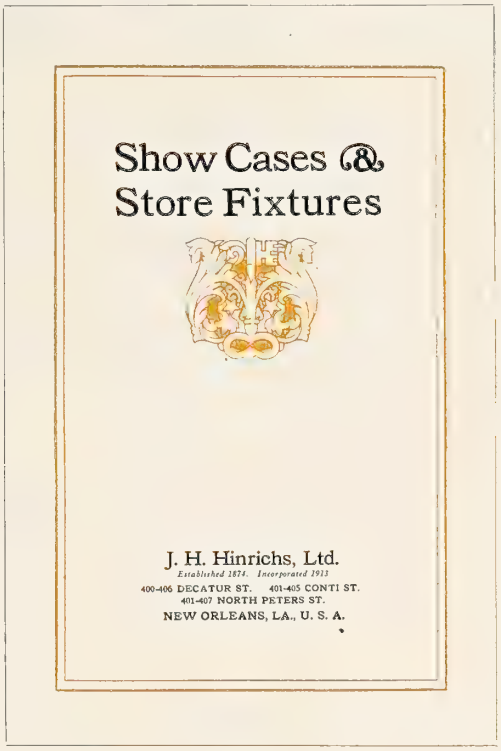


FIG. 4.

Review of Specimens.

JOSEPH L. HILL, Port Colborne, Ontario, Canada.— We dislike to see a small pamphlet, such as your Methodist Report, side-stitched, the great prominence of the wire being displeasing. Also, the size of the booklet should govern the size of wire used, but in this instance you have used much heavier wire than necessary. The letter-heads are very satisfactory, and we commend the simple, dignified style which characterizes your work.

WALTER WALLICK, Cerro Gordo, Illinois.— We would prefer some type-face other than text for the first page of the Pollard announcement. Text type is very desirable in headings, display, when appropriate, and elsewhere when its use is limited to few lines; but to set an entire page in it is not a good practice, because the letter is, at best, rather illegible. On the inside pages of this announcement you have used text as headings to good advantage, but there is a displeasing variation in spacing between words, especially in those lines alongside the cuts.

J. GLENN HOLMAN, Findlay, Ohio.— Your work continues excellent. We especially admire your card for the Lutheran Brotherhood, and in it you have given a very satisfactory exemplification of the colonial style of typography. The card is reproduced herewith as an example of the taste and knowledge of typographic lore which it is possible for an apprentice to attain. The use of italic capitals, and especially inside panels, is not consistent with perfect shape harmony, and we would suggest that you avoid that practice in the future. In programs it is probably best form to set the names of performers in capitals and small capitals; your use of italics for the author's names being proper. The tint-block cut-outs for the Hallowe'en card are ingenious and make the card very effective.

L. RUSSEL JONES, Gibson City, Illinois.— Some of your advertisements are quite satisfactory in arrangement, whereas others are not displayed to best advantage. We note a tendency on your part to set the unimportant features of your advertisements in type so large that there is not sufficient room remaining to give display the prominence it deserves. Contrast is one of the most effective means of display, and this means there should be a decided difference in size of type used for display and body matter. We would also suggest that you avoid the use of extended and condensed type-faces in the same advertisements, and also that you strive for order in your arrangements. One of your advertisements which shows violations of both shape harmony and the law of contrast — and tone harmony, too, because type is bold and border light — is herewith shown (Fig. 1), and alongside a resetting in accordance with the ideas propounded above (Fig. 2). Attention of all readers is called to the improvement resulting from a careful application of the laws of art as applied to typographic design.

W. L. BREWER, New Orleans, Louisiana.— Your cover-page for the Heinrichs firm, reproduced herewith (Fig. 3), is not satisfactory, owing to the violation of proportion in the almost equal strength of the upper and lower groups, and poor balance due to too much strength at the bottom of the page. Spacing is also unsatisfactory, as more space is apparent between words than between the rules of the panels and the ends of the lines. We are showing alongside your page a rearrangement along the lines of good design (Fig. 4), and your attention, as well as that of all readers, is requested for the purpose of comparison and in order that the suggestions made can be more readily understood. We believe you would have improved the Tell letter-head if you had avoided the use of panels, for the matter you have placed therein is unsuited to the spaces, as manifest in the unequal margins.

FORTY-FOUR YEARS *of* SUCCESSFUL BANKING

FORTY-FOUR YEARS of growth from a total Capital or Reserve Fund of $50,000, in 1870, to $1,930,000, in 1914. This Reserve Fund, which is being added to at the rate of from eighty to ninety thousand dollars each year as a further protection to its depositors, should be considered substantial evidence of its ability to safe-guard their interests.

¶ Forty-four years of increasing strength and ability to serve

The NATIONAL BANK *of* COMMERCE
OF NORFOLK

Banquet

of the Retail Merchants' Association
of Norfolk, Virginia

Hotel Fairfax
Thursday, November twelfth
Nineteen-fourteen

THE SHOP WINDOW

WHAT IS BEING SHOWN BY NORFOLK'S MOST POPULAR STORES

PUBLISHED CO-OPERATIVELY BY
EUGENE L. GRAVES, INC.
NORFOLK, VIRGINIA

MONEY EFFICIENCY

MAKING DOLLARS PERFORM THEIR MAXIMUM DUTY

GUARANTY TITLE *and* TRUST CORPORATION
NORFOLK, VIRGINIA

Dated at Norfolk, Virginia | 1914

Bearing a Statement of Your Account issued by
Eugene L. Graves, Incorporated
Printers

This is a PROOF

READ CAREFULLY—"O. K." IF CORRECT—OR "O. K. WITH CORRECTIONS."—*Signing your name.* PLEASE RETURN PROMPTLY

for

from EUGENE L. GRAVES, INC.
PRINTERS :: RULERS :: BINDERS
TWO FORTY-EIGHT TAZEWELL STREET :NORFOLK, VIRGINIA

An Exhibit of the Work of Howard Van Sciver, with Eugene L. Graves, Norfolk, Virginia.

SPECIMENS

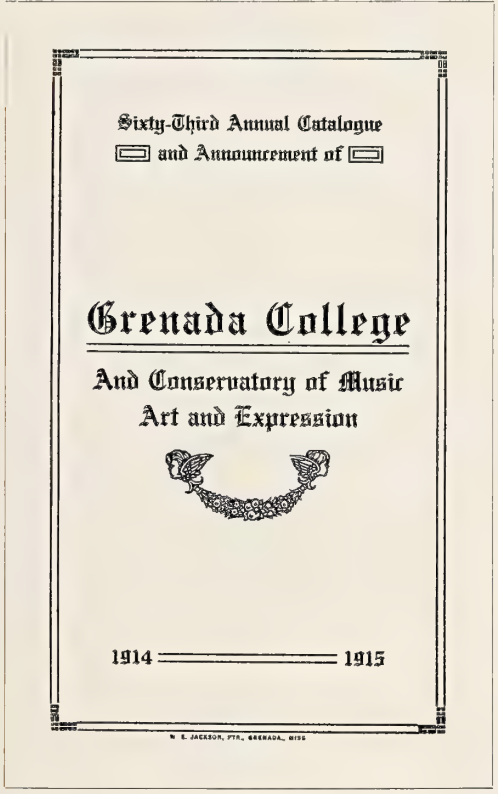
BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat. If rolled they will not be criticized.

P. D. CREW, Creighton, Nebraska.— The hog catalogue is nicely arranged and well printed.

BERGMAN BROTHERS, Chicago, Illinois.— Your card is a novelty in design and the colors are quite pleasing.

F. J. BENJAMIN, Milwaukee, Wisconsin.— The menu you have sent us is a distinct novelty and no doubt created much interest.



Page in which the main group is placed too low, the result of such placement being unsatisfactory balance. Decorative units at ends of second line are discordant features.

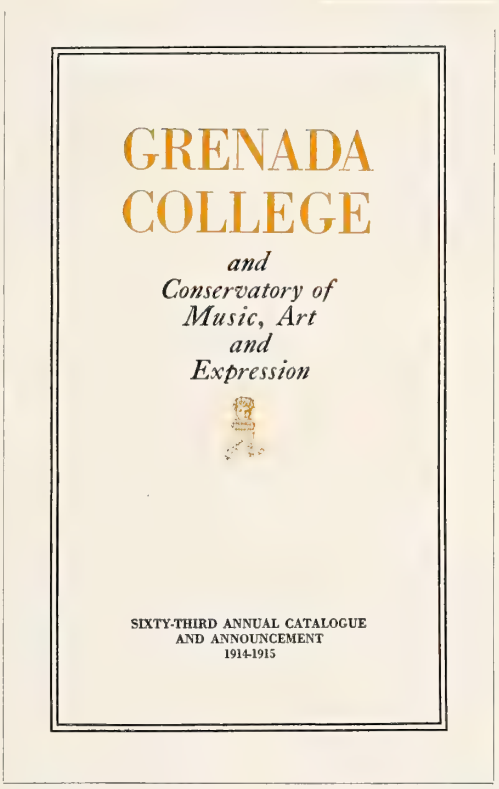
FRED DUTRA, La Mesa, California.— The hand-bill is quite satisfactory, much above the usual run of work of this character.

C. W. KNOWLES COMPANY, Cincinnati, Ohio.— The poster stamps are appropriately designed and represent high-class ideals.

STAMEY PRINTING HOUSE, High Point, North Carolina.— Your unique folder-program for the Order of Red Men is clever, although for a serious piece of work, you understand, it would be unsuited.

W. H. YEAGEN, Girard, Pennsylvania.— The border about the first page of the Schabacker fruit list is overdone and confusing, subordinating the fine color illustration, which would have shown to much better advantage with a single border about the page.

F. J. KERWIN, Great Falls, Montana.— The twenty-fifth anniversary program of Great Falls Typographical Union is a distinct novelty, the method of using the composing-sticks, printed in silver-gray tint, being very effective.



A rearrangement, which illustrates the restful appearance of a design in which the main group is placed at a point where balance is more secure. Compare with original alongside.

THE SHUMAN ADVERTISING COMPANY, Chicago, is sending out a booklet, "A New Conception of Service in Advertising," which carries some very good argument on various phases of the advertising business. Lettering on the cover-page is not uniform.

SCHLAU, BURNETT & COMPANY, Chicago.— The poster stamps issued by you for Philip Ruxton are among the most striking and effective that have ever come to THE INLAND PRINTER. They compare favorably with the best German product.

R. H. CONNOR & CO., Buffalo, New York.— Your form letter, advertising day and night service, is well written and should

prove good advertising. The blotter on which you have printed in colors one of your bill-board signs is quite effective, too.

HERBERT C. MAY COMPANY, Houston, Texas.— Your hanger, "Hitting While the Iron Is Hot," is excellent, both as to design and sentiment. The folder is also quite satisfactory, but the border on the blotter is too strong for the type enclosed therein.



A striking hanger in a style similar to that developed by German artists.

YAWMAN & ERBE MANUFACTURING COMPANY.— The "Buy Here" poster, in gray, yellow and black, is very effective and a good exemplification of the German style in such work. It is reproduced.

A COLLECTION of poster stamps has been received from The McCormick-Armstrong Press, Wichita, Kansas. Some printed for the firm's own use, and others for the Capper Engraving Company, represent high-class work in all departments. Color selections are good.

ELLIS COLEMAN, Shreveport, Louisiana, has again favored this department with examples of his fine work. Among these, a program stands out for quality and is interesting for the reason that it illustrates how emphasis can be attained through letter-spacing, a practice in general use by the Germans.

BERNARD D. MOORE, Willits, California.— The business-card is attractive, and although we consistently advocate placing the main line in such instances slightly above center, as you have done, we believe that in this case the great size of the initial "N" warrants lowering your own name about four points.

W. J. MILLER COMPANY, East St. Louis, Illinois.— Colorwork is unsatisfactory on your Thanksgiving card; the green in which all the type is printed being a subdued tint, whereas the rules are printed in a deep maroon. The reverse should have been the case, the green strong and the red weaker but brighter.

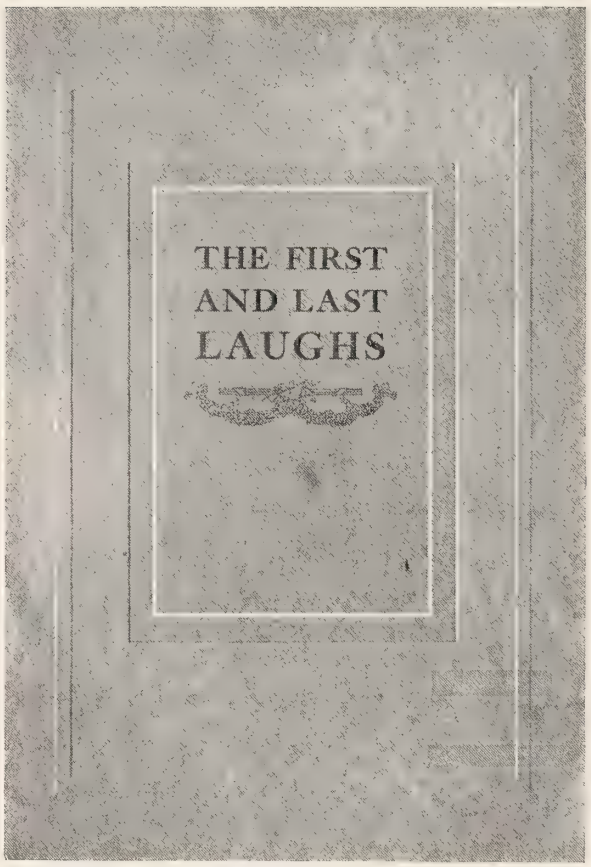
JOSEPH A. WEIS, Springfield, Illinois.— As to design, all the samples sent us are excellent, but the battered condition of the lithotone border on the menu cover makes satisfactory work with it out of the question. Very "classy" effects can be attained with this border while new, but its life is short at best.

MEYER-ROTIER PRINTING COMPANY, Milwaukee, Wisconsin.— Your announcement to the Wright & Joy's trade is very attractive from the standpoint of colors — black, orange and olive tint making a very pleasing combination — but the heading is weak, both for the size of the sheet and also in comparison to the signature.

REPORTER, LTD., Galt, Ontario.— Your Christmas blotter is very satisfactory as to design, but we believe the artistic effect would be heightened if a darker green were used. The effect as it stands, with red and gold, seems glaring even for a Christmas card.

THE RECORD COMPANY, Saint Augustine, Florida.— Your letterhead is effective in design, but the gray used serves no purpose except to weaken the lines printed therewith, which, of course, is undesirable and to be avoided. On the second sheet the use of gray for the rules only is pleasing.

O. R. HOUGH, Gladbrook, Iowa.— Your own criticism of the cover-page of the poultry booklet is a very good one, and with the suggested changes made, and the margins equal about the page, the result would be quite satisfactory. Running-heads are too far removed from the rules at the tops of the various pages.



Attractive result of a combination of gray and white inks on gray stock.

THE JOSEPH BETZ PRINTING COMPANY, East Liverpool, Ohio. — Your brochure, "The First and Last Laughs," is very satisfactorily executed, made up of testimonial letters from users of Betz printing. The cover in two grays and white on gray stock, on which a border is blind-embossed, is a very effective piece of work and is herewith reproduced.

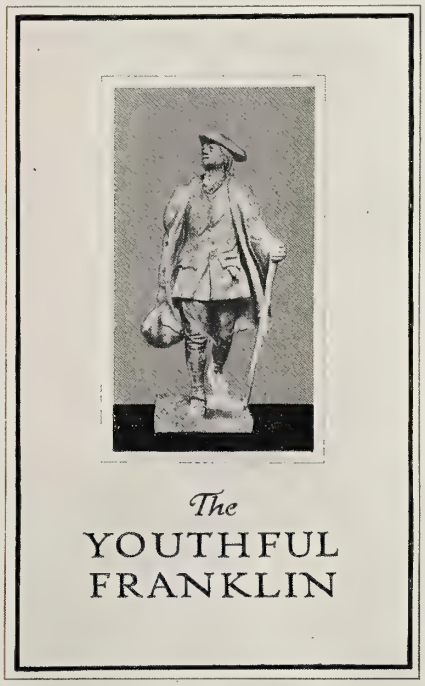
THE LORENTZ PRESS, Buckhannon, West Virginia.— Typographically, the Stonewall Jackson calendar is nicely gotten up and it is very interesting indeed. Presswork could be improved by carrying a little more ink and by more thorough make-ready. The little folder for Stelz is novel in its inception, and artistically executed. Colors are very pleasing.

"EUCHARISTIC HYMNS" is the title of an attractive booklet recently issued from the printing department of the Connecticut State Trade Education Shop. Lawrence Lucas, one of the school's apprentices, is to be complimented on the work on the cover, to which an ecclesiastical touch has been appropriately given through the correct use of rules and a maltese cross.

J. Burton Brown, Portland, Oregon.— The folders are quite satisfactory, although we would much prefer to see the lines within the panel in the lower right-hand corner of page three of the poster-stamp circular centered, for then the white spaces would be symmetrical. Your selection of colors is good in both instances.

I. M. Harris, Brooklyn, New York.— The page, "To the Man in the Office Marked Private!" is an admirable piece of typographic design. Your cards are also quite satisfactory, but the white spaces are rather disproportionate in your heading for A. J. Bates & Co. If the panels were not so deep and the firm-name longer, the improvement would be marked.

The Ottawa Printing Company, Ottawa, Ontario.— The blotter is overdone, the decoration subordinating the advertising matter. It is the judgment of this writer that a plain typographical



Dignified brochure cover by Franklin Printing Company, Philadelphia, Pennsylvania.

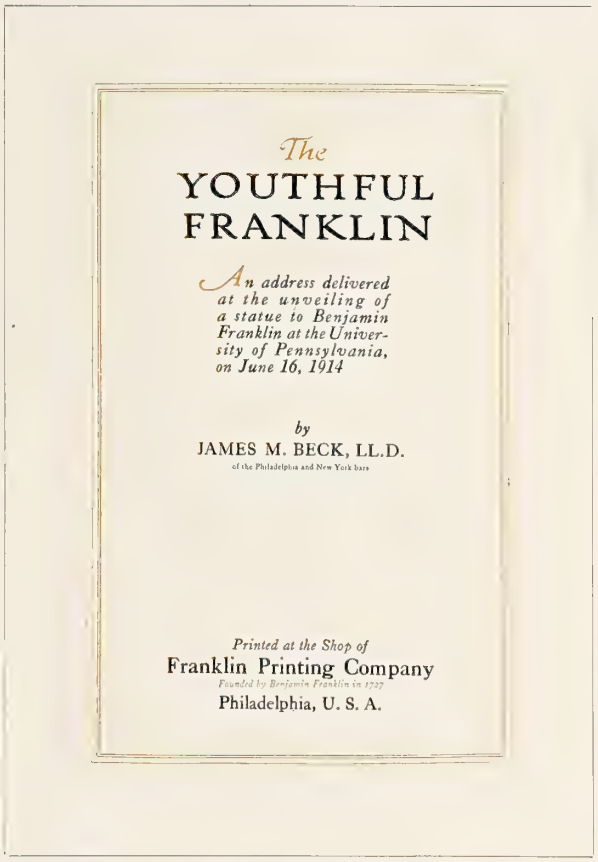
arrangement of the same copy would be far more valuable advertising than the confusing design the artist has laboriously executed for you.

Austin C. Murray, Chicago.— The cards are quite novel in treatment, the one for yourself on which you have used the checkered border and printed in gold, light blue, black and red, and embossed, being very effective. We show herewith in halftone a reproduction of this card. The alternate squares in the border are in blue and gold, the initial "P" in red, and the rules and type are in black.

C. E. Gouveia, Jacksonville, Illinois.— The letter-head for the elevator is very satisfactory, but we would prefer to see the manager's name centered and the telephone number placed in the center immediately beneath. The date-line should be moved about one pica to the left. Inartistic type-faces, of which too large sizes were used throughout, are responsible for the ill-effect produced by your own heading.

R. J. W., St. Paul, Minnesota.— The blotters violate simplicity in that the matter is cut up into too many groups and the confusing effect thereby brought about is made more pronounced in the use of four colors in printing. Practice simple arrangements wherein the matter is simply and, preferably, symmetrically arranged. When the eye is attracted to so many spots the big idea is likely to be lost.

One of the most handsome booklets which has come to this department in some time has been received from the Franklin Printing Company, Philadelphia, Pennsylvania. It is entitled "The Youthful Franklin," and its pages carry an address delivered by James M. Beck at the unveiling of a statue of Benjamin



Effective title-page of brochure issued by Franklin Printing Company, Philadelphia, Pennsylvania.

Franklin at the University of Pennsylvania, on June 16, 1914. Typography throughout is excellent, and as an inspiration to our readers we are showing on this page reproductions of the cover and title pages.



Striking card in original, where alternate squares were in blue and gold, initial "P" in red, and rules and type in black. Emphasis of word "Printer" over name is not best display.

E. B. Payne Company, Hutchinson, Kansas.— The effect of printing the firm-name in your letter-head in a tint beneath the same line in black, after having shifted the guides slightly so as to give the effect of perspective, results in a certain confusion and is not pleasing. The hangers are not pleasing, although the

borders give a very good idea of machine ruling, for the reason that the light-face Lining Gothic type does not harmonize with the other faces used, and we would say that to be on the safe side it is well to confine our designs to one series of type.

GARRISON WAGNER COMPANY, St. Louis, Missouri.— The booklet of black cover-stock, "The New Hands," on the pages of which you have tipped poster stamps bearing silhouette likenesses of members of your firm and staff, is a decidedly novel advertising



Novel poster-stamp idea from Garrison-Wagner Printing Company, St. Louis, Missouri.

idea and, granting that the men are well known to buyers of printing, should prove effective advertising. Several of the stamps are herewith reproduced.

MORRIS REISS, New York city.— We admire especially your card for the Cinema Camera Club, the color scheme — black, maroon and gold on white stock — being very pleasing. Composition is satisfactory also on this as well as other examples sent us. You secured quite a novel effect on your Red Men's cover-page, and we regret satisfactory reproduction can not be made of same.

W. AUGUSTE WILSON, Melbourne, Victoria, Australia.— The menu for the Master Printers' Annual Dinner is an attractive example of the typographer's art, but in its style shows plainly the influence of English trade papers, and is not at all in the style which characterizes American design to-day. The decoration beneath the headings could be eliminated and a small em-dash or inconspicuous border unit substituted.

IT seems strange to receive from a firm well known as is the Marchbanks Press, New York city, a holiday announcement and a Christmas-greeting card without a suggestion of seasonable decoration. While we can condone the severity which characterizes this firm's work during other seasons of the year, it does seem that the announcement would have a greater punch, and greater "feeling," if a simple sprig of holly were inserted as means of embellishment.

A. B. HIRSCHFELD PRESS, Denver, Colorado— You turn out a very good grade of printing and the arrangement of the letter-heads sent us is very much above the average, even for such a good printing town as Denver. We feel, however, that the rules rather than the cut in the heading for the Columbine Pool Hall should have been run in red. On this heading you seem to have mixed white with your red, securing a pink, whereas the addition of yellow instead would have been more effective. The titles at the top of the "Officer 666" card are rather confusing. Periods or em dashes could have been used to advantage here.

"BERTSCH & COOPER NOW SET TYPE," is the title of a folder issued by these Chicago artists and designers announcing that they are now prepared to handle composition on booklets, newspaper advertisements, and other high-class work. Their long experience in the field of design should be a very valuable aid to those seeking their assistance. The announcement is attractively lettered in Mr. Cooper's best style, and, being printed on heavy antique stock, is quite effective.

DAVID J. GILDEA, Baltimore, Maryland.— While the composition of your last consignment of specimens is well up to your usual high standard, colorwork, in one instance at least, does not keep pace with the composition. On the card for the Newville Bank's Christmas Club, the green is too strong for the brown. If any difference is necessary in the strength of the two colors, the brown should have been the stronger. The bank blotters are marvels of neatness, as are also the letter-heads.



Pleasing page by Paul Gustafson, Lindsborg, Kansas.

B. B. BOYD, Fort Smith, Arkansas.— Your work gives an effect of neatness, due to good selection of type-faces and simplicity of arrangement. Letter-spacing in places, however, particularly on the program title for Miss Wilmans and the U. C. T. menu title, offers a rather displeasing effect. We would suggest that when carrying out a prearranged plan necessitates too much letter-spacing, some other plan be tried. The letter-heads and cards are quite satisfactory.

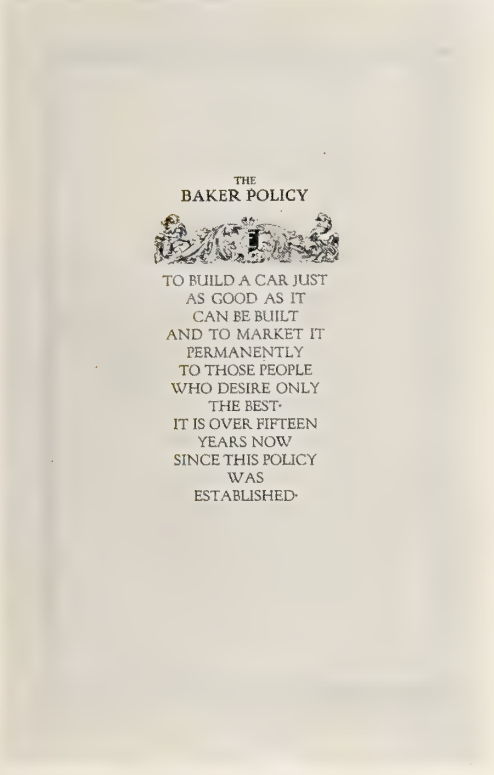
PAUL GUSTAFSON, Lindsborg, Kansas.— You have cut up the folder, "Classy Printing," into so many spaces with decorative borders and ornaments that the lines of type are entirely subordinated. This practice is entirely wrong. Decorative ornaments and borders were made to decorate, beautify, and when they are used to excess, results opposite to beauty are invariably attained. In your booklet cover, "Fine Printing," border, rule and an ornament are used to good effect and the result is pleasing. We are showing herewith a reproduction of the latter page. Your letter-heads are very good.

VERY little sales-talk is attempted in *Advertising Value*, organ of the Franklin Photoengraving House, Philadelphia, but the many examples of the firm's work therein shown speak volumes for its product. "Example Is the School of Mankind," seems to be the watchword of this progressive firm.

A MORE simple, dignified cover-page would improve the appearance of *Business Building Service*, organ of the F. W. Gardner Company, Los Angeles. There is too much matter on the cover, and details which correctly belong to the heading on the first page of text are crowded on the cover. The paper seems to have been folded carelessly.

THE ART PRESS COMPANY, Newark, New Jersey, issues a house-organ, *Impressions*, which is filled with interesting matter, though not particularly strong as regards sales-talk. The scattered arrangement of the small groups on the cover is not in the interests of simplicity, and the design does not possess a "punch" that demands or even encourages attention.

The Press Proof, by the Paragon Press, Montgomery, Alabama.— Unequal margins on the cover-page, together with a poor color arrangement, do not give one a pleasing first impression of your house-organ. A red, not too strong, in place of the silver, would have combined in a more pleasing manner with the black on the red stock. The inside pages are well handled.



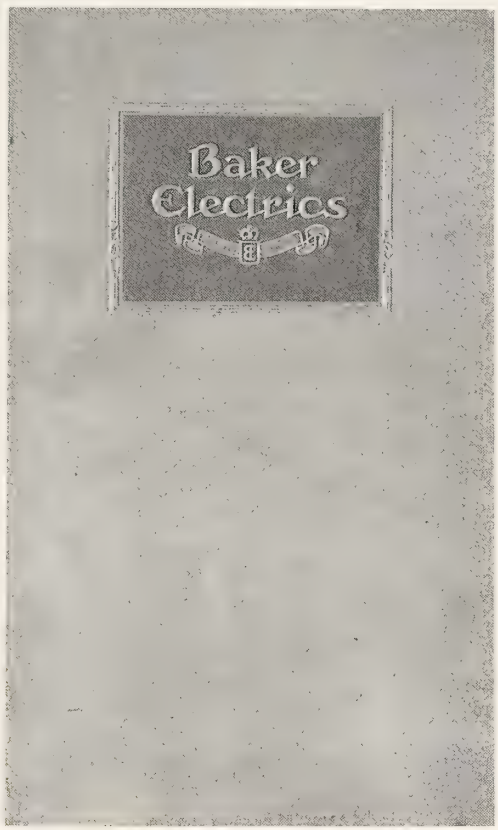
Dignified, formal arrangement of catalogue page by Corday & Gross, Cleveland, Ohio.

Quids and Quads, by W. P. Dunn Company, continues a well planned and executed little publication. The frontispiece is not in proportion to the shape of the page on which it is printed, the variation in margins being great enough to prove displeasing. The idea of showing in half-tone a group of catalogues executed by the firm is a good one — worthy of being followed by others.

Now and Then, by Alling & Cory, paper-dealers, of Pittsburgh and other cities, is a very neat house-organ, the cover of which, printed on stock in imitation of some kind of wool or leather, is especially effective. A few illustrations throughout and a more characterful arrangement of the inside pages are suggested improvements. While neat in arrangement and typography, these pages have a rather commonplace appearance.

Pep, by Joseph Leicht Press, Winona, Minnesota, is an excellent little house-organ which should prove a very efficient salesman. It is good, both from the standpoints of mechanical workmanship and editorial excellence. Initial letters are too far removed from the words of which they are part. The article on poster stamps is interesting, and your own stamp, which you have tipped on one of the pages of the article, is effective illustration. The cover is very good.

Plymouth Products, by the Plymouth Cordage Company, North Plymouth, Massachusetts, is admirably printed and interesting throughout. A feature of the paper is the initial made by placing the letter on a photograph depicting an appropriate dock



Embossed cover by Corday & Gross, Cleveland, Ohio.

scene and making a half-tone initial. While not in proportion to the page, this initial is quite interesting and makes up for its artistic deficiencies in the matter of appropriateness. This is not a new idea, but, nevertheless, one which should prove valuable to many publishers of house-organs.

A PACKAGE from Corday & Gross, Cleveland, Ohio, invariably means one masterpiece of the product of workers in the graphic-arts field. The latest contribution from this firm is made up of two booklets bound in boards, one for The Baker Motor Vehicle Company, Cleveland, and the other for The Robbins & Myers Company, Springfield, Ohio. The catalogue for the Baker Electrics is printed throughout in gray and black on mello-coated stock. The cover is of gray stock, the design being blind-stamped with a background of darker stock inside the panel, allowing the lettering to stand out prominently because of the contrast offered. The booklet for The Robbins & Myers Company, entitled "Service," though mechanically well executed, does not come up to the standard of the Baker catalogue, although it, too, represents high-class work. Personal preference would dictate the use of some tint rather than the gold used on the inside pages, and especially back of the initial letters, where the gold gives rather a confusing effect. The cover is quite up to the standard of the Baker cover as regards design and mechanical execution, but the colors used, red for the lettering, brown for the background of the blind-embossed panel on buff stock, are not so pleasing as the gray. We should enjoy looking over work from Corday & Gross every day, a feeling which we are sure is sensed by every man or woman who receives a catalogue printed by that firm, and this is a valuable consideration.

H. S. Crocker Company, San Francisco, California.— Your announcement brochure, "A Modern Department," is very effective in design and satisfactorily executed. The half-tones, printed in brown, and roughed, give a very good impression of your plant. The blind-embossed cover could have been made more effective, we believe, by the addition of a little color, perhaps a tint of buff, darker than the stock, which would cause the lettering to stand out more prominently.

Frederick J. Barton, Farmington, Maine.— The envelope is satisfactory, and the blotter on which the hand press is used as



Very effective brochure cover by John F. Cuneo Co., bookbinders, Chicago, Illinois.

illustration could have been made very attractive as regards artistic effect if the pyramidal decorations at either end of the display line were removed. You have secured in this blotter a very nice tonal effect. On the other blotter you got yourself into difficulties trying to place the tree in the center, whereas if you had placed it at either end, preferably the left, you could have made much better display of the copy.

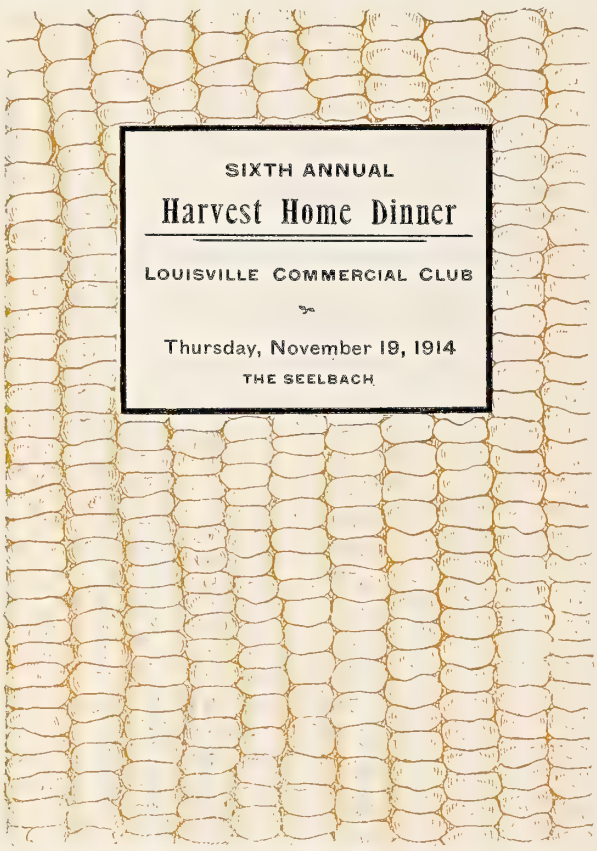
The Mugford Printing & Engraving Company, Hartford, Connecticut.— The cut-out booklet, "Who Is Who?" is attractively designed and printed, but we feel that more attractive colors could have been used in printing the cover than pink, gold and black. Those lines not surrounded by a black line are very difficult to read. We doubt if anything in effect, valuable as advertising, is gained in breaking the rules on the inside pages for the initial letters, and surely the artistic effect is not enhanced thereby. Nevertheless the booklet is quite novel, attractive, and, we are sure, good advertising.

W. S. Silver, New York city.— On the first page of the booklet for the Bonnie Lassie Shoe, the equal size of the upper and lower panels constitutes a violation of the principle of proportion. The upper panel could have been made larger, crowding the center panel down somewhat, and then the matter inclosed therein could have been set larger. The inside pages of this booklet are nicely arranged. The color combination on the June issue of "Our Pi" is rather unsatisfactory, owing to a lack of contrast. A tint of green might have been used, and surely a vermilion, in which case the letter and not the decoration of the initial should have gone in the color form.

The Gage Printing Company, Battle Creek, Michigan, is responsible for one of the finest advertising booklets received by The Inland Printer in some time. It is entitled "There's a Reason," and besides showing many half-tone illustrations of scenes in and around the buildings of the Postum Cereal Company, has one section of sixteen pages on which many oil paintings owned by the late C. W. Post are reproduced in color. The work, done on dull-finished enamel stock, resembles very much offset or photogravure printing. The mechanical work is so good on this booklet that it stamps the concern responsible for it as one of the leading graphic-arts workers in the land.

John F. Cuneo Company, Chicago, has sent this department a copy of its elegant book entitled "Seven Years," issued in commemoration of the seventh year of the establishment of the institution. The work is par excellence throughout and, as designed to do, gives a very good representation of the magnitude of the concern; the many well-printed half-tones show better than words how adequately the firm is equipped to handle large orders of bookbinding. The tip-on for the cover was printed in blue, orange and black. This was tipped inside a gold band on the cover proper, which was made up of boards covered with handsome brown cover-stock. At the bottom of the cover the name of the firm was stamped with gold-leaf. The half-tone herewith shown can scarcely do justice to the richness of the original.

Jos. O. May, New York city.— We would suggest that you avoid the use of text type and Lining Gothic in the same piece of work as you have on the card for the Red Cross Bridge party. Look carefully at the card a moment and see for yourself that they do not harmonize — that they have nothing in common. On the "Coöperation" card the brackets used for cut-offs beneath



Realistic effect to imitate ear of corn and appropriately used by John P. Morgan & Co., Louisville, Kentucky.

the heading give a rather disconcerting effect. A plain rule or simply a dash would have been preferable in all ways. On the "Definition of Success" card there is insufficient space between initial and type. This space should at least equal that between the lines of type, but in this card the lines are too widely spaced for most pleasing results. To use a panel heading such as you have used on "The Best You Have" page, the type-line should

conform to the shape of the panel, which it does not do in this instance, there being very much more space at either end of the line than is apparent above and below. The fault is apparent in some of your other panels, and we would avoid the use of such.

GEORGE I. SMITH, Dolgeville, New York.— Your blotter is interesting, and we feel certain it will prove productive of much good business for you. The phrase, "Take a Tip from Old St. Nick," is apt, and with Santa Claus at the side saying, "Let George Do It," carries out the idea in first-class shape. Mechanically, the blotter is marred by one feature—the rules between the several groups are too light in tone to harmonize pleasingly with the type-face used. One one-point rule between each group would have improved the artistic effect very much indeed.

JOHN W. LITTLE & Co., Pawtucket, Rhode Island.— Your blotters seem to lack strength and character. Take, for example, that for November, on which you have printed in half-tone a picture of your plant. The two panels at the left, almost equal in size, offer a rather displeasing effect, which could have been materially improved by a rearrangement, placing the cut in the center and one of the panels on each side. This would break up the monotony of adjacent panels equal in size. On the Christmas blotter, spacing is too wide between words and lines set in text type. The nature of text type demands, for best artistic results, compact spacing, so that the rich, black tone will not be broken up into disagreeable spots of color.

J. W. SHORT, Brantford, Ontario.— The Christmas-greeting stationery is nicely arranged, but we believe an improvement could be made in the finished work if a little blue were added to the green, for it seems the red stands out a trifle too prominently. The advertising folder, "Simplicity," is excellent, both as to arrangement and selection of stock, which, combined, give an effect difficult to improve upon. On your own Christmas greeting the red is too dark — it may have appeared about right on the disk of the press, but allowance must always be made when a darker color is to surround red, for it has the effect of making it seem darker. A little more space between words, we believe, would work an improvement also.



The program illustrated on page opposite was inserted in a genuine corn husk and handed to guest as shown above.

GEORGE F. LASHER, Philadelphia, Pennsylvania.— Your blotters and other advertising matter, in harmony with previous examples, are excellent from both the standpoints of mechanical execution and advertising ideas. Your idea of using folders entitled "Does This Look Good to You?" on the inside of which you tip a sample of current work, is a good one, and the folder is made up in an attractive manner. Going to a carefully prepared mailing-list, this should be productive of much desirable business. The work of your designer, Mr. Lilliston, stands comparison with the very best in his line.

WILFRED J. LABELLE, Carthage, New York.— You have the wrong idea as to the arrangement of a good design from type and rule. Your cover-page is overdone and the rule panels are in no sense aids to artistic or display excellence. The best arrangement of such pages is to group the lines, properly displayed, in a simple manner so that the reader can grasp their import at a glance without being compelled to shift the eye from place to place. Large sizes of italic type in panels, the lines of which are perpendicular and horizontal in contrast to the diagonal lines of the type, are displeasing. The effect is not so displeasing when smaller sizes of lower-case italic are used. The glaring effect produced by red and gold is also rather displeasing, and we believe that one of the colors should have been a strong green-black, the other either gold or vermilion, as the tastes of customer and printer might dictate. The latter colors, however, should not be used in printing type-lines, but confined to the border and whatever embellishment in the shape of ornaments is used. Avoid the practice of weaving a network of rules about your type-lines, and confine yourself to simple arrangements, which are best from both the standpoints of art and utility.

JOHN P. MORGAN & Co., Louisville, Kentucky.— The program for the Harvest Home Dinner is one of the cleverest program ideas which has ever come to our attention. For the benefit of readers of this department who wish the best possible idea for such occasions, a brief description in connection with the illustrations on this and the opposite pages might prove interesting and valuable. With a zinc plate, printed in brown upon yellow stock, a very good imitation of an ear of corn is made on the cover (see zinc). To make the program more realistic and interesting, genuine corn husks were secured, into which the program (rolled) was placed in the position previously occupied by the ear of corn (see half-tone). The tips of the husks were tied with checked gingham as shown in the half-tone, in which condition it was handed the guests. Such originality and ability is highly commendable.

THOMAS BURDEN, Gore Bay, Ontario.— The telephone-directory cover should not have been printed with gold ink. Very often an ornament, a rule, or some decorative part of a design, can be printed in gold to good advantage, but to print type-lines, and more especially small lines, in it is a mistake. Reading is made very difficult unless the page is held at a given angle, according to the direction of the light, and many men would throw down a piece of printed matter before going to the trouble of getting it in such a position as to be able to read with ease and certainty. The large margin at the back is a displeasing feature and, even though you thought it necessary to tie the book on the side, no extra margin should have been left. The inside pages are marred by the fact that rules do not join properly, and florets, etc., are thrown in here and there to fill out lines. This last practice should be avoided, for the "spotty," confusing effect produced is displeasing. It is not always necessary to fill such lines to the measure of the page.

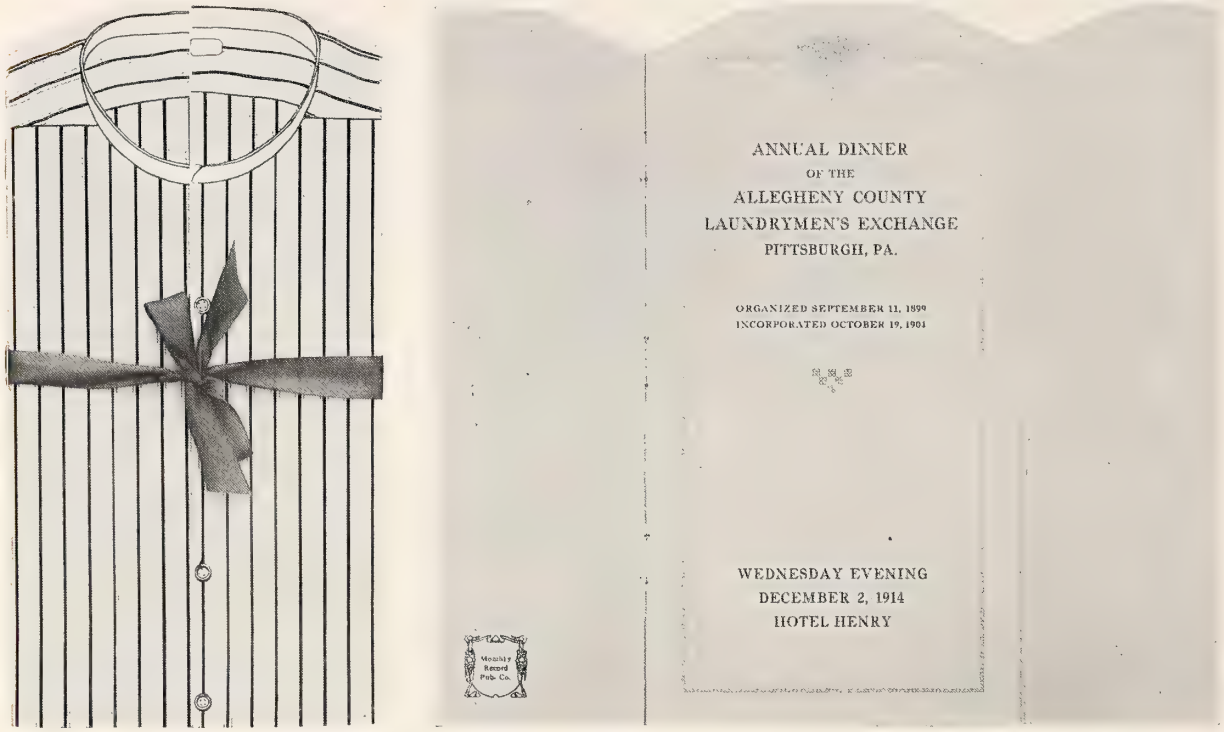
THE VAN TRUMP COMPANY, Rochester, Indiana.— In a general way the jobwork sent us is quite satisfactory, but lack of consideration for minor details in a few instances is responsible for a certain ill-effect. On the folder for the Electro-Clenzo Plate Company, if underscoring rules were necessary, or desirable, they should be uniform in tone, or strength, with the type-face they are used with. We should say two-point would be about the correct thickness here. In the Bailey & Elliott letter-head you have endeavored to make the copy fit a prescribed shape to which it was not suited, and the result is that much letter-spacing was necessary in some of the lines, which breaks up the uniform tone.

JOHN MURRAY, Los Angeles, California.— You show excellent taste in the arrangement of your typographic designs. On the title-page for the "Synod of California" booklet, composed in text, an improvement could be made by setting the matter below the parallel rules at the bottom of the page in two lines and raising it to a position where margins at the sides and bottom would be pleasingly uniform. In the advertisement for American Type Founders Company the border is rather strong for the type. Care should be exercised in selecting borders which approximate in strength of tone that of the type-faces used. The criticism on the "Synod of California" title-page applies also to the bottom line on the cover for the California Annual Conference.

J. F. TAPLEY COMPANY, New York city.— The booklet, "Useful Information Concerning Book Impositions," should prove helpful to those fortunate enough to receive copies, as the layouts are concisely made up. As regards typographic work on the book itself, several opportunities are offered for improvement. On the

cover and title pages the lower group is placed too low, the margins being displeasing in their great variation. The need for placing emphasis on the word "including" is not apparent, but a sense of discord is manifested in the use of italic capitals in a line of roman capitals.

W. E. JACKSON, Grenada, Mississippi.— Your work is of a very good quality, and only minor faults are responsible for whatever ill-effect is apparent therein. A rule printed in black should not be used to underscore a line of type printed in red, as in your own card, which is nicely arranged. The cover-design for the Grenada College, inside the border of which you have used a tint-block, is excellent, the color scheme being very pleasing. On the other page for that school the main group is placed too low, and balance therefore is not satisfactory. In this, also, you have unnecessarily used rules and ornaments, which serve to cut up the design and make it confusing. The blotter is very good, but the red on your Christmas card for Thomas S. Grady is scarlet, whereas a red more like vermilion harmonizes best with black and green. We are showing on page 421 a reproduction of the cover for Grenada College, last mentioned above, and alongside a resetting along the lines suggested for its improvement.



Cut-out program appropriately used at meeting of laundrymen. When closed, as shown at left, program has every appearance of a laundered shirt.

WHEN the character of the work is of such nature as to permit of cut-out designs, very realistic booklets, programs, cards, etc., are possible. Perhaps the most effective program of this character which has ever come to THE INLAND PRINTER is that issued for the annual dinner of the Allegheny County Laundrymen's Exchange by F. J. Fuhrman, of the Monthly Record Publishing Company, of Pittsburgh. The cover is a very good imitation of a laundered shirt. The broad stripes are in full tone and the narrow stripes at either side of the broad ones are in a tint of blue. When closed, the cover is tied with blue ribbon. The inside pages are notable also, for on those pages giving the musical program, symbolic decoration is used; on the menu page and on the program page, appropriateness has also been given careful consideration. We have endeavored to give a good representation of this booklet in half-tone, showing it both open and closed. The letter-head for this firm is excellent as regards composition, but there is a trifle too much yellow in the green, which gives rather a glaring effect on the white stock.

BLAKELY PRINTING COMPANY, Chicago.— Your mailing-folder, "Proofs," is admirably conceived and executed, and one of the best examples of such work ever received by this department. The little jingle is apt and comical. The folder, closed, is reproduced on page 416. For the benefit of our readers, we state that the folder is held closed by inserting the conveniently long nose of the smiling individual into a slit, while inside the folder the message is attached in the form of a typewritten letter.

THE design herewith reproduced, the work of Mr. Knutzen, features the advertising for the annual ball of Chicago Typographical Union, No. 16, which is to be given in the Riverview ballroom, Saturday evening, January 16. The arrangement of the composing-sticks in the form of the letter "Y," representing the emblem of Chicago, signifies the branching out from the lake of the Chicago river. The "I Will" figures are well known, being emblematic of the city. Mr. Knutzen deserves commendation for his clever work.



Design for Chicago Typographical Union's hanger advertising annual ball, the work of Wm. Knutzen.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Four-Color Rotary Photogravure.

The Almanac of The Sacred Heart for 1915, issued by the Apostleship of Prayer, 801 West One Hundred and Eighty-first street, New York, is a notable piece of printing. The cover and a double-page insert are rotary photogravures in four colors, giving the publication a distinctive feature that will be appreciated by printers and publishers as well as the public. The Inland Printer of December, 1908, was the first publication to call attention, by an exhibit, to the beautiful results possible in color by rotary photogravure, and this almanac proves that these results can be attained.

Half-Tones Direct from Polished Surfaces.

Every photoengraver knows the difficulty of making half-tone negatives direct from polished silver or nickel, as well as glass objects. It is customary to dab the polished silver or other surface with putty to dull the surface, and afterward remove the dull coating the putty leaves with benzin. The *British Journal of Photography* condemns this practice and advises that the reflections of surrounding objects must be avoided by screening the subject by diffusing-screens of tissue-paper or fine muslin. In fact, a little studio should be built up around the polished objects when photographing them, so that they can not reflect any light but the soft, even light that comes to them through the translucent muslin or tissue-paper, which almost surrounds them. It is hoped that photographers will try this method, and they will never go back to any other way of photographing polished objects.

Drawing on Photoprints, and Bleaching the Photo.

Waterproof ink has been considerable of a mystery, but the *Process Monthly* gives away the secret and also two formulas for bleaching any kind of photographic prints, as follows:

To make waterproof ink, take hot water, 20 ounces; borax, 1 ounce; shellac, 5 ounces. Dissolve the borax first, and then add the shellac, boiling the mixture until the shellac is dissolved. Then cool and pass it through filter paper. This solution is then used as a solvent for rubbing up ordinary stick India ink. Taking a photoprint of any kind and drawing over it with a pen and this waterproof ink the photograph may be bleached out, leaving the pen-and-ink drawing on white paper by using the following bleaching solution: Thio-carbamid, 120 grains; nitric acid, ¼ ounce; water, 10 ounces.

Another formula is the one used as a " cutting solution " in making half-tone negatives, and is made by taking 2 drams of a saturated solution of iodin in alcohol mixed with 3 drams of a saturated solution of cyanid of potassium in water. This last mixture may be diluted with water. It is highly poisonous, and after bleaching with it the drawing might be washed off under a tap to remove all traces of the cyanid. To use either of these bleaching solutions, a pool of the solution should be poured on the leveled drawing, and the solution spread either with a glass rod or a camel's-hair brush.

Camera and Plate-Holder Caretaking.

" Employer," New York, complained to the writer that workmen were so destructive of the apparatus they handled. He said he was constantly having plate-holders repaired, and suggested this as a proper subject to be handled in this department.

Answer.— If this employer would not be constantly complaining of the wages he pays his workmen and would give them time to clean up their apparatus as well as stimulating in them a pride in the appearance of their cameras and plate-holders, he would not have so much repairing to do. All wet plate-holders should be free from any silver solution when the day's work is done, and the door of the plate-holder should be left open so that the interior will dry out before morning. Just as soon as the protective varnish on either camera or plate-holder gives way it should be revarnished with a shellac varnish saturated with lampblack. By brushing a little of the varnish on wood the proper proportion of lampblack can be determined. If when dry the varnish is glossy, more lampblack can be added; should the varnish be dull black, though some of the lampblack rubs off on trial with the finger, then there is an excess of lampblack and more varnish should be added. The varnish is right when it is a dull black and will not soil the finger. Celluloid varnish is an improvement on shellac, and can be made by dissolving celluloid in amyl acetate, or acetone, and it should be saturated with lampblack in the same manner as shellac varnish. It is essential that the interior of the camera, as well as the plate-holder, should not reflect light, and this can be prevented by using a dull-black varnish.

The Doctor in Rotary Gravure Printing.

J. W. Philipps, New York, wants to know how the scraper, used to remove the ink from the surface of the cylinder in rotary photogravure printing, got the name " doctor."

Answer.— The name " doctor " is undoubtedly a corruption of the proper name, " ductor." As is well known, the ductor in a printing press is the inking roller that leads the ink from the ink fountain to the distributing rollers, and it is commonly called the " doctor " by pressmen. In the same manner the thin steel blade that conducts the surplus

ink from the copper roll back to the ink trough is the ductor. The name " doctor " has been given it by wall-paper pressmen and should be corrected now while rotary photogravure is a new industry.

"Swain's Quarterly."

The autumn number of *Swain's Quarterly* arrived from London as beautiful as ever. Here is a dainty bit from it — the girl stepping from the stage door — which shows the use of printed stock tints cut out with a scissors and pasted on an outline pen-and-ink drawing. This idea can be used for novel effects in advertising illustrations. That there is a war in Europe is indicated in this number of *Swain's Quarterly,* by one picture in color and another in line " executed " by Futurists. These Cubists, Post-impressionists, Subsequentists, and other freaks, who wish to be termed " Futurists," started their war on real art in France. Germany became infected, and now the contagion has reached London. There can be no peace until these I. W. W.'s in art are handled as that woman anarchist was in New York. As long as she was given the front page in the newspapers she was inciting riot and bloodshed, but as soon as all news regarding her was suppressed she slunk into slum obscurity. The Cubist craves notoriety. Refuse him publicity and he will either become of some use to himself and society, or end in a madhouse.



Enamel Lifting.

George W. D., Montreal, writes a long letter about his trouble with the enamel lifting from the plate during etching, both on zinc and copper. His troubles, like those of lovers, are the same old story, ever old and ever new. It has been told many times in this department, and will be repeated as long as metal is protected with a baked glue through etching. Here is a new reply to the old question:

To make the enamel adhere tightly to metal, the latter must be free from grease of any kind; and, further, it is necessary to give the metal a " tooth," as it is called, by graining it in a graining bath if it is zinc, and charcoaling it if the metal is copper. The enamel for zinc should be thicker than that used for copper, and, further, more bichromate in the enamel than is absolutely necessary tends to make it porous to acid. Then, after " burning in " the enamel, the metal plate should be allowed to cool slowly. When the metal is properly prepared it must be kept wet and be flowed immediately with enamel. The following will be found to make a tough enamel: Water, 5 ounces; fish glue, 3 ounces; bichromate of ammonia, 50 grains; and chromic acid, 10 grains; to which solution 10 drops of water ammonia might be added, or sufficient to give the solution a bright golden color. This enamel should be burned in until it assumes a dark chocolate color, not black, and it will hold absolutely, providing, if it is on copper, that the chlorid of iron is used full strength, and if it is on zinc, that the etching is done quickly and that the plate is washed with water only when absolutely necessary, remembering that it is water that softens the enamel, usually, and not the etching solutions.

Gelatin Supports for Negatives.

To make a support for collodion negatives that will strip off in a film similar to thin celluloid is the question asked of *Process Work,* and here is the reply, changed slightly, from one who has found the following method to work most satisfactory in practice:

First see that the glass to be used is well cleaned with acid, then polish and rub well with French chalk. Take narrow strips of proof paper about one-half inch wide and stick all around the edges of the glass, then prepare the following solution: Nelson's shredded gelatin, 1 ounce; water, 6 ounces. Boil until the gelatin is dissolved, and then add 1 dram of chrome alum and 10 drops of ammonia. Mix well and filter while warm. Level the glass plate, and for an 8 by 10 inch plate pour about 2 ounces of the gelatin on the center of the glass and spread with a glass rod. The strips of paper around the edges will prevent the gelatin from overflowing. When the gelatin is quite set, the plates are placed to dry in an oven where the temperature should not rise above 120 degrees Fahrenheit. The drying will take from three and one-half to four hours. The gelatin will lay quite flat and smooth when dry. Strip and turn the collodion negative, and after laying it in a bath of alcohol to remove all the water possible, squeegee it to the gelatin film. Cut around the inside of the paper strips with a sharp knife, when it will be found that the gelatin will peel off from the glass like a film of celluloid. Place between dry blotters with a weight on them to dry flat. It may be added that if no albumen or other substratum is used on the glass the collodion negative can be made first and the coating of gelatin used over the collodion film when the latter is dry.

Brief Answers to a Few Correspondents.

" Printer," New York: Do not know of any engraving concern willing to combine with a printing-plant. The best way for you to find out is to advertise your want in THE INLAND PRINTER.

J. W. T., Newark: There is no copper being imported from Spain now. But why want copper from Spain when the best copper in the world is " made in U. S."?

P. J. Lyon, Brooklyn: Mercury is a softer and cheaper intensifier than copper and silver. It does not give such an intense black as the latter, which is the reason why it is not in more general use.

" Photogravure," Chicago: The suit for infringement brought by the Van Dyke Gravure Company against the Rotary Photogravure Company, of Passaic, New Jersey, has been withdrawn, so that it is not likely there will be any contention hereafter over the right to make rotary photogravures in one color.

L. Ulrich, Cincinnati: Poster stamps are " catching on " slowly in this country. Should you attempt, as an artist, to depend on designing them for a living, the chances are you would find yourself in the poorhouse.

A BIT TIRED.

A somewhat weather-beaten tramp, being asked what was the matter with his coat, replied, " Insomnia: it hasn't had a nap in ten years."— *Christian Register.*

Written for THE INLAND PRINTER.

FROM PAPER-MILL TO PRESSROOM.

NO. 1.— THE TRADITION AND HISTORY OF PAPER-MAKING.

BY WILLIAM BOND WHEELWRIGHT.

IN these articles I have endeavored to present a treatise on paper free from confusing technicalities, yet sufficiently intimate to be of service alike to the manufacturer, the salesman, and the consumer of paper, viewing the subject in a broad way from the paper-mill to the pressroom. The manufacturer and the consumer may notice the omission of some details, as I have aimed to touch mainly on such points as are essential to a good understanding of the work-a-day problems of paper after it reaches the printer.

I am convinced that in many cases the problems of the pressroom are too slightly understood by the "paperman," while the technicalities of paper-making are only too vaguely comprehended by the printer. I also feel that both should have at least an acquaintance with the history and progress of paper-making.

A short but practical experience in the printing business, an actual apprenticeship of two years in paper-making plants, followed by ten years' intimacy with the paper trade, have given me the confidence to undertake this work, which I earnestly hope may be of practical value to the followers of these admirable industries.

"It would be difficult to single out among the diversified objects of human investigation," wrote John Murray in his remarks on "Modern Paper" (published in 1829), "a question more curious or interesting than the medium which bears the symbols that register the circumstances and events of past ages. . . . It is through such wonderful media that we are introduced into the multitudinous throng of a world's tenantry, and from their inscription learn what they thought, and said and did. . . . In deciphering these transcriptions of ideas and memorials of humanity we virtually converse with minds long since numbered with those who people the world of spirits; and even the mummy from his cerements in his sycamore coffin, recovered from the vaults of eternal pyramids, talks with us by virtue of the roll of papyrus which he holds in his hand."

From this substance of Egyptian origin is derived the name of its modern successor — paper. Paper, which in convenience and varied utility is as much in advance of its forerunner as papyrus was in advance of brick, stone, lead, copper, brass, leaves, bark, wood and skins, the successive media for the transcription of human thought.

The exact date of the origin of paper-making has probably yet to be discovered, though the researches of Dr. Aurel Stein and others have traced its antiquity back into the second century, B. C. (see Encyclopædia Britannica).

According to R. W. Sindall ("The Manufacture of Paper," 1908), the earliest reference to the manufacture of paper is to be found in the Chinese Encyclopædia, wherein it is stated that Ts'ai-Lun, a native of Kuei-yang, entered the service of the Emperor Ho-Ti in A. D. 75, and, devoting his leisure hours to study, suggested the use of silk and ink as a substitute for the bamboo tablet and stylus. Subsequently he succeeded in making paper from bark, tow, old linen and fish-nets (A. D. 105).

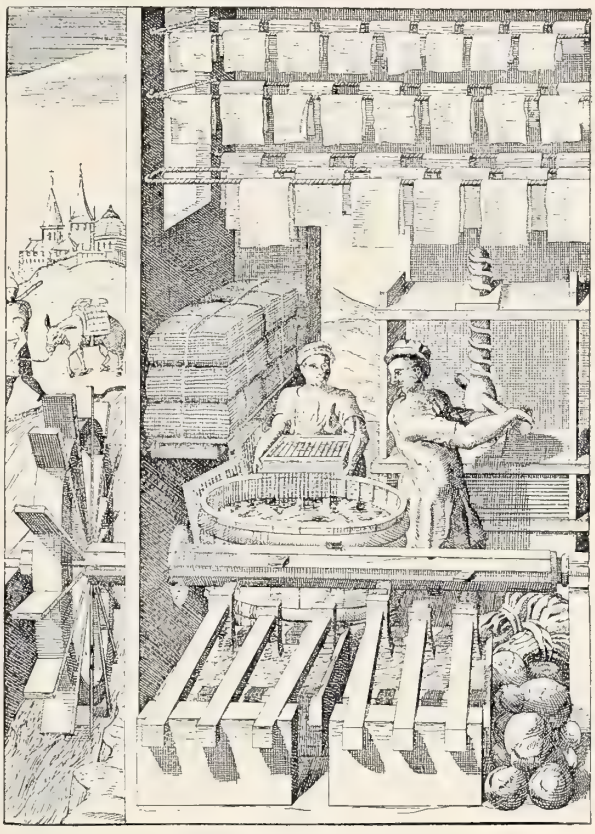
The art thus originated and nurtured by the Chinese remained to be transmitted to Europe by the Arabs after their conquest of Samarkand in A. D. 751.

The first centers of the industry founded in the eleventh century were in Spain, at Toledo, Valencia and Xativa. From Spain the craftsmen migrated to Sicily, Italy, France and the Netherlands.

A mill was established at Hainault, France, as early as 1190.

The oldest-known document on cotton paper is a deed of King Roger of Sicily, dated 1102. It is probable that the famous mills of Fabriano sprang from Sicilian sources; their establishment was followed in 1360 by a mill in Padua, and later in Treviso Bologna, Palma, Milan and Venice, while the first paper-mill of Germany was that of Ulman Stromer at Mainz in 1320.

A most interesting account of this period of paper-making is given as follows by Harold Bayley in his volume, "A New Light on the Renaissance":



Old-Time Papermaking.

"In the Dark Ages there existed in the south of France a premature civilization far in advance of that of the rest of Europe. Among the arts and industries that flourished in Provençe and the surrounding districts, paper-making was one of the foremost. Not only was this district the cradle of European paper-making, but for many centuries it remained the center of this industry.

"The freedom and prosperity of Provençe attracted large numbers of persecuted Jews and heretics, who took refuge there, and by their industry and intellect augmented the power and influence of the country. So deeply, indeed, did heresy enter into the politics of Provençe, that in 1209 the Church of Rome considered it necessary to launch a crusade against the infected district.

"During a period of twenty years the heretical inhabitants were either extirpated or driven into perpetual exile. Those who escaped carried with them a passionate affection for their destroyed fatherland, and an undying hatred against the tyranny of the Church of Rome.

"It will be shown that from the appearance of the first

water-mark in 1282 these mysterious marks are, speaking broadly, the traditional emblems of Provençe.

" From the fact that fundamentally the same designs were employed all over Europe, we can deduce the inference that Provençal refugees carried their art throughout Europe, just in the same way as at a later period and under somewhat similar circumstances Huguenots carried new industries into strange countries. It will also be shown that the same code which unlocks many of the obscurities of paper-marks elucidates the problems of printers' marks, and evidence will be brought forward that paper-makers and printers were originally in close touch with each other, held similar views, and were associated in identical aims."

Gradually the secrets of the craft pursued their northward trail into the Netherlands. Saardam, in the Duchy of Holland, became in the eighteenth century an important center, employing, it is said, one thousand persons.

In England, which for many years imported all its paper, the first mill was erected about 1498, as is attested by an entry for that year in the privy-purse expenses of King Henry VII. Further corroboration is also to be found in the following quaint verse from Wynken de Worde's edition of " De Proprietatibus Rerum ":

> And John Tate the younger Joye mote he broke,
> Which late hathe in England doo make this paper thynne
> That now in our Englyshe this book is written inne.

England, however, achieved no reputation for fine papers until the establishment of the famous James Whatman, in 1760.

In the meantime, the trade had taken root in our own country when, in 1690, William Rittenhouse started the first American mill on the Wissahickon river at Roxborough, near Philadelphia, and thirty years later New England's first mill was established at Milton, Massachusetts.

The migratory characteristics of the trade were made possible by the simplicity of the machinery which was required in these times. Pictures of early mills depict a mortar and pestle in which to macerate the rags to pulp, a small vat for the paper stuff, a mold on which the paper was formed, and a screw press with which to squeeze out the water from the new-formed sheets.

Mechanical improvements came with painful slowness, and no doubt each small advance was a jealously guarded secret.

The mortar and pestle were succeeded by a machine mechanically imitating the handwork of beating the rags to pulp. This was called a stamper. The old mortar remained, but the pounding was done by iron-shod hammers, which were raised and released by cams on a shaft turned by water-power.

The Dutch improved on this device by the invention of the Holland beating engine about 1770, which in its essentials is practically the same thing to-day on a much larger scale.

Until the year 1798 there had been no further advance in mechanical inventions for paper-making, but let us pause a moment for a consideration of the paper itself.

The early raw material consisted solely of cotton and linen rags, and there was very little variety of output. Until 1750 all the paper was made on molds, the seats of which were made by fine parallel wires supported by heavier wires, which ran at right angles to them. Consequently all the paper was what is called " laid." In 1750, at the instance of the famous Printer Baskerville, a mold was made with a woven-wire seat, and the first " wove " paper was used in his famous Edition of Virgil.

The characteristics of the earlier paper are well summed up by Mr. De Vinne in an article on woodcut printing which appeared in Volume XIX, No. 6, of *Scribner's Magazine*, a reading of which impresses one with the limitations of ancient paper-making as contrasted with the complexity of modern paper-making, and all the study which its variations impose upon the modern printer who seeks proficiency.

" Much of the paper made in the sixteenth century," he says, " was unsuitable for woodcuts. By far the larger portion was made of linen stock, hard and rough as to surface, laid, or showing the marks of the wires upon which the pulp had been crushed, or ragged edges, unsized and very sensitive to dampness, uneven in thickness, usually thin in the center and thick at the edges. . . .

" The paper selected was, in most cases, too rough and hard to be forcibly impressed against the delicate lines of fine woodcuts. It was the usage everywhere to soften the paper by a careful dampening.

" When the paper was sized it was more weakened by this dampening, which really lightened the labor of the pressman. But unsized paper was only about half the price of sized, and the inducement to use it was great. The unsized paper was dampened with difficulty, it greedily sucked up water, and when fully wet became flabby and unmanageable. Under scorching pressure of the woolen blanket which was always put between the paper to be printed and the printing surface, this flabby paper was forced around the finer lines of the cut, making them much thicker than was intended."

Let those whose shallowness leads them to regard modern paper-making as an abortion of a once noble art take thought!

The transition from the old ways of paper-making to modern processes was sudden and wonderfully quick. The century which gave them to us stands out in radiance against the dark ages of heavy toil at the vat and press.

First came the mechanic whose genius caused tons to be produced in the time that pounds were made of yore. Next came the chemist who developed unthought-of raw materials to supply the ever-growing demands of " papivorous " civilization, until it has been said with so much truth that ours is the paper age.

In 1798 an obscure French workman, Louis Robert, of Essonne, announced that he " had discovered a way to make, with one man, and without fire, by means of machines, sheets of paper of a very large size, even twelve feet wide and fifty feet long."

Times were hard on the continent, yet the Government of France, recognizing the importance of the invention, awarded Robert eight thousand francs and a patent for fifteen years. Furthermore, permission was given to carry over the small working model to England, with the hope of interesting British capital.

A successful attempt to make paper on Robert's machine having been made in the mill of François Didot, in France, Leger Didot purchased the patent and, accompanied by an Englishman of the appropriate name John Gamble, proceeded to England and employed Mr. Bryan Donkin to construct a machine.

Being in need of funds, they interested two wealthy London stationers, Messrs. Henry and Sealy Fourdrinier, in their proposition, and in 1804 the first successful machine was started at Frogmore. Much credit is due Mr. Donkin, by whose ingenuity the mechanical difficulties were mastered, but the Fourdriniers, for whom the machine was named, are no less entitled to the honor, as their persistent faith in the machine finally led them into bankruptcy.

After having expended sixty thousand pounds and being reduced to penury, they finally petitioned Parliament for

compensation for their losses. Their labors were fortunately appreciated, and a sum of seven thousand pounds was voted them.

Surely all these early pioneers deserve a place in the hall of fame beside that of Gutenberg.

In 1812 the type of machine known as "cylinder" was invented by John Dickinson, whose name is still associated with paper-making, and so different is the machine in principle that Dickinson's name should also be placed alongside of Robert's as a benefactor to mankind. Neither of these machines had any means for drying paper, consequently their production was decidedly limited. This lack was supplied by the invention of driers by T. B. Crompton in 1821, who later took out a patent for slitter-knives. Suction boxes were contributed by the ingenuity of M. Canson, a Frenchman, in 1826. John Wilks, an Englishman, produced the first dandy roll in 1830, while Thomas Barrat conceived the idea of making water-marks by means of this roll.

And so, one after another, various useful additions came into existence, until we have the modern paper-machine, which differs mainly in width, length and productive power from the machines of the thirties.

In the meantime, researches for new paper-making materials had been in progress. As early as 1719, Reamur, observing how wasps made their nests from wood, threw out the hint to paper-makers, but for over a century there was no important result.

In 1727, Dr. Brueckmann, a German naturalist, published a work on stones, four copies of which are said to have been printed on paper made with asbestos.

In 1751 M. Guettard in France published his experiments and showed samples of paper made from bark, leaves and wood; while in 1765 Jacob Christian Schaffers, of Ratisbon, published a volume, a copy of which exists in the Smithsonian Library, upon the different sorts of paper he could make without rags.

Matthias Koops in 1801 printed some account of his patents for utilizing waste papers, straw and wood. This volume, printed on straw paper, with one signature on paper claimed to be made of wood, is well worth reading, and is to be found both in the Boston Public Library and in the Harvard College Library, and quite likely elsewhere.

These experiments are only interesting as forerunners. In their own time they came to naught. Not until 1840 was ground wood-pulp invented by Keller.

The production of cellulose from straw and esparto by the soda process was discovered by Routledge, an Englishman, in 1860, while the first patents for making wood soda pulp were those of Watt and Burgess in 1854.

To an American belongs the credit for the important invention of the sulphite process, Benjamin C. Tilghman, of Manayunk, Pennsylvania, having taken out the first patents in 1866.

Although excellent fiber was obtained, the engineering difficulties proved so serious that experiments were temporarily abandoned in the United States. But the process was afterward put upon a successful commercial basis by Fry and Ekman, at Berzwik, Sweden, in 1870. Americans soon took up the problem with renewed energy, and the late Charles S. Wheelwright, of Providence, Rhode Island, after a visit to Sweden in 1882, on which he obtained the rights to the Ekman patents, introduced the process at the plant of the Richmond Paper Company, in Providence, and while a commercial success was not realized, it was an important step in the development of the industry, and not many years passed before the United States gained a leading position in the production of wood-pulps.

Thus in less than ninety years, from Robert's invention of 1798 to the early eighties, the world witnessed a complete revolution of the paper industry, which had struggled along in the same old rut for some two thousand years.

To-day the United States leads the world in the production of paper. According to the census of 1909, we produced 4,216,708 tons, valued at $232,741,049, an amount which exceeds in tonnage the combined production of England, Germany, France, Austria and Italy.

Well may we be proud of this great industry, which after all is largely the reflection of a nation's intelligence and culture.

NEWS ITEMS FROM HEADQUARTERS OF UNITED TYPOTHETAE AND FRANKLIN CLUBS.

The new course in cylinder presswork at the School of Printing, at Indianapolis, requires 640 hours shop time and 80 hours outside study and tests. It is believed to be the most complete and efficient course of presswork ever offered to the trade.

Dr. F. W. Hamilton, national apprentice director, early in December made a visit to and inspection of the Indianapolis School of Printing. He made arrangements with the Board of Education of the city of Indianapolis to extend the work of the school into that of the public-school system of the city, so that now many high-school boys can secure the benefit of this institution.

Requests for blanks which constitute the Standard cost-finding system come into the national office from many different sources. Recently requests were received from a large sheet-metal workers' school and from the national florists' association. These trades see valuable factors in this system which they can adopt for their own work.

The Service Bureau of the organization has been liberally used by the membership during the past year. By reason of its investigations and collection of data, through each request it has become more thoroughly equipped, and can therefore now better meet the demands of each of its members.

During December a number of meetings of the Standard Price-list Committee were held at headquarters. Definite progress is reported upon the blank-book division of the Standard price-list. Judging from the preparatory plans, the list to be published on blank-books will be the most comprehensive one ever submitted to the trade.

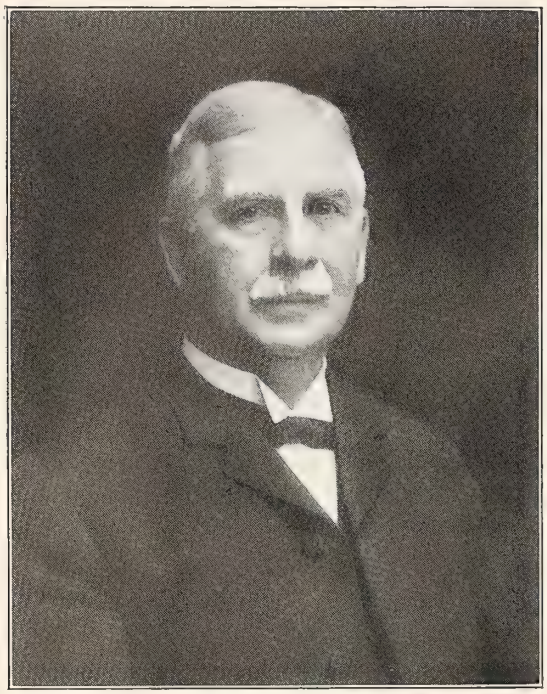
Field Auditor Beckett, who closed the month in Minneapolis and St. Paul, found that the printers there were ready for his work and appreciated the service of auditing very much.

The field organizer for the Central States, C. L. Jones, completed his work in Indiana, reporting during the latter part of the month a new organization, to be known as the Typothetæ and Franklin Club of South Bend and Mishawaka. This local organization began its work with eleven members, all of whom are affiliated with the national body.

Jos. A. Borden, a former vice-president of the United Typothetæ and Franklin Clubs of America, has recently accepted the appointment of western representative of that organization. Mr. Borden has the confidence of and is highly esteemed by his many friends in the organization, and his wide acquaintanceship among the western printers and his thorough knowledge of their requirements will prove of immense value to him in the organization work that he is now undertaking. Our western friends are to be congratulated upon having one of their own number in this important position, and one who has their interests at heart.

STYLES & CASH COMPLETE HALF CENTURY IN PRINTING AND STATIONERY BUSINESS.

Fifty years — a half century — in business, is not unusual among American business houses, for many of the large commercial institutions to-day can trace back that far for their founding. But fifty years in business, growing from a small store to a position among the largest concerns of its kind in the country, with practically no change in the personnel of the management, is exceptional — not general. This is the career of the firm of Styles & Cash, printers, stationers, lithographers, blank-book and loose-leaf manufacturers, of New York city. The company was founded in 1865 by Samuel D. Styles and Alexander Cash. It was a modest business when established, consisting of a very small job-printing plant, without power, and a retail store where miscellaneous stationery and a variety of books were sold. The first inventory shows that among the stock carried were standard reading books, such as "Pilgrim's Progress," the Bible, and gift-books; as well as blank-books for accounts, and also an assortment of stationery.



Samuel DeWitt Styles.

The office was then at 95 Eighth avenue, where it remained for ten years. During those early years of its history the business grew from its modest beginning, steadily and increasingly, by the patient industry and close attention to detail of its founders, until in 1874 they found it necessary to remove from No. 95 down the avenue to No. 77.

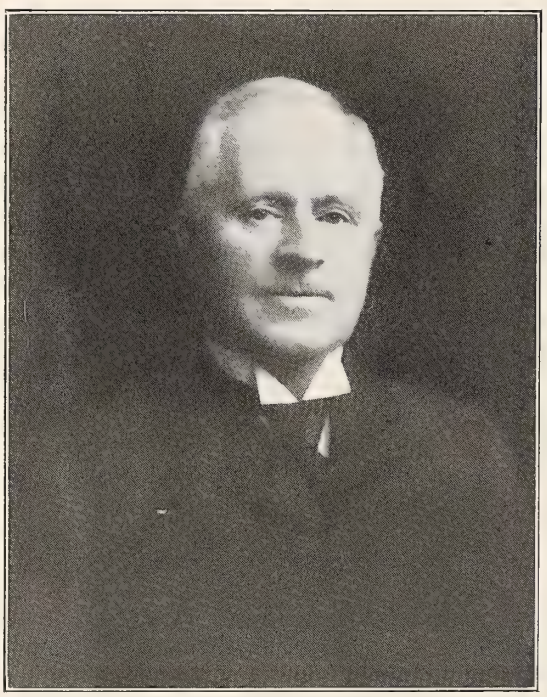
Here the plant was considerably increased, a few large cylinder power presses were added from time to time to the smaller job presses, and the business commenced to assume a wholesale character. The retail book department had already been closed out, but the regular stationery department was much enlarged.

The business continued to grow, and in 1900 it was incorporated under the laws of the State of New York. In the spring of 1905, at the annual meeting, the directors decided to purchase a lot and erect their own building. Accordingly, an accessible lot at 135 West Fourteenth street, near Sixth avenue, was purchased, and a model building, ten stories and basement, including a store on the ground floor, of heavy steel construction and fireproof, was erected, and was ready for occupancy in 1906. This building, which in 1906 was considered sufficient for the company's needs for some time to come, at the present time is not large enough. Additional space has been secured in adjoining buildings, and changes which will add extra space to each floor are contemplated for the new year.

Both Mr. Styles and Mr. Cash, who founded the business fifty years ago, retained their interest and active participation in its management throughout their long and honorable careers, and as they became less active in the business, only a few years ago, W. I. Adams, the present president, who had been associated with them for a number of years as a junior officer, was able to continue the business policy established by the founders, without a break and without substantial change. Mr. Adams' fitness for the chief place in the executive management of the company was emphasized by his being chosen to manage the reorganization of the printing and lithographing house of Sackett & Wilhelms, last summer, as announced in the public press at that time.

The other officers — George B. Carter, vice-president; Thomas C. Watkins, treasurer, and Wilson I. Adams, son of the president, secretary — have all been associated with the management of the company for a number of years, so the traditions which have made the house of Styles & Cash stand for all that is commendable in business during half a century are guaranteed for the future by the continuity of its management.

In commemoration of its fiftieth anniversary, the company has prepared an elaborate calendar, framed in a gilt frame, for distribution among its many friends and patrons, and is also sending out with the calendars an attractive and useful weekly engagement book and a vest-pocket memorandum.



Alexander Cash.

THE INLAND PRINTER takes this opportunity to extend its congratulations to the company on this, its golden anniversary, and to wish it continued prosperity.

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Metal-Pot Gives Trouble.

A Colorado operator writes: "For the past month we have been having trouble with our Model 8 machine. This machine is running two shifts, and before starting up, both in the morning and in the evening, the vents in the mouthpiece have to be drilled out. On several occasions this performance has been repeated six or seven times during one eight-hour shift. Six or seven different machinist-operators have given their opinions as to cause of trouble, as follows: One said that the metal needs toning, having lost its tin, which gives to the metal its fluidity. Another, that the mouthpiece was not hot enough; that the throat burners were too short, having been cut off about three-quarters of an inch. Another, that a Model 8 should not run faster than five lines per minute. We have twice taken the mouthpiece off to remove the accumulation of dross and metal behind. The operator on a Model 3 contends that it is not the metal, but the machine, 'For if it was the metal,' he says, 'why does it not bother my machine.' The machine was installed about two years ago, and has always given the best of results and service up to the last month."

Answer.— The trouble may be due to the low temperature of the throat or mouthpiece on account of the burners. You should increase the heat perceptibly and keep the mouthpiece-burner cock wide open. Give it a trial that way. The machine should not be run at a lower speed than six and a half lines a minute.

To Draw Mold Disk Forward on Model Eight.

An Iowa operator writes: "Recently I had trouble with back squirts on a Model 8. I find that when the machine stops with the mold disk on its way to ejecting position, I can not draw the disk far enough forward to remove the metal that is lodged back of the mold. What is the reason for this condition? On our Model 5 the disk can be drawn forward fully when the cams are in the identical position. Please explain the difference between these two machines in this respect, and also state how I will be able to withdraw the disk under a similar circumstance."

Answer.— When it becomes necessary to draw the mold disk forward full distance with vise lowered to first position, remove the pin that connects ejector-slide link to the ejector lever, and lower the mold-slide lever handle. This will permit the drawing out of mold slide and disk. On all machines having the universal ejector system, the disk can be drawn out one and one-half inches when the machine is normal. This is the limit of movement. By backing the cams until the distributor-shifter slide is drawn out full distance, it will allow the mold disk to be drawn out five inches, which is sufficient for ordinary operations. The difference between the Model 5 and the Model 8 in this respect lies wholly in the ejector slide. On a Model 5 the mold slide may be withdrawn fully from the slideway without interference from the ejector slide, while on a Model 8 there is but one and one-half inches play between the two parts, owing to the difference in construction.

Proper Height of Pot Well.

"Hudson Bay" writes: "I would greatly appreciate a little advice or information on the adjustment of metal-pot and tight pump. On a Model 5 I am troubled with a tight pump. It has to be cleaned without fail every day, the well scraped and pump dipped in tallow and graphite. Even then considerable trouble is met with when taking pump out. Pot lever (B 268) is also retarded from resting on main cam. Pot is perfectly free when pump is disconnected and pump is free after being cleaned. When resting in normal position, left end of metal-pot lid interferes with the pot-pump lever (B 401). About half an inch was then cut off lid (triangle), but top corner just clears lever. I might state that pot lever has been broken about three inches below cam roller, but was riveted together, and a pretty good joint was made. Pot lines up with mold all right, and we very seldom, if ever, have back squirts. What is the best way to speed up a machine from normal to about nine lines per minute?"

Answer.— (1) To make it easier to remove the plunger it may be advisable to cut off a part of the well. To determine this, dip out your metal until about an inch of the well is exposed. Put in the plunger and connect to the pump lever. If the top of the well extends above the top of the plunger, it will help matters to cut off the top of the well so that at least one ring of the plunger is exposed. To do this, place enough metal in the pot so that the well is exposed the distance required above the plunger. Remove plunger and pull disk forward. Block up pot so that it is advanced the distance necessary to be in casting position. Turn out the fire beneath pot, and when metal becomes hard take a wide cold-chisel and a hammer and cut off the well even with the top of the metal. Heat the metal and skim clean. Then take a half-round file and remove any roughness near the top inside edge of the well. Put in more metal, and when it is melted skim clean again so as to remove all particles of iron. Put in the plunger and then increase the stress of spring out to the last notch on lever. The pot lever should have been brazed rather than patched by riveting. (2) To speed up machine, increase the size of the motor pulley. If it is wood, tack on one lap of belting. If iron, drill holes and rivet on a piece of two-ply belting. If speed is still low, add another piece of belting.

The King of the "Speed Merchants."

Rod K. Payne, of Honolulu, T. H., submits the following:

"In Honolulu, on the island of Oahu, one of the group of eight which comprise the Territory of Hawaii, down at the cross-roads of the Pacific, with its eternal sunshine, fruits and flowers, and music-loving people, where the Southern Cross just peeps above the horizon, beyond a doubt is the fastest linotype operator in the world.

"Holo Pau, black of face and barefooted — but two generations separated from the unclothed spearsman of Captain Cook days — is to-day the uncrowned king of all linotype operators. Twenty galleys of 10-point on a 12-point slug, 26 ems wide, in 7 hours and 8 minutes. You say, impossible. But listen, 'key punchers,' 'tis a remarkable tale: The Hawaiian language is a fifty per cent language, consisting of only twelve letters of the alphabet — all of the English vowels, with h, k, l, m, n, p and w added. The *Star-Bulletin* has the contract for printing the Territorial laws. The laws of Hawaii Territory must be printed in both the native and English languages. Most of the words in the native language run from one to four letters each. Note the motto of Hawaii: 'Una mau ke ea o ka aina i ka pono' — ten words and twenty-four letters. Translated, this means: 'The life of the land is perpetuated in righteousness' — nine words and forty-four letters. The two words 'perpetuated' and 'righteousness' containing one letter more than the entire sentence in Hawaiian. The native operator, Holo Pau (also an average operator in English), naturally experienced a great deal of difficulty in making speed on the native-language end of the job, the length of the line constantly demanding more of the important letters, a, e, o, i, and more especially the k. Machinist Ruhmland accordingly cut a double set of mats. for the twelve lower-case letters, and here are the first four rows of his keyboard:

e	e	h	h
k	k	m	m
a	a	u	u
o	o	w	w
i	i	l	l
n	n	p	p

"Eight of the original mats. retain their regular positions — the h, u, k and l being located for best results, keeping in mind their frequency in use and possibilities for combination fingering. With this freak keyboard, and a full box of jumbo spacebands, in less than a week's practice Holo Pau could easily get the capacity of the machine — a little over seven lines a minute. His rule of fingering is a system of alternating between the odd and even rows. That is, starting with rows 1 and 3 for his first line, then rows 2 and 4 for the second line, and so on — this method of changing at all times guaranteeing plenty of mats. in keeping with the necessary speed for the results obtained. As there are a great many double letters in the native language, the opportunity of getting them at one touch is easily seen. But the freak word of all — 'kaka' — (which applies to any legal paper, such as constitution, charter, writ, law, bill, etc., and occurs very often in the Territorial laws), is assembled with a single touch. Holo drops his big black 'poi' finger in the center of the square bounded by k and a, and there is your properly assembled word 'kaka.' As the office receives double price for the composition in the native language, this idea of Ruhmland's, now carried to results by Pau, can easily be estimated in dollars and cents; the product equaling forty galleys in English, at 154 lines of 10-point to the galley — to be exact, 190,960 ems a shift. It requires over 500 pounds of metal for a run. Holo frequently goes over the 3,000-line mark on native composition, 18 ems, 8-point, his best run being 3,140 lines in a little over seven hours. Of course, this with the freak keyboard and jumbo bands. I especially address these facts to your efficiency expert or 'brush' swift, wherever you may find him. In his hour of exultation over results and speed, kindly call his attention to the black-faced, barefooted man, Holo Pau, under the shade of his bread-fruit tree, in the Island of Oahu, where the Southern Cross just peeps above the horizon."

Slugs Off Their Feet.

A New York operator writes: "Am enclosing two slugs set on a Model 5 linotype. The slugs are thinner on the first end of the line than on the last end, except at the bottom. We have to have it thinner on first end to prevent the slugs from skewing around on the galley and in the forms; and even now in the forms the first end of the lines appear the fattest, causing them to skew a little, when really that end is the thinnest — except at extreme bottom of the slugs. You will notice at the bottom of the ribs on the slugs that the trimming-knife seems to jump off before it finishes trimming the ribs, and I think this is the cause of the skewing of the slugs. This shows plainer on the slug with wide ribs. However, I am at a loss to know what causes the trimming-knife to jump off and leave the little hump at bottom of ribs, unless it is because the knife is dull. Is this the cause of the trouble? If not, what is the cause?"

Answer.— There appears to be a slight overhang of the face over the smooth side of the slug. This side of the slug should be perfectly smooth. Set your left knife over a trifle closer to the right-hand knife. When this is done we believe your trouble will disappear. Also suggest that you set the ejector-blade guide pressure bar so it presses the blade more firmly. Also increase the stress of the ejector-slide buffer spring. The apparent cause of your trouble is due to the swerving to the left of the slug as it leaves the mold cell, the left knife not being quite far enough to the right.

A later letter from this correspondent says: "Moved the left knife farther to the right, and it works O. K. Thank you very much for putting me on the right track."

Recent Patents on Composing Machinery.

Linotype Mold.— I. M. Downey, Wabash, Ind. Filed March 15, 1913. Issued November 10, 1914. No. 1,116,396.

Distributor-box Lift.— A. W. F. Guest, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed April 7, 1914. Issued November 10, 1914. No. 1,116,416.

Automatic Vise-jaw Adjusting Mechanism.— G. P. Kingsbury, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed April 7, 1914. Issued November 10, 1914. No. 1,116,441.

Multiple-magazine Adjustment.— C. Muehleisen, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed May 25, 1914. Issued November 10, 1914. No. 1,116,465.

Multiple-magazine Distributor.— J. R. Rogers, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed July 24, 1911. Issued November 10, 1914. No. 1,116,489.

Multiple-magazine Adjustment.— H. Pearce and J. E. Billington, Broadheath, England, assignors to Linotype and Machinery, Ltd., London, England. Filed September 17, 1909, May 29, 1911, and July 27, 1908. Issued November 10, 1914. Nos. 1,116,620, 1,116,621 and 1,116,624.

Multiple-magazine Matrix Escapement.— H. Pearce and J. E. Billington, Broadheath, England, assignors to Linotype and Machinery, Ltd., London, England. Filed November 25, 1913. Issued November 10, 1914. No. 1,116,622.

Matrix-aligning Device.— H. Pearce and J. E. Billington, Broadheath, England, assignors to Linotype and Machinery, Ltd., London, England. Filed October 15, 1908. Issued November 10, 1914. No. 1,116,623.

Automatic Pump Lock for Monotypes.— J. W. Pyle, New York city. Filed April 26, 1910. Issued November 10, 1914. No. 1,116,734.

Written for THE INLAND PRINTER.

THE LITERATURE OF TYPOGRAPHY.

XXIII.— FRANCE.

BY HENRY LEWIS BULLEN.

EARLY in the eighteenth century Dr. Johann Christian Wolf, of Hamburg, had the happy thought of reprinting a number of poems, essays, memoirs, etc., relating to printing and printers, which had been published in pamphlet or book form in the first two centuries of the invention, and which had even then become extremely rare. Forty-eight of these, as well as 216 pages of brief, casual references to typography found in various books, and the first bibliography of printing (occupying 72 pages), comprise the indispensable "Monumenta Typographica," Hamburg, 1740, 2 vols., 12mo, pp. 2,427 in all. Since the time that book was published the originals of much of its contents have disappeared, thus enhancing the value to the historian of Dr. Wolf's industry. The sixteenth century contributed less than a dozen works on printing, all more interesting than important. More precise early information has been gathered by historians from casual allusions to our art in historical works, in colophons and prefaces, wills, civic records, laws, and correspondence, and from a number of woodcuts and copperplate engravings illustrating methods of printing, typefounding, binding and papermaking; besides which we have the works of Albert Duerer and Geofroy Tory on letter design. It is the aim of collectors to acquire these rare sixteenth-century items, and from that angle the following list of the earlier contributions to the literature of typography may be useful:

DUERER, ALBERT. (Principles of Geometry: its lines, surfaces and solids, with terms suited to the subject, carefully compared with the original writing.) This is a profusely illustrated and an invaluable work on geometric design, of which twenty-eight pages relate to Roman and Gothic lettering. Duerer died in 1528. I have not learned when or where the first edition was issued. The title: Institutionum Geometricarum libris, lineas, superfices et solida corpora tractavit, adhibitis designationibus a eam rem accommodatissimus; denou ad scripti exemplaris fidem omnia diligenter recognita, emendatius iam in lucem exeunt, Paris, 1535, folio, pp. 185.

TORY, GEOFROY. (The Art and Science of the Proportions of Letters, Grecian, Gothic and Roman, in accord with the proportions of the human body and facial features.) A very interesting book, profusely illustrated, by a master of letter and decorative designs. The title: Champ Fleury: Au quel est contenu l'art et science de la deue et vraye proportion des lettres attiques, quoi dit autrement lettres Antiques et vulgairement lettres Romaines, proportionnes selon le corps et visage humain, Paris, 1529, large 8vo, pp. 176.

BERGEL, JOHANN ARNOLD. (The Invention of Printing: encomiastic poem.) Relates to the achievements of Gutenberg and his associates. The title: De Chalcographiae Inventione: poema encomiasticum, Mainz, 1541.

INSULANI, GULIELMI. (Typography judged: its good and bad points weighed.) The title: Statera Chalcographiae, qua bona ipsius et mala simil appenduntur et numerantur, Basle, 1547.

PRAETORIUS, ABELARD. (A Letter to George Bauman of Erfurt concerning Typographical Errors.) The title: Epistola ad Georg. Baumanum Typographum Erfurdiensem continens querelam de typographicis quibusdam vel iniurijs vel erratis, 1562, 12mo.

RICHTER, MATTHIAS. (A Short and Useful Book on the Invention of Printing and the Legitimate Inspection [control] of the Press.) The title: De Typographiae Inventione et de Praelorum legitima inspectione, libellus brevis et utilis, Copenhagen, 1566, 8 vo, pp. 86.

ESTIENNE, HENRI, II. (Lament of Typography on certain ill-educated printers who bring the art into disrepute; with Epitaphs in Greek and Latin in praise of certain learned printers.) The printers thus honored were Aldus, Badius, Froben, Oporinus, the author's father Robert Estienne, and others. The title: Artis Typographicae Querimonia de illiteratis quibusdam Typographis, propter quos in contemptu venit; et Epitaphia Graeca et Latina doctorum quorundam Typographorum ab eodem scripta, Paris, 1569, 8vo.

ESTIENNE, HENRI, II. (A Letter to Inquiring Friends, giving a statement of the progress of his work, especially of his Thesaurus of the Greek language; the deplorable ignorance of certain printers of works of the classic authors; and an index of books he has printed.) The title: Epistola qua ad multas multorum amicorum respondet, de suae typographiae statu, nominatimque de suo Thesauro Linguae Graecae. In posteriore autem eius parte, quam misera sit hoc tempore veterum scriptorum conditio, in quorundam typographorum prela incidentium, exponit. Index librorum qui ex officina eiusdam Henri Stephani hactenus prodierunt. (Paris or Geneva), 1569, 8vo.

ESTIENNE, HENRI, II. (The Frankfort Fair.) This is an interesting and eloquent account of the annual Book Fair at Frankfort, where printers foregathered to sell or exchange the products of their presses, and where authors came to meet the printers. The title: Francofordiense Emporium, sive Francofordiense ses nundinae; quam varia mercium genera in hoc emporio prostent, pagina septima indicabit; Henr. Stephanus de his suis nundinis; impiger extremis merces non fumis ab Indis, sed piger hasce potes lector habere domi (Paris or Geneva), 1574.

Of the writers of these earlier contributions to the literature of printing, Bergel was a proofreader; Duerer (1471-1528), greatest of the Germanic old masters of engraving and painting, commenced his career as apprentice to wood engraving in the printing establishment of Anthony Koberger, in Nuremberg; Tory (1480-1533) was printer to the king of France; and Henri Estienne II. (1554-1598) was a master printer of Paris and Geneva. I can not find any record of the lives of the others.

French printers thus contributed four of these nine sixteenth-century items (all that were published, so far as I have learned), and since that period there have been at all times in France master printers who have brilliantly or conscientiously honored their occupation by adding to our knowledge of its history both in France and in other countries. Thus the French literature of typography is the most comprehensive and systematic. Thus, also, as a logical consequence, it is true that in no other country are the printing art and the printers more highly esteemed or more worthy of honor. Because, chiefly, of their devotion to the glorious traditions of typography, the master printers of France enjoy a relatively higher status in intellectual as well as industrial circles than the printers of any other country, with perhaps the exception of Holland and of Germany, where also the master printers are largely animated by the same intense pride in the achievements of their profession; and scholarship and typography are linked together more frequently than in America and Great Britain.

The first history of printing in France was written by Jean de la Caille, "printer and publisher in our good city of Paris," "Histoire de l'Imprimerie et de Librairie ou l'on voit son origine et son progrés, jusqu'en, 1689" (History of Printing and Publishing from the beginning until 1689), Paris, 1689, small 4to, pp. 346, handsomely printed, and adorned with beautiful copperplate vignettes, headpieces, initials and tail-pieces. This was the first general history of printing, but it mainly deals with printing in Paris. It gives information about more than seventeen hundred printers and publishers, the majority combining both occupations. Space is not available in which to list all the contributions of other French printers to the literature of their profession, but the following are those whose works are of chief importance:

CAMUS, ARMAND GASTON. Author of four works on printing in 1798, 1799, and 1801, including the first general history of stereotyping. He was a leader in the French Revolution, a deputy, a commissioner directing one of the armies, a true republican (voting against making Napoleon consul for life), and a member of the French Institute.

DIDOT, AMBROISE FIRMIN (1790-1876). Author of an authoritative history of printing (1851) containing much new data, a history of the Estienne family (1856), a history of wood engraving (1863), the most complete history of Aldus Manutius (1875), and several minor works. His library of ancient books was the most notable of the period, and realized more than $100,000 at its sale. His collection of portraits of

printers and publishers, which was afterward made to include all the notables of France, required 945 pages (8vo) to catalogue and describe. He and his brothers were papermakers, typefounders, printers, engravers and publishers. They demonstrated their enthusiasm for the arts practiced by them in the issue of one of the most magnificent examples of those arts, "Paleographie Universelle" (1839-1841), a collection of facsimiles of writings of all peoples in all times, a history of books before the invention of typography, in four volumes; size of the page, 24 by 17 inches; each volume 2¼ inches thick; illustrated in colors by J. B. Silvestre; the text by the brothers Champollion. Ambroise Firmin Didot was the greatest of the three great contemporary authorities on printing, who included William Blades, of England, and Theodore L. De Vinne, of America. The Didot business was commenced about 1709.

DIDOT, PIERRE (1761-1853). Author of a historical poem relating the progress of typography (1784), with valuable historical notes, including an authentic history of the first manufacture of wove and calendered paper. A member of the famous Didot family, he devoted most of his attention to the typefoundry, and was the first to designate type-bodies by the number of points rather than the old names — nompareille, perle, etc. His father planned the Didot point system of type-bodies now used in all European countries. The first papermaking machine was invented in the Didot paper-mills. A brother of Pierre, Firmin Didot, was the first to use the word "stereotypie."

DUPONT, PAUL. Author of nine works relating to printing, the more important being a history of printing (1854), in two volumes, 8vo, 1,152 pages, and a handsome illustrated description of his extensive printing and binding establishment (1867) in Clichy, in which are descriptions of schools for his apprentices, benefit society, hospital for employees, and coöperative or profit-sharing plan.

RENOUARD, ANTOINE AUGUSTIN. Author of eleven works relating to typography, the principal being a history of the Aldine Family (1803), 2 vols., 8vo, pp. 752, a supplement thereto (1812), and a history of the Estienne Family (1837), 8vo, pp. 531. The work on the Aldii went into three editions, and that on the Estiennes into two editions. Renouard was a successful printer; his typography was of high merit; his business is continued by his son, Philippe Renouard, also a contributor to this literature, at 19 rue des Saints-Pères, Paris.

BERNARD AUGUSTE JOSEPH. Author of nine works relating to typography, the more important of which are a life of Geofroy Tory, printer and engraver (two editions, 1857 and 1865), and an authoritative history of the invention of printing (1853), 8vo, pp. 806. He was the son of a printer in a small city of France, and succeeded to his father's business and carried it on successfully.

DELALAIN, A. H. J. (1810-1877). Author of eight works relating to printing, chiefly dealing with the influences of laws against the liberty of printing (1855-1869). He was printer to the University of Paris and president of the Chamber of Printers of Paris.

DUPRAT, F. A. Author of three works relating to printing, two of which are authoritative histories of the national printing establishment of France (1848, 1861), in which he was master typefounder and controller of the letterpress department.

FOURNIER, PIERRE SIMON (1712-1768). Author of nine works relating to printing, chiefly historical. His history of typefounding in Europe (1764-1766) is authoritative, and to this is added the only thorough textbook of typefounding ever written. He was the leading typefounder of his time and the inventor of the point system (1737) which is identical in principle with the system used in America. Fournier's system was immediately adopted in France, while ours did not get into use until 1877. The Didot system is the same as the Fournier, with a unit point based on the metric system, which did not exist in Fournier's time.

MELLOTTÉE, PAUL. Author of "Histoire Économique de l'Imprimerie," Vol. I, Paris, 1905, 8vo, pp. 531. He conducts his printing establishment of two hundred employees and manages a stud farm for the French war department. He is preparing a second volume of his book. The first volume was issued by him at the age of twenty-seven. It has been crowned by the Institute of France. M. Mellottée's work contains a great deal of new information on prices and trade usages and wages, and its typography is excellent. He will undoubtedly achieve a good name in the annals of printing.

RENOUARD, PHILIPPE. Author of "Bibliographie des Éditions de Simon de Colines, 1520-1546," Paris, 1894, 8vo; and "Imprimeurs Parisiens, Libraires, Fondeurs de Caractères d'Imprimerie depuis l'introduction de l'Imprimerie à Paris (1470) jusqu'a la fin du XVIe siècle (printers, publishers, typefounders of Paris from 1470 to end of the sixteenth century), Paris, 1898, 18mo; and "Documents sur les Imprimeurs, Libraires, Cartiers, Graveurs, Fondeurs de Lettres, Doreurs de Livres, Faiseurs de Fermoirs, Enlumineurs, Parcheminiers et Papetiers ayant exercé à Paris de 1450 a 1600" (documents relating to the printers, publishers, playing-card makers, engravers, typefounders, gilders of books, workers in metal clasps for books, illuminators, parchment and paper makers in Paris from 1450 to 1600), Paris, 1901, 8vo; and "Bibliographie des Impressions et des Oeuvres de Josse Badius Ascensius, imprimeur et humaniste, 1462-1535" (bibliography of the printing and works of Josse Badius Ascensius, printer and humanist), Paris, 1908, 8vo, 3 vols., pp. 323, 548, 529. These valuable contributions to the history of our art were all beautifully printed by the printer-author. In their compilation he found a fine pleasure, which has stimulated the efficiency and added to the reputation of his famous establishment.

The printer-authors mentioned above were all men of affairs, highly successful in business, who established or continued printing-plants which are among the more extensive in France. A list of French printers who have made valuable contributions to this literature would exceed two hundred names. In America the printers who have contributed to this literature form a group of less than one dozen, and the public have no higher regard for a printer and a printing-office than they have for a baker and his bakery.

Since the establishment in 1539 of the National Printing Establishment of France its directors have been selected from the more scholarly printers, several of whom have been leaders in the development of the art. From time to time this establishment has issued works in honor of printing which in format and execution have reached the highest standard of their period. France has maintained since 1667 the famous Gobelins factory for the manufacture of tapestries, and since 1759 the equally famous porcelain manufactory at Sèvres, and it manages its great printing establishment in much the same spirit, in harmony with the profound respect for art which has always been characteristic of the people of France, which, despite the insistent claims of another race, is the most cultivated of nations, the veritable home of culture, with that modesty in its claims which is one of the evidences of its reality. In this twentieth century the artistic traditions of the national printing establishment are continued. In 1900, in participation with the Gutenberg festivals of that year in Germany and other countries, it issued "A la mémoire de Jean Gutenberg: hommage de l'Imprimerie Nationale et de la Bibliothèque Nationale," a large folio on hand-made paper, with 77 pp. of text and 17 facsimiles and engravings, comprising material of great historical value, much of which was newly published. This is a work of typographic art above criticism. In the same year, in connection with the Universal Exposition held in Paris, the Imprimerie Nationale issued "Origines de l'Imprimerie en France: conférences faites 25 Juillet et 17 Aout, 1900," by M. A. Christian, director of the Imprimerie Nationale. It is a large folio, on hand-made paper of vellum-like texture, 192 pages of text, with a number of reproductions of the best work of the great printers of France. This volume was presented at two international conferences of printers on the dates named in the title. The text is printed in beautiful types cast in matrices cut for the Imprimerie Royale in 1640 and still in use. This volume, on a par with that "to the memory of Jean Gutenberg," was so much applauded that in the same year the French government authorized the printing of the "Histoire de l'Imprimerie en France au XVe et au XVIe siècle," by A. Claudin, laureat de l'Institut. No other word than magnificent can express the merit of this work. M. Claudin was the acknowledged greatest authority on the history of printing in France. The work is not yet completed, owing to the death of Claudin, but three volumes have been issued. The size of the paper page is 17 by 13 inches, hand-made, deckle edges; the types are ancient and beautiful; and 1,640 pages of text and thirty-five facsimiles, in which typographic and lithographic arts are combined to produce hand-colored effects, comprise the three volumes that have been issued. The typographic pages are printed two-on, owing to the all-

around deckle, and some of these forms go through the press six times when as many colors are needed to perfect the reproduction. The reproductions are perfect reëngraved facsimiles (nothing photographic) in the original colors, so that the beautifully illuminated pages of the early French printers are presented as their designers and printers conceived them, but with the advantages of better impressions and greater fidelity to the original design than the resources of printers of the first two centuries could permit. Following a general history of printing, the work of each printer is taken up individually in chronological order; all that is biographical is told, with notes on the literature he printed, and the reproductions inform the reader of the quality of his work and of the artists he may have employed to assist him, and all the styles of types, initials, woodcuts, vignettes and borders he used. Thus splendidly has France honored the greatest of all occupations practiced by mankind.



Reproduced from the Original Drawing by Franklin Booth.

The comprehensiveness of the literature of printing in France is again illustrated by the work of President Baudrier and his son, Jules Baudrier, "Bibliographie Lyonnaise: recherches sur les Imprimeurs, Libraires, Relieurs, et Fondeurs de Lettres de Lyon au XVIe siècle" (researches relating to the printers, publishers, bookbinders and typefounders of Lyons in the sixteenth century). This is a work of nine 8vo volumes, profusely illustrated, pp. 4,211 in all, the first issued in 1895, the last in 1913. Lyons was a very important printing center, had many distinguished and also many wealthy printers, and, through the great work of the Messieurs Baudrier, Lyons may boast a more complete and exact history of its printing activities than any other city. This is a work of immense labor, presented in interesting and attractive form. It demonstrates conclusively the high esteem accorded to printing and printers in a period when Europe was profoundly grateful for an invention which brought with it blessings comparable only to the blessings of light, air and water — divine blessings so intimately interwoven in every moment of our lives that we accept them with unheeding complacency. Another work which demonstrates the thoroughness and ardor of the French, and their appreciation of the essential things which make nations truly great, is Georges Lepreux's "Gallia Typographica, ou Répertoire Biographique et Chronologique de tous les Imprimeurs de France depuis des origines de l'Imprimerie jusqu'à la Révolution" (the biographies and chronologies of all the printers of France from the beginning to the Revolution), with "Inventaire de sources originales de l'Histoire de l'Imprimerie et des Imprimeurs en France" (inventory of the original sources of the history of printing and of printers in France), Paris, 1909, 1911, 1912, 8vo. This work is in progress. Six volumes, containing 2,580 attractively printed pages, have been issued, and nine others are in preparation. The persistency of French publishers in issuing books about printing and printers, and the frequency with which such books run into second and third editions, shows that there is a profitable demand. French printers buy them. In the United States every book about printing, except text-books, has been published at a loss, unless it was issued by book clubs, such as the Grolier and others, whose members (non-printers) have taken up limited editions. De Vinne's "Invention of Printing," the Ives' translation of Bernard's "Life of Geofroy Tory" (a splendid work which in France went into two editions), Thomas' "History of Printing in America," were all unprofitable. Types in America are used by persons most of whom do not read. The boasted sixth-greatest industry has a trivial influence even in commercial circles, and less influence in intellectual circles. Never having learned the real importance of their work to the world, the American public has accepted the printing fraternity at their own low estimate.

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

THE GAME OF "KILLING OFF" YOUR COMPETITOR.

If my memory be not at fault, it was quite the fashion many years ago for gentlemen to go calling on New Year's Day — thus devoting a portion of at least one day a year to a recognition of the fact that they were not alone in the world, but were living in a world peopled by other human beings, and that to these others they owed certain duties as well as to themselves. The custom has fallen into disuse — perhaps in this day we are giving more substantial recognition to our duties to our fellows — but it might well be revived by the newspaper fraternity, and the first day of January each year set as " Call-on-your-Competitor Day."

Believing, as I do, that the newspaper profession is second to none in serving the business, social and moral interests of the community, and having devoted some time to a study of the problems connected with making the remuneration for that service more commensurate with the service performed, I have found that one of the greatest hindrances to progress has been the attitude of the country publisher toward his competitor, which attitude has its bearing on his attitude toward his profession and his attitude toward editorial associations, cost congresses, schools of journalism, trade journals, and other factors in the continued progress of the profession.

The Worst Competitor.

First of all, the worst competitor which a country publisher can have is himself. If he approaches his task without full confidence that he is performing a valuable service to the community, and without a full knowledge of what that service is costing, then he might better not be in the game. Thousands of country publishers ascribe a goodly share of their troubles to competitors, when they are themselves their own worst competitors. The country publisher who does not search out the facts concerning his own business, and determine how much it costs during the year to produce his publication, including all expenses, both direct and indirect, and how much it is necessary for him to realize from subscriptions and advertising to meet this expense and what his rates therefore should be, need expect no sympathy from more successful publishers when he tries to ascribe his lack of success to the " rotten competition " in his home field. The game of " killing off your competitor " must, like charity, begin at home. Every man must be master of his own business, and if he is going to let his competitors and his customers run it, he might as well turn it over to them.

But the Competitor Is a Real Problem.

" But," I have heard many a publisher say, " but, but," etc. Well, far be it from me to talk nonsense (at least, consciously), and after a publisher has determined that the subscription price should be raised and that the advertising rate should be much higher, and the rate for official printing and legal notices should be such as the law prescribes, there then remains the real problem of doing these things and getting away with them, and the more thought there is given to these things, the more the success or failure of the move seems to depend on the attitude of the " hell-hound of the opposition " down the street.

Well, it's New Year's Day, 1915, so let's call on this man down the street. Your paper is off and so is his. Even though it is a legal holiday you are both working, but without the drive of a couple of days earlier, and you somehow feel that the day ought to be your own, anyway. So you call on your competitor down the street.

We will not bother with the details of what you said to one another, but after the ice was broken, you found that your competitor and yourself had many points of common interest. That he was a printer, like yourself, and had to help the boys in the shop solve some of the mechanical problems, and that in the midst of the Christmas rush they had had much trouble with static electricity; that the rush was over now, but really how thin the advertising patronage of both papers was this week; that this getting out a paper every week was a good deal of a drag, especially when the advertisers would persist in dropping out so much that there was no money in printing the paper, but still the readers expected the paper to be issued regularly and the advertisers expected it to be always here whenever they wanted to use it; and how you were both foolish for paying the lawyers a rake-off on legal notices, but perhaps you steered away from the subject of county printing because that was to be the subject of some heated editorials for three months to come.

Now, it may be that you did not make this much progress the first time, but you will at least have learned that your competitor is a real human being, and that he knew more of your problems than any other one person in the community. And after having shared a little in the solution of one another's problems, it will then be but a short step to begin together to solve your common problems.

Various Kinds of Competitors.

" But," says many a publisher, " things are different in our town; it can't be done." Well, things are different in " our town," and they are different in every town — or at least they are different if a person is looking for differences. But in general, competitors are of two kinds, the weak and the strong. Weak competitors cause what appears to me to be a lot of unnecessary worry to publishers of strong newspapers. About all there is to be said

of the publisher of a newspaper with 2,500 circulation allowing his rates to be held down by some competitor with less than a thousand is that he is not wise. The real problem comes with strong competition.

To meet the problem of strong competition, begin first with yourself. If you believe that your average rate should be fifteen, twenty or thirty cents, begin and put it there yourself. Turn down some customers who want it for ten cents because they can " get it in the other paper for that." Your competitor is not such a fool that he will rejoice very long after he once learns that you really mean to stick by your new rates. If his rate is lower than yours, there is an implied admission that the service is not worth as much, and this will soon dawn on the consciousness of any competitor who is enough of a factor in the business situation to be called a " strong competitor." After that begins to dawn upon him, the rest will be easy.

Another respect in which a person should begin with himself in the matter of solving strong competition is to overlook little things in which the competitor may have departed from the established rates — for there will be plenty of instances for him to do the same. He may have had some special reason for the departure, or the customer who told you about it may have lied.

Competitor an Asset.

I am not particularly advocating price agreements. Price agreements are contrary to the statute in such case made and provided, are provocative of friction when little departures are made from them, and in the publishing business, at least, are of little value unless founded on a knowledge of costs — and where there is a knowledge of costs, the price agreement is not necessary. The exclusive job printers have their own problems on prices, but two rival country publishers have no such problems. Each has his own ideas as to what constitutes a good newspaper, each has a different set of readers, or appeals in a different way to the same readers, each performs a different service for the advertisers, and so, to a certain degree, each publisher has a limited monopoly, so that he is free to make such rates as he chooses, and the subscriber and the advertiser must pay that rate or go without the service. If there is any difference in the rates, the advantage, if any, lies with the publisher having the higher rates. He is always free to claim that his service is " worth more," and if he himself believes it is worth more, a good impression is left with the customer.

Strong, business-like competition is, if the field be ample, an asset, not a liability, and an instance of this view recently came to my notice. One publisher about to sell out was reminded by his prospective purchaser that he had strong competition. " Yes," responded the publisher, " but I regard my competition an asset; we both know what it costs to print a newspaper, and we get our price."

Competition in Overcrowded Fields.

When there is strong competition but the field is ample, it is the height of folly for a publisher to cherish the ambition to drive his competitor out of business. It is foolish, futile and expensive, and if one really did succeed in driving the other out, the survivor would find that he had plucked a Dead Sea apple of dust. Half of the community would consider him an enemy, the other half would consider his charges exorbitant, and only to be paid because of friendship, and there would always be the danger (?) of new competition.

As a digression, let me say that I am not especially impressed with the desirability of one newspaper in a town of a size which usually has two. It takes an especially good newspaper man to be permanently successful where he has the field all to himself. Most of us would become negligent in our news and advertising service, while many customers would become dissatisfied on account of some real and many fancied grievances.

If you cherish the ambition of owning the only newspaper in your town, talk it over with your competitor, and see how little your business would be increased, and how much your expenses would be increased.

You are then ready to adopt as the major premise of all your relations with your competitor the view that " There is room for both of us." This does not mean that you will agree editorially or politically, or that each of you shall have only one set of customers, but it does mean that you have arrived at a common ground of understanding which will be a great benefit to both.

But in fields where there is really " not room for three of us," the cheapest and best way is to clear up the field by consolidation. Partizans of the various newspapers often resent consolidation, but the partizans are not paying the weekly losses. Fortunately there are not nearly so many fields overcrowded as there once were.

I think I have demonstrated that there is nothing in the game of " killing off " one's competitor, and that in all cases it is much better to be on friendly terms. If the competition be weak, the attitude should be friendly and considerate; if it be strong, the situation demands a recognition, by each, of the strength of the other, and a willingness on the part of each that the other receive his full reward for the service which he performs for the community; if the competition be stifling, then the cheapest and best solution lies in friendly conference, and any other course is suicidal.

How Publishers Are Standing in Their Own Light.

But because so many publishers are not friendly to their competitors, they are not only standing in their own light so far as the solution of local problems is concerned, but they are hindering the solution of the larger problems of the profession. " I am very anxious that we accomplish something along this line," writes one publisher to me, regarding a most excellent proposal which was wrecked on the jealousy of competitors. " If I thought the publishers would in the near future get together in some way on all of these propositions I would make a stand and tell them to go to," writes another publisher regarding another proposition which would call for the united action of local competitors (or rather many publishers think such united action would be essential).

State editorial associations, district associations and cost congresses are all good, but there are always more good things proposed at these meetings than can ever be put into effect. These larger associations will not come into their full usefulness until good working county and city associations are formed — local associations, the membership of which consists of you and your competitor. When you and your competitor can get together and frankly discuss your common problems, then both of you can do your part in carrying out some of the proposals made by the larger associations, the objects of which have to do with the advancement of the profession as a whole.

And the first step in getting on good terms with your competitor is to kill off the competitor in your own shop and conduct your own business on business principles.

Then make the call down the street.

COST SYSTEM IN A SMALL SHOP.

A correspondent, the manager of a country newspaper, writes for information concerning installing a cost system in a small shop, and as his problem is typical of those that confront the small shop, I am giving his inquiry and my suggestions in full. He says:

I am writing you at this time to obtain your assistance in getting a practical cost system installed in our plant, and in order to make our conditions clear to you, it will be necessary to go into details somewhat.



Strong display characterizes the advertisements in *The University Daily Kansan*, by the Journalism Department, University of Kansas.

I hold the unique position of job compositor, pressman, foreman, business manager and managing editor in a small country shop where we work three men, the editor, one printer, and myself. We use two jobbers, an 8 by 12 and a 10 by 15, and a country Campbell cylinder press, and do quite a nice job business. Although our plant is small, I feel the need of a cost system very much, and would like to have your assistance in getting one installed. A few days ago I approached the editor and owner of the plant and asked his opinion of the question of getting at the cost of production. He replied that "The cost system is all right in city offices where they work union hours and keep track of the minutes, but in a country office, about the only way is to get all the business you can, at the highest figure you can obtain, and trust the rest to God."

Might I be excused for saying that this is a childish way for a business man to look at his business? The editor, however, is not a practical newspaper man. He is in politics, and the greater part of his time is spent away from home, and therefore his lack of knowledge of printing conditions is to be overlooked.

In the past, my method has been to take the entire expense items for one year, total them up and divide this by the number of working hours in the year, which gave me a flat hour-cost of $1.05. I have charged this cost of production on all work and have come out very well at the end of the year, but I want a system where I can know the actual cost of producing our newspaper (which I half-way believe is eating up the profits on our job production), and the actual cost of production of each individual job.

We publish a six-column quarto paper, printing four pages each week, and using four pages of "adless" printed service. For the past six months we have carried an average of 350 inches of advertising each week, and have received 15 cents an inch, or $52.50 per issue, for same.

If you will furnish me with blanks for ascertaining my actual expenses and give me other information pertaining to the installation of a system suitable to our office, it will certainly be appreciated by me, and I will take pleasure in passing the knowledge around among my neighbors, none of whom have a system except of their own making, which is usually faulty.

Thanking you in advance for your assistance, I beg to remain,

Yours very truly,

Adapting the Standard System.

The Standard cost system was sent to our correspondent, and in addition I made the following suggestions:

You have made more progress than many printers have in determining your average cost per hour at $1.05, and in grasping the primary idea of a cost system that the total expenses are to be divided by the total productive hours to get at the hour-cost.

You are also right in thinking that a small office needs a cost system. My own office is not much larger than yours and I have had a cost system for nearly four years and would not think of doing business without one.

You now have your average hour-cost, but that does not tell you the cost of different kinds of work. You know offhand that it costs more per hour for a man to run the cylinder press than it does to run a glue pot; more per hour for a man to set advertisements with $1,000 worth of equipment than it does to set straight matter with $100 worth of equipment, taking into consideration also the usual difference in wages for these two kinds of work. These things you know offhand, but the question you want to settle is "What is the difference?"

Your next step is to divide your office into departments and to take an inventory of each department. Each shop has minor peculiarities which it is well to take into account, but I should judge that yours should be divided about as follows:

1. Hand composition.— Type, cases, stones and accessories.
2. Machine composition.— Typesetting machine and accessories, if you have one. If you use hand-set matter, a department of "straight composition" can be put in, to include only the body-type and head letter of the newspaper and such accessories as go with it.
3. Job presses and accessories.
4. Cylinder press and accessories.
5. Bindery and stock handling.— To include your paper-cutter, stapler, perforator, shelving and minor appliances used in handling stock and the miscellaneous bindery work that comes to a country shop. Larger offices separate stock handling and bindery, but I can see no need of your doing so. You can place all goods on your shelves at a straight advance of, say, twenty-five per cent over the warehouse cost, and that will take care of broken reams, spoilage, wasted stock, dead stock, and also arbitrarily



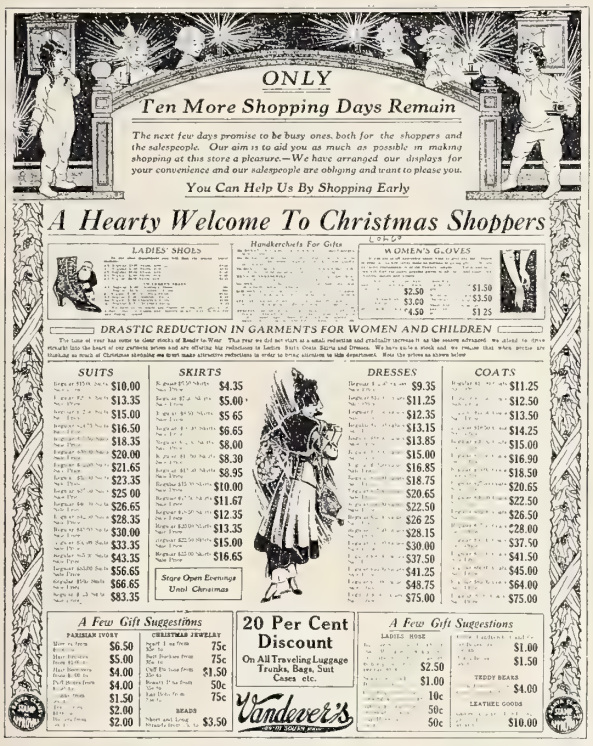
Simple, readable advertisement by F. W. Miller, Albany, Georgia.

provide for the cost of handling such stock, for instance, as a box of envelopes, where the amount of time consumed in "handling" is too small to account for, but where there really has been capital invested, not only in the stock itself, but in the labor of unpacking, and in the shelves and space it occupied until used.

I am assuming in this letter that you have digested the Standard cost system sent you, and so confine my comment to such adaptations as I believe you will want to make. The use of time-tickets, job-tickets and monthly summary is fully explained, but if there is anything there which you do not understand, I would be pleased to have you take it up with me.

I would suggest that you use the six-minute time-unit, not that it is always necessary to be overnice about every little six minutes in a country shop (though it is important that the record be honest), but especially on account of the ease with which the six-minute unit is used in the computations.

Make each issue of the newspaper a separate job, and if the editor puts in his whole time on the paper, then charge his entire salary as an "extra" on the job-ticket.



Illustrating two-line prices advantageously used. From the *Democrat*, Tulsa, Oklahoma.

If he puts in only part of his time, then charge part of it against the newspaper and the balance to "office expense." Charge also to the newspaper each week what you pay to correspondents, also for plate, cuts, postage, express, or other direct expenses, just as if the newspaper were a job which you were printing for some one else.

After you have a record of your newspaper costs, you will then have a basis for studying your advertising costs, and from what you have done already, I am convinced that your findings will be of benefit to the craft.

I can not close without commending you for your fifteen-cent advertising rate. After studying your costs you may wish to increase it, but it is much more nearly compensatory than the rate of most papers of the size of yours. I also want to especially commend your good judgment in not increasing the size of your paper in order to carry that 350 inches of advertising. Many good newspaper men would have increased the size of the paper with that much advertising on account of their pride in getting out a "big paper," but with your "adless" patents and seven columns of good, live local stuff, you adopted the wiser course. It is a difficult matter to make a four-page paper pay, anyway, and increasing the size and therefore increasing the expense every time the advertising gets a bit heavy only makes matters worse.

Let me hear from you further, when you get your cost system started.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

The Vandalia Leader, Vandalia, Missouri.— Eight-column pages are so large as to be difficult to handle and thus make reading rather a task. You should also employ more large headings.

Reporter, Iron River, Michigan.— Your twenty-eight-year-old paper is an admirable weekly, but the advertisements, while satisfactory, could be improved by more orderly display in some instances.

Scott County Argus, Shakopee, Minnesota.— The fountain of your press is not adjusted properly and flow of ink is heavy and light in spots. Make-up of first page is very good indeed, and advertisements also are well handled.

News, Jeanette, Pennsylvania.— You publish a good paper and mechanical work is also well handled. Avoid "bringing out" too many features in display, and do not fill short lines with decoration, as in the advertisement for the Jeanette Hardware Company's advertisement in your November 24 issue.

The Courier, Great Harrington, Massachusetts.— Your Christmas number is an admirable edition, although advertisement display in some instances is disorderly. Your cover-page made up of linotype border is a distinct novelty. The name of the paper, however, is placed too low therein.

The University Daily Kansan, by the Journalism Department, the University of Kansas, is an excellent publication, advertisements being particularly well handled. A more symmetrical arrangement of stories on the first page, according to length and style of headings, would result in an improvement. One of the excellent advertisements is herewith reproduced.



Excellent headings and orderly arrangement of matter are characteristic of all this paper's first pages.

WEBB & VARY, Atlanta, Georgia, deserve commendation for the excellent work done on the *Atlantic Saturday Night*, a society publication which chronicles the events of the city's "Four Hundred." Presswork is excellent, but greater contrast in display would materially improve the advertisements.

F. W. MILLER, Albany, Georgia.— Without recourse to bold types, your advertisements score in display, for you show a keen understanding of the value of restrained, yet strong, display, secured through bringing out a few strong points by contrast in size of types used for display and

body matter. Some of the advertisements exploiting but one item are too "long-winded," we fear, but this is no fault of yours. The best advertisements are those which, brief and to the point, influence rather than tire the reader; and our opinion is that many advertisements fail to attain results for the simple reason they are too long in text. You could have improved the nicely arranged "Made in America Week" advertisement by using two-line prices. Strong prices exert a powerful influence upon readers, giving the suggestion that the prices are low, else they would not be made so prominent. We show one of your advertisements here as an example of strong, neat, effective display.

Ringling News, Ringling, Oklahoma.— You are too liberal with ink, but not liberal enough with impression. From a news standpoint, however, your paper has all the earmarks of being up to date. The composition of advertisements is very satisfactory and, contrary to the rule, your apprentice does not hamper his type with meaningless rule arrangements.

your advertisements larger than the headings in any instance, and center all display lines. Side heads are treacherous, and for satisfactory results demand of the compositor a keen sense of balance.

Pitcairn Express, Pitcairn, Pennsylvania.— Presswork is not entirely satisfactory, due in a large measure to insufficient impression. Where one has type-faces, borders, etc., worn to varying heights, more impression is necessary than when all material is uniform in height. Thorough make-ready on the average country weekly, we know, is impossible. Note the advertisements herewith shown and model your own after the simple style represented by them. The holiday magazine supplement shows marked enterprise.

The Sun, Rochester, Indiana.— You are justified in feeling very proud of your paper, which, from every standpoint, will stand comparison with the best in the land. We are particularly pleased with the clean presswork, attractive, neat and interesting first page, and good advertisement



Effective two-page advertisement composed without recourse to large and bold display type.
By *The Sun*, Rochester, Indiana.

ONE of the cleanest, newsiest, best-made-up papers in the United States is the *Tulsa Democrat*, Tulsa, Oklahoma. The issue for Sunday, December 13, fairly breathes the Christmas spirit, many of the advertisements being appropriately handled with holly border and other Christmas decoration. It seems that the paper's heading is too small, especially so when large headings are used. A paper should never, in our estimation, subordinate its name to anything. The special cover is effective, but we believe could be made more so through the use of a brighter green.

THEODORE T. MOORE, Lodi, California.— The Sterling advertisement is well handled. A less startling contrast in display would be an improvement, as would a plain six-point rule border. The light wave border does not harmonize with the Cheltenham Bold used for display. Paneling the various lines of suits according to price would cause these items to stand out more effectively, for so many display lines at one point give rather a confusing effect.

Gibson Courier, Gibson City, Illinois.— Your Christmas number is good and some of the advertisements truly excellent. Others, however, in their disorderly display, show plainly that you were "hard put" to get the edition out. It is a credit, nevertheless, to the whole force, and to the town.

The Ione Journal, Ione, Oregon.— For improvement, first of all, take the ornaments from either end of your heading. Next, place two more sheets of impression on your cylinder. Do not make the signatures of

composition. We are showing a two-page advertisement and a first-page arrangement which should prove valuable and inspirative to all our readers.

WE have received from Launceston, in the far-away island of Tasmania, a copy of the *Courier Annual*, which is devoted to a showing in half-tone of the many points of interest, the delightful scenery and the modern business houses on that island. Mechanically, the work has been very well handled, the pressman deserving commendation for the admirable manner in which the half-tones are printed. A tint of blue back of those half-tones showing out-of-door scenes gives a pleasing, realistic effect. The advertisements show a tendency toward overadornment, a feature characteristic of all countries under the domination of British influence in things typographical. The same tendency toward elaborateness is characteristic of the artwork about the half-tones, and we feel that an improvement would result if the American style of simplicity were followed. Taken as a whole, however, the edition is an admirable one.

NEW ZEALAND also comes forward with the Christmas edition of the *Auckland Weekly News*, and, like the paper from Tasmania, shows marked British influence in the typography. In it, also, the presswork is of a high standard, the artwork surrounding the half-tones being more simple and, therefore, more pleasing than that which embellishes the illustrations in the Tasmanian edition. The marvelous scenery depicted in many of the half-tones gives one the impression that New Zealand is a veritable paradise.

WHY AMERICA DOES NOT MANUFACTURE ANILIN DYES.*

BY HARRY MCCORMACK,
Professor Chemical Engineering, Armour Institute of Technology.

THERE has been so much written and said during the past few weeks on the subject of anilin-dye manufacture, that it will probably be difficult to present any new ideas to you. If this is the case, permit me, at least, to hope that the old ideas may be given a new setting. It has seemed to the speaker that some of the reasons which have been advanced as fundamental ones for our not engaging extensively in the anilin-dye industry are, at best, only contributory causes, and are not fundamental at all.

Any one who is a student of economic conditions has observed that there are certain stages in the industrial development of all countries, the stages commencing with the simple industries carried on by a people subduing a virgin land, when the manufacturing industries are limited to those essential for existence, and progressing slowly toward the stage where the industries are extremely diversified, with the raw materials available worked up into the most finished products.

This country, as yet, can be said to be in the early stages of industrial development. Our energies and financial capital have been employed to the limit in such labors as the construction of our railway systems, the building of our large cities, the constructing and operating of street-railway systems, waterworks, gas and electric plants, and numerous other utilities which must enter into the growth and life of a new country which is attempting to take on all of the improvements of an advanced civilization. These lines of industry, it has been said, afforded ample opportunity for investment, such investments being secure both as regards principal and as to returns on principal. While such opportunities for investment are available, capital will be very slow to invest in any new lines, particularly such lines as chemical industries which are not very well known in this country and on this account not very well considered as investments by our capitalists. About the only opportunity a chemist has to secure capital for investment is to bring forward some marvelous and secret process to extract gold from sea-water, or some process for securing platinum from black sands, or some other project based on imagination.

The development of our railways and public utilities has by no means reached its limit, still affording an opportunity for the investment of our surplus capital, together with much capital coming from European countries. It will therefore be some time before much capital is available for investments in chemical industries.

The mental viewpoint of our nation as a whole has been a handicap to the development of the chemical industry. As a nation, we are hasty and impatient. We are not constituted that we can spend years of research on particular problems as has been the case with the men who have been most successful in bringing forward new chemical processes. Our chemists, mainly, are desirous of working at problems promising quick solution. Our chemists, too, seem to prefer to work on problems which have no utilitarian possibilities. The idea seems to be that it is a disgrace to secure any money for scientific achievement. The chemist has his mind fixed on some " real contribution to chemical knowledge," with the idea that any " real contribution to chemical knowledge " can be of no practical value. Our American capitalist, seeking immediate returns on his investment, has, on the other hand, the dollar under such close focus that only a high-power objective can be used, which produces very high magnification. It is, therefore, extremely difficult to bring these two parties — chemist and capitalist — together and have them work for the common good.

All industries in this country, chemical as well as others, are still suffering from the idea on the part of the practical man that the scientist possibly may be of use to teach his theory to some one who has no more important work than to learn this theory, but can be of no possible use to the practical man. On the other hand, the scientist has a poor opinion of the brains of the practical man, thinking that by accident he has been able to accumulate some money, but so far as being of any practical value to the world — certainly not. He has contributed nothing to the advancement of human knowledge. The attitude of both must change, and each must be willing to admit the need of the other before we can secure the desired industrial advancement.

This viewpoint in some of the European countries, particularly in Germany, is radically different. The chemist in Germany is looked on as one of, if not the principal, contributor to the commercial success of the nation. Everything possible is done to aid him in his work. There is a close connection in Germany between the college professor or instructor and the establishment having the need of expert chemical knowledge and advice. Indeed, many of the men connected with large universities are also engaged in research problems brought up by some manufacturing establishment. They receive from their college connections sufficient salary to enable them to live, and receive from the manufacturing establishment a small salary, with the understanding that when any processes are brought out of commercial value a portion of the proceeds will go to the discoverer. This arrangement, it is believed, has contributed more than any other one thing to the success of Germany in the establishment and enlargement of all her chemical industries, particularly of the anilin-dye industry.

While we are speaking of the anilin-dye industry and commenting on Germany's success in this line of chemical endeavor, we must not forget that the anilin-dye industry originated in England, and that for several years England enjoyed a monopoly of this business. Perkin, an English chemist, in 1856 prepared the first coloring material from coal-tar. The first color prepared was mauve. This was followed by a number of others brought out in different years, extending from 1856 up to about 1867. All of these dyes were new materials, so were not attempts in any way to duplicate coloring materials at that time on the market, the principal dyestuffs at this time being of vegetable origin and none of them being prepared synthetically.

The two chief vegetable dyes in use at this time were alizarin, prepared from madder, and indigo, prepared from the indigo plant. About 1869 the Germans commenced to be interested in the production of synthetic dyes. Unlike the English, they were not content in preparing new dyes which would find probably a very limited market at least for some time. They, however, attempted the synthesis of the dyes which were then most in demand. Grebé and Liebermann in 1869 succeeded in synthesizing alizarin, starting with anthracene as the raw material. This dyestuff, when put on the market, of course had to meet at

* Paper read at the November meeting of the Chicago Section of the American Chemical Society.

once the strong competition of naturally prepared alizarin. Their work, however, had been so thoroughly done, that it was able to meet this competition, and the sales of the natural product fell off very rapidly.

Following the success of these investigators on the synthesis of alizarin came the work of Beyer on indigo. About 1880 Beyer had succeeded in synthesizing indigo. His indigo synthesis at this time, however, was not a success, as his raw materials were too costly and the yield too low; he was, however, able to sell his patents to the Badische Anilin Company for about $100,000, and from these patents they received no practical benefit. This, however, did not deter them from purchasing, in 1890, the patents of Heumann for the synthesis of indigo, starting with different raw materials and conducting the synthesis in a different manner. Heumann's synthesis enabled the manufacturers to make use of naphthalene, a very cheap and abundant coal-tar product, as a basis for their indigo synthesis. It is true, however, that the first step in the production of indigo from naphthalene was not brought out in the original process, but was discovered some years later. Long years of experimenting on the part of these German chemists was rewarded by the successful commercial outcome of both of these syntheses on alizarin and on indigo. Practically both the natural products have been driven from the market by the artificial ones.

England, which commenced the manufacture of these coal-tar dyes, has lost this business to such an extent that we hardly think of England as entering into the production of coal-tar dyes at all.

There must, therefore, be some reason why England lost this supremacy. We are accustomed to think of Germany as being the originator of the industry, but, as has been shown, this is not true. It is the writer's opinion that the prime reason for England's losing this great industry is the fact that she had no connection between the industries and the university men, as Germany has developed. Therefore, not having the available research talent which is absolutely necessary, no new processes or materials were brought out and the industry therefore died. We, like England, have no such body of research men at the present time who would be available for research service along the lines desired.

Lack of raw materials in this country is also an additional reason why we have no considerable anilin-dye industry. With all the other things which are necessary in the building up of a coal-tar industry, we must have some coal-tar. So long as we persist in coking eighty-five per cent of our coal in beehive ovens where the volatile products are entirely lost, just so long will we lack the necessary quantity of coal-tar products for the establishment of the anilin-dye industry. In the manufacture of anilin dyes it is necessary that we not only have coal-tar, but that we have coal-tar in very large quantities. Hausermann estimates that 100 kilograms of tar under distillation will yield .6 kg. of benzin, .4 kg. toluene, .5 kg. higher homologues of benzin and toluene, 8 to 12 kg. of naphthalene, 5 to 6 kg. of phenol, .25 to .30 kg. of anthracene. The above would represent products obtained from the coking of 2,000 kilograms of coal. It should also be stated that in the distillation of the tar we get about thirty per cent creosote oils and about sixty per cent pitch. Both of these products must also be commercially utilized if the handling of the coal-tar is to be profitable.

We must remember when we are considering the anilin-dye industry that it is an industry which deals not only with the products obtained from coal-tar, but that it is a very widely diversified chemical industry. Before these products obtained from the distillation of coal-tar are available in any way as dyestuffs, they must undergo many chemical transformations and many chemicals will be necessary in order to bring about these transformations. We find, therefore, that the great German anilin-dye companies are also very extensive manufacturers of practically all kinds of chemicals.

You are doubtless familiar with the fact that a group of these German companies went to Norway several years ago and purchased the plant and rights of the company operating the Birkland-Eyde patents and commenced the manufacture of nitric acid from the air. You possibly may also be familiar with the developments in this direction since this time; that these companies have developed the greatest group of hydro-electric plants in the world, and have gone into the manufacture of nitric acid, calcium nitrate, sodium nitrite, calcium carbide and calcium cyanamide on a scale never before attempted. These Norwegian projects alone have an actual investment of upward of fifty million dollars.

It is estimated by one of our best informed American dye manufacturers that it would take at least $400,000,000 to cover the investment in Germany of various German companies engaged in anilin-dye manufacture. This gives you some idea of the capital involved in the industry.

To obtain an adequate idea of the industry you should realize, in addition to the amount of capital invested, something of the *spirit* which these men have invested in their industry. This can possibly be best visualized by calling to your attention some of the recent achievements of two of these companies. One of them, as you will remember, recently brought out the synthesis of ammonia after Haber and L'Rossignal had worked on the problem for some ten years, in spite of the fact that it had been previously said by many chemists to be unsolvable. The other company, you will remember, gave us the process for the synthesis of rubber, this process being worked out completely to a satisfactory conclusion possibly years before there will be a real commercial demand for their product. You must remember that to have a real commercial demand for a product it must be sold at a price to meet all competition. Here they are bringing out an article which will have to compete in price with the natural rubber. They did not hesitate, however, on this account, but proceeded with their experimental work and developed the product, their previous experiences with alizarin and indigo having shown them that if you work long enough you can succeed in overcoming even such competition as is to be met in outselling a natural product by an artificial one. Some of our American writers in the past few weeks seem to have forgotten that the anilin-dye industry in its early history had to overcome such competition in the line of alizarin and indigo, which was much more strenuous than any conditions which would have to be met by American manufacturers entering the field with anilin dyes. The writer has an impression of the German spirit in chemical industry which will never be effaced. Dr. Bernthsen, at the Eighth International Congress of Applied Chemistry, had just concluded his masterly address on the synthesis of ammonia, when Dr. Duisberg, director of a rival German company, advanced to the platform and proceeded to tell us of the importance of this work and its effects. His attitude was that of a man glorying in the accomplishments of his fellow chemists, even if rivals, and seemed to radiate the feeling that if there was any more important work in the world than that in which he and his asso-

ciates were engaged, he had never heard of it. When we can secure some such attitude as this among our chemists, our industries will not fail to advance.

Probably the best way to present to you some idea of the things required in the manufacture of anilin dye would be to take a typical product such as indigo, and outline to you the steps necessary in the transformation of the coal-tar product to the dye. There are two syntheses being used for the production of indigo; one starting from benzin and the other from naphthalene. As you noted from the table given, naphthalene is much the largest single constituent obtained from coal tar, which is utilizable in dye manufacture. It is therefore the cheapest raw material which can be used for the synthesis of indigo. The process using naphthalene is therefore selected, and the steps are as follows:

The naphthalene is oxidized to phthalic anhydride by being treated with concentrated sulphuric acid and mercury.

The phthalic anhydride thus obtained is converted into phthalimide by heating with ammonia.

The phthalimide on being treated with bleaching powder gives anthranilic acid.

Anthranilic acid on being treated with chloracetic acid gives phenylglycine-o-carboxylic acid.

The phenylglycine-o-carboxylic acid fused with sodium hydroxide yields indoxyl.

Indoxyl when treated with a large amount of air blown through the solution oxidizes to indigo, the product desired.

It is noted in this table that in the transformation from naphthalene to indigo there are seven operations requiring six different chemicals. A manufacturer, to be successful in this industry, would have to be able to supply these chemicals from his own factories and thus be independent in his raw materials. To be successful he would also have to develop a market for the various products he was manufacturing; that is, it would not suffice for him to manufacture these chemicals only in the quantities required in his own plant, but to obtain them economically he must manufacture them in large quantities and be prepared to sell each and every one of them in the open market.

We should not leave the subject of the anilin-dye industry without some comment on the conditions in the industry which are peculiar to this industry. First, the manufacturer must produce many different dyes to satisfy his customers. It is estimated that some nine hundred different dyes are imported into this country. Second, he must be continually seeking for new dyes of different shades and of more satisfactory qualities. The manufacturers of dyes, in this way, are not like the manufacturers of, say, steel products. Approximately the same steel products are in style to-day as were in style five years ago, but in the dye industry, shades which are eminently desired this year may not be marketable at all next year.



Reproduced from the Original Drawing by Franklin Booth.

Summarizing the reasons why we do not manufacture anilin dyes, I would state them as follows:

First, the scarcity of capital available for investment in such industries.

Second, the desire of the American capitalist to secure quick and sure returns on his investments and his inability to see $2 in the distance when there is 50 cents in the foreground.

Third, lack of coöperation between the colleges and universities and our chemical industries.

Fourth, lack of raw materials, due to our waste of our natural resources.

Fifth, our American characteristics of haste and impatience.

Sixth, unsatisfactory patent laws.

Seventh, low tariff on imported anilin dyes.

COST AND METHOD

BY BERNARD DANIELS.

The New Year.

Again we have crossed the threshold of a new year which carries with it more wonderful opportunities than any of its predecessors. Will we take advantage of them as we should?

The old saying, that "Opportunity knocks once at every man's door," should be revised, for opportunity comes arm in arm with the New Year once each twelve months, and gives every man a new starting-point for a forward march toward prosperity. A few will realize this, but the majority, we fear, will see only the New Year and miss Opportunity.

It does seem that the general habit of closing up the old year's business and starting afresh on January 1 should be an inspiration to printers. It should make them anxious to drop old ways that have been proved by their annual statements to have been less profitable than was hoped for and adopt new and better ones.

When the total business for the year is footed up and found to be less than two and one-half times the amount of capital invested, it should cause the man at the top to consider seriously what was the matter. And when the net profit, after paying all bills and charges, his own salary, interest on capital, and all rentals, taxes and insurance, as well as the setting aside in real cash of the replacement allowance for the year, does not reach at least fifteen per cent of the total sales, he should begin at once to inquire into the cause.

Such an inquiry carefully carried to the final result is sure to mean the installation of a standard cost system and a better profit next year, even though a smaller total business may be done.

Yes, the New Year, by custom the time of good resolutions and the turning over of new leaves, seems a fitting time for turning over a new leaf in cost-keeping and the pricing of jobs in the interest of fairness to yourself and your customer. A cost system does not always raise prices, but it does equalize them when it is allowed to do so, and it will search out those jobs on which the losses were made and show just how and where, unless you try to force it to prove some pet theory; in which case it will be useless.

Make this the most eventful New Year of your business life by starting the Standard cost system in your plant and keeping it as carefully as you do your books and your bank account, and before the year is over you will wonder why you put it off so long.

It will increase your profits, not so much by raising your prices all along the line as it will by showing you the jobs on which you are actually paying good money for the privilege of producing them, and then if you continue it will be with your eyes wide open.

There should be at least 1,915 new cost systems installed during the year 1915, and then there would be lots of room left for other years; but the influence on the trade of 1,915 new systems would be very considerable.

Will you, reader, be one of the 1,915 printers to come over into the ranks of the prosperous?

Fifty Per Cent Below Cost.

Time and again we have heard the plea that the work was taken to keep the organization together and the wheels going, and various other equally foolish reasons for price-cutting; and we wonder what excuse the party who took this job worth $102 will offer for his price of $45 when interviewed.

The specifications call for 800 copies of the Yearly Minutes of an association, consisting of thirty-two pages, no cover, saddle-wired, size 6 by 9 inches when trimmed. The composition is in ten-point and six-point. And here is how it figures out:

Composition:		
Machine — 56,000 ems 10-point plain matter, 23,000 ems 6-point tabular matter, 30 hours, at $1.60	$48.00	
Hand — Make-up, 8 hours, at $1.20	9.60	
Lock-up: Two forms, 16 pages each, 25 by 38 sheet, 4 hours	4.80	
Make-ready: Two forms, 25 by 38, 2 hours each, 4 hours, at $1.50	6.00	
Total preparation		$ 68.40
Stock:		
1 14-20 reams 25 by 38, 60-pound, at 4¾ cents	$ 4.85	
Handling stock, 10 per cent	.50	
Press Run: 1,600 impressions, 1¾ hours, at $1.50	2.63	
Ink	.50	
Binding:		
Folding 1,600 three-folds, at $1.25 per M	$2.00	
Wire stitching, 800 books	.75	
Trimming	.75	
	3.50	
Delivery and packing	1.00	
Total productive work		12.98
Total cost		$ 81.38
Add 25 per cent for profit		20.34
Total		$101.62

Here is the proof that the cost of production in an ordinary commercial plant would be $81.30, as the hour-costs used in this calculation are a little lower than the actual average as found by the United Typothetæ. Twenty per cent on the selling price is only a normal profit, and to get twenty per cent we add twenty-five per cent to the cost, making a total of $101.62. Therefore, $102 is the right price for this job under conditions calling for a moderate price, though it might be sold for an even hundred dollars, which would take eight per cent off the actual profit and leave only a real profit of $18.70, or 18.7 per cent.

The job was actually sold for $45 — less than $1.50 per page. Think of that! Why, 800 copies of an ordinary

paper book in leaded ten-point would be worth about $2.25 per page, and here is a solid ten-point job with five pages of six-point tabular matter sold at $1.40 — almost fifty per cent below the cost of production!

One of the Low-Price Jobs.

There are some jobs that seem to have been sold at a very low price for so long that every one expects to do them at cost or less, and the buyer is surprised when any printer suggests the idea of making a reasonable profit on them, and quite prominent in this class is the theater program. The theaters themselves have found that they can make a good thing of it by leasing to some advertising solicitor the privilege of furnishing these necessary adjuncts to the modern playhouse, and in some cases at quite a profitable figure; and these advertising sharks get the printing done as low as possible and not have the house turn down the programs. It is needless to say that few printers ever make any money on theater programs.

One of our correspondents sends a sample of such a program, with the following request:

"I would like to have your estimate on the cost of this job, of 3,000 copies, sixteen pages, no cover, on 25 by 38, 60-pound M. F. book-paper. Most of the advertisements change every week, and we have just a day and a half to get it out."

We have figured this up as a new job in order to get the right price for the first issue, from which we can allow a rebate for such advertisements as may stand from issue to issue. The figures are made close and no charge is made for the rush and possible night work; they are as follows:

Composition:		
Hand, 16 pages, 48 hours, at $1.20	$57.60	
Make-up, 4 hours, at $1.20	4.80	
Lock-up: One 16-page form, for 25 by 38 sheet, 3 hours	3.60	
Make-ready: One form, 25 by 38, 3½ hours, at $1.75	6.13	
Total preparatory work		$ 72.13
Stock:		
3 1-5 reams 25 by 38, 60 M. F., at 5 cents	$ 9.60	
Handling stock, 10 per cent	.96	
Total cost of stock		10.56
Press Run: 3,000 impressions, 3½ hours, at $1.75	$ 6.13	
Ink: Three pounds, at 50 cents	1.50	
Binding:		
3,000 three-folds, at $1.25	$3.75	
Wiring 3,000, 2 stitches, at $1.00	3.00	
Trimming 3,000 books, at 75 cents	2.25	
	9.00	
Delivery	1.00	
Total productive work		17.63
Total cost		$100.32
Add for profit		25.08
Sell for a reasonable profit		$125.30

This job could be consistently sold for $125 for the first issue done in the plant asking the estimate, unless there was an unusual proportion of night work, in which case there should be an extra charge.

Of course the advertising man will come back with the story that a number of the advertisements are taken on long contracts and that there will be considerable pick-up on the program from week to week. He always does. To meet this honestly to both parties — the printer and the buyer — it is well to specify in the estimate or bid that a fixed allowance per page will be made for standing advertisements, and that nothing less than a quarter page will be counted in such allowance. That is to say, that you will not measure an inch here and an inch there, but that to be measured the standing matter must be in solid quarter-page sections. Under this condition you can afford to allow from one-half to two-thirds of the cost of the original composition on full pages and half pages. In this particular case we would advise an allowance of $2 per page.

There is no real reason why such work should be done at less profit than any other, except the fact that the printer has got the habit of thinking of this as a close job and valuing the occasional free (?) passes that go with it as greater than a real money profit.

It is time that every job should be made to carry its own burden, and until it does there will always be the cheap-skate shopping buyer. The customer is entitled to proper service and we have allowed it to him in this case, for in the ordinary jobbing plant trying to do good work these pages could not be set in three hours each, while in the show-print shop where this job belongs they would shoot them up in that time quite easily, not being hampered by any artistic fads and ideas.

This brings us back to the old story. A printer should not figure on or take orders for work that he is not fully equipped to do, not only in material, but also in men and methods. If we would all live up to this rule we would all make more money, and the legitimate customer would be better satisfied with his work and his bill, for the latter would be lower without either shaving profits or cutting corners.

The Cost of Machine Composition.

From various sources come data on the cost of machine composition, and recent collation and comparison by the United Typothetæ and the different local organizations have proved that this cost is remarkably true to average in various plants. The figures have been published and scattered all over printerdom, and we are not going to give them here because we believe them to be largely misleading and unscientific, in that they give as definite figures hour-costs of a machine or machines which produce a partial product that could not be used in the condition it leaves the machine even for the most common kind of work.

After the slugs or the type, as the case may be, are composed and cast, they require three additional handlings before they are even a partially finished product, and therefore all our records on this subject have been made on a false basis and should be revised.

All machine matter must be proved, the proof read, corrected, the revise read and corrected, before it is even fit to go to the make-up for actually using in pages. You may say, so does hand-set type. True, but custom has made it part of the cost of hand-set type, this proofreading and correction. The hand compositor proves and corrects his own matter and his total time on the job is what is taken as the cost.

But in figuring the cost of machine composition we fail to account for anything but the machine, except it might possibly be a galley boy in the machine-room, whose time is charged to department expense.

This is the cause of the wide discrepancy in estimates made by inexperienced printers who buy their linotype or monotype matter outside the plant and find that the handling has been entirely overlooked in their estimate of the cost, as well as of printers with machines who estimate the machine time only.

Every machine-composition room should have on its pay-roll a sufficient number of proofreaders, copyholders and correctors to read and correct the matter set, so as to

be really correct and according to copy and ready for the make-up when it leaves the department. Of course these men would all be non-producers, and would greatly increase the hour-cost of the machine composition without increasing the output; but that is the only way to estimate or charge for such work.

What is the use of making an estimate for a large amount of composition like this?

Machine, 100 hours, at $1.60	$160.00
Proofreader, 25 hours, at $1.20	30.00
Correctors, 10 hours, at $1.20	12.00
Revise, etc., 3 hours, at $1.20	3.60

Why not include the right number of employees in the department, let them go into the department and let their wages go into the department expense and thus to the productive hour, even if it does make that hour-cost twenty-five per cent more on paper?

It is costing you that now, and in many cases you are losing it because you fail to get it charged in the right place and often fail to charge it at all.

Again, a correct cost system must charge to each department every expense of any kind that benefits that department. If it does not do so it is not a correct system. When you fail to charge to the machine-composition department the necessary help for making its product a usable product — a complete part — you are simply unfairly loading the department to which these persons are charged — usually the hand composing-room. This acts to increase to a very considerable percentage the hour-cost of a department that is already overloaded by some other charges that have arbitrarily been loaded upon it.

The result of overloading any department is either to cause a loss on all of its products sold at the market rate or to drive away trade by fixing too high a price, while at the same time encouraging orders in the department with the undercharge.

As between hand and machine composition, this works to a constantly increasing cost in the hand departments as the work increases in the machine composing-room and the finishing is done for nothing in the hand composing-room. And the gap keeps on increasing until the hand composition is done at an apparent loss while the machine absorbs the profits.

If the correct method were adopted and the machine-room made an independent and self-dependent department, we would see fewer jobs figured as being machine-set where there are a dozen lines or so of plain matter, and the hand compositor would be more careful of his layout and make-up.

As we said above, all machine data have been gathered for the machine only and not for a finished product, and it will take a little time to get accurate data for complete machine composition.

No, it will not react against the machines as compared with handwork, but will establish a standard by which to judge when machines should be used, and many a little job of a few hundred ems that is now allowed to be rushed into the machine-room will be hand-set because it can be done more quickly and as cheaply. For all legitimate composition of plain faces, the machines have their place, and will only be more strongly intrenched therein by a fair division of labor and cost.

Many thousands of dollars have been lost by printers who figure machine composition at so much per hour or per thousand and forget the intervening labor between the machine and the make-up galley.

This is a matter that should be carefully considered by our cost commissions and cost congresses, and a proper standard adopted. The proofreader and corrector are as essential to the composing-machine as the feeder and helper to the cylinder press, and should be treated in the same way in cost-finding.

The Overhead Burden.

This is the great bugbear of the cost expert, and the nightmare of the printer with a cost system who will not or can not take the proper care to reduce it. It has masqueraded under numerous names, such as "office and general," "overhead charge," "administration expense," "management and capital charge," and "business and selling expense," and under all and sundry of these been made the "goat" for imperfect systems or incompetent cost men or bookkeepers.

One of the best tests of your efficiency in cost-keeping is the amount of your so-called "overhead" divided against the departments. The more perfect your system, the lower the amount of undivided charges to be distributed at the end. If selling and stock departments are carried, and each job is charged with its share of these departments according to actual direct use of them, the residue to be divided for office expense or administration will be very small.

Naturally, a small plant can not so divide its expenses without incurring greater expense for accounting than the benefits will warrant, and that is why the standard cost system calls for carrying of these expenses into the "Office and General" column, to be divided pro rata over the departments.

Strictly speaking, there is no such thing as overhead expense or load if you are willing to provide clerical help enough to find which department or departments are benefited by any expenditure, and to exactly what proportion of each purchase of material and labor, including this same clerical work; but under ordinary conditions the data so obtained will affect the individual hour cost to such a small fraction that it would not pay to carry cost-keeping to such a refinement.

Every expense that can be readily traced to its ultimate use and divided into direct department charges should be so treated — and that will be fully ninety-five per cent of all expenditures of any kind. The balance are easily divided in the final analysis of the monthly report, 9H; not in as true a proportion as though separated individually, but near enough for good results.

An easy method of dividing expenses as they occur is what is known to many accountants as the "split journal," a convenient sample of which was shown in the Cost and Method Department in February, 1913. The journal can be specially ruled according to the form referred to or a similar pattern, or a standard columnar book can be used and the heading written in. It requires practically no more work than the usual method of dumping all such items into the general expense account and then dividing them unjustly to the departments in the ordinary way.

Study simplicity first in adapting the cost system to your plant, and avoid all complicated accounts, but remember that efficiency is absolutely necessary and depends upon accuracy not only in recording but also in dividing the expenses, so that the "overhead burden," so-called, shall be just as small as possible.

Be so just, accurate and careful that you will have absolute confidence in the figures that appear in your cost records, always keeping in mind that you are more likely to lose money by carelessness in cost accounting than you are to lose money by careless banking.

Written for THE INLAND PRINTER.

MAKING THE PLATES FOR A MODERN NEWSPAPER PERFECTING PRESS.

BY ALFRED W. BIRDSALL.

STEREOTYPE plates for newspaper perfecting presses have been made for the past fifty years, each year bringing forth some new development in the making and handling of the plates for the large presses. The perfecting printing-presses now in use represent the investment of millions of dollars, yet the field is always open for the installation of new ones.

In writing of the development of printing by means of stereotype plates, there are three men who must be written in as part of the history of newspaper printing. First, of course, is that dear old gentleman, William Spalckhaver, who two years ago rounded out fifty years as chief of the designing department of R. Hoe & Co. Mr. Spalckhaver was the first builder of electrotype machinery in the United States, and designed the first stereotype machines for the Craske Electrotype Company, of New York city. In passing, we may note that the Craske company is the oldest plate-making concern in the United States. Mr. Spalckhaver is still a robust man of seventy-eight, and is by no means a " has-been," as can be testified by his friend and co-genius, Irving Stone, of the Chicago *News*.

Irving Stone has thrown more ideas into the scrap heap after giving them a practical trial than any other man in the world in the printing business, and it is amusing to hear of his being called in when some " bright light " undertakes to add to a press some new feature that Stone buried years ago.

Mr. Stone is a genius in the printing game, and has accomplished wonders in the newspaper field. He is the highest-salaried mechanic in the newspaper world, is a square-jawed, determined fellow, exacting to a point in everything pertaining to his work — consistent, persistent, at times a crank, but always sympathetic, liberal and generous. He has developed some very able students in his plant — none other of better standing in the business or of greater ability than William Loveland, of the Philadelphia *Bulletin*, a man who is following closely in the tracks of his preceptor.

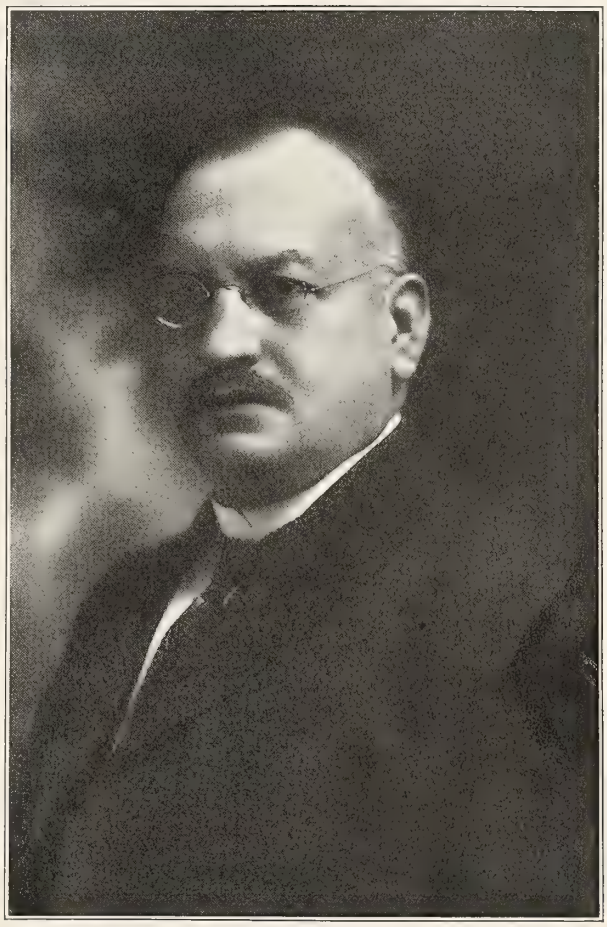
Having considered the men who have constructed and developed, we turn to the dean of the trade, who is known as the greatest authority on the newspaper press as a producer, on the magazine press, and every other style and make of press, Oscar Roesen, who is as well known in Europe and Australia as he is in America. During the forty years that Mr. Roesen has been identified with newspaper and magazine presses, he has come in contact with all of the world's greatest publishers and has closed some of the largest orders ever taken for presses. He signed up with the *Lloyds Weekly*, of London, England, for seven big double octuple perfecting presses, for a figure reaching nearly $700,000, only a couple of years ago.

Each year at the convention of the American newspaper publishers Mr. Roesen is the central figure, and occupies a unique position among them. His phenomenal success is accounted for by the fact of his " sticking to it " and progressing just a bit ahead of the other fellow.

With the advance of the press necessarily came the advance in printing-plate production. Where a few years ago four and eight casts were made from a single mold, we now make from ten to sixty casts without the least trouble.

In the old days all matrices were molded into the type with beating-brushes, and I recall with pleasure the work as it used to be done years ago by one James McCarthy, on the San Francisco *Chronicle*. Often Jim would appear in the foundry with nothing but a pair of red socks to protect his feet from the flying metal, and would work the whole night through beating in matrices and finishing plates. He was without doubt one of the best brush matrix-makers that ever lived.

Of course, there were no linotype machines in those days, and the " pying " of a form of type was a very serious matter. Time was an essential, and men worked like beavers to make it. The breaking of a mold was much more serious than now, on account of the extra work of beating it in instead of rolling it by means of the machine, as is the present practice.



Oscar Roesen.

In those old days matrices were packed or held by the use of powder, and Charles T. Vivian, of Chicago, did more to develop this process than any one else. The powder matrix has been completely done away with in newspaper plants, but it is still used in syndicate and job offices. As a matrix and mold producer, there was none the peer of Mr. Vivian, and he is known throughout the trade as a premier of the art, and to-day his matrices are the best in the land.

The great number of plates made for a single edition of a metropolitan newspaper is something that the reading public knows little about.

Take, for instance, the Evening *Journal*, of New York city. If forty plates are cast from each mold on a twenty-page paper, it means 800 plates, each weighing, with its tail-piece, about 85 pounds, or 68,000 pounds of metal for

one edition; and some days there are twelve to fifteen editions — just think what the metal costs to make the plates for one edition. Mr. Hearst has to pay approximately 8½ cents a pound for it, so that sufficient metal to get out the one edition mentioned would represent an investment of $5,780 (of course, it is understood that the metal is remelted and used again, so that the entire cost is not charged against the one issue).

On the Sunday *Herald*, New York, there are over twenty-five hundred plates used. In making these plates a single matrix or mold is used for each page. There are a few papers where remolds are made, but the matrix is reaching such a perfected state that this is being done away with.

Putting the plates on large presses used to be more or less dangerous until Irving Stone, of the Chicago *News*, put on the automatic control — and from Mr. Stone's original device all others have developed. A man putting a plate on now is absolute master of the press, and by the pressure of a button can start, stop or lock the whole machine at will.

Some years ago the Autoplate Company constructed a machine to cast one-fourth-inch stereotype plates for presses — the present plates are about one-half inch thick — but the result was not what was expected and the machine was junked. This experiment cost a small fortune. If a quarter-inch plate ever becomes a practical proposition, and I think it will, the time and expense of plate-making will be greatly reduced.

BEN FRANKLIN CLUB OF CHICAGO ELECTION.

The Ben Franklin Club of Chicago held its annual meeting and election of officers on Thursday evening, December 10, in the clubrooms of the Chicago Advertising Association, 123 West Madison street. President Welsh presided. The business of the evening was preceded by a very interesting and instructive address with practical demonstrations of " First Aid " by Dr. W. J. Swift, chief surgeon of the Ben Franklin Casualty Insurance Company.

The doctor had with him a first-aid cabinet, containing all medicines and bandages necessary in case of injury. This cabinet is to be offered by the Ben Franklin Mutual Casualty Insurance Company for use by its members in the near future.

Doctor Swift's address was replete with advice and instructions, in epigrammatic form, which are very easily remembered; a few of these instructive epigrams are given herewith:

Train one or two persons to take care of the injured.

The air is comparatively free of germs.

All our clothes contain germs, as do our hands, especially under the nails, and also the walls of the shop. Therefore, do not let anything touch the wound before applying the dressing.

The germs of tetanus are found in the dust accumulated where shafts revolve. Rusty nails are not the cause of tetanus, but the germs may be in the rust.

The cabinet is not intended to do away with the surgeon; dress the wound and send the injured person to the surgeon. Always place a pad over the wound before applying the bandage. The pads are put up with a bandage attached; do not touch the pad on the side you apply to the wound with your hands or allow it to be touched by anything else. Never apply a bandage too tight; paralysis may result in twenty-four to thirty-six hours.

A tourniquet should be applied between the wound and the heart. If the injury is on an arm or hand, place the tourniquet on the upper arm, because there is only one bone in the upper arm and there are two in the forearm, which makes it harder to compress the flesh. Never place adhesive in contact with a wound. Use the pad, then the bandage, and use the plaster to hold the bandage or splints in place.

Adhesive plaster will seal a wound, so that the germs can not be thrown off and will multiply rapidly, causing worse infection.

For burns, use the picric-acid gauze, moistened with a little alcohol or sterile water.

Use the aromatic spirits of ammonia for stimulating the injured person; one-half to one teaspoonful in a glass of warm water is a dose.

Where an antiseptic solution is needed, use the alcohol and boric acid. This is the best. Commercial peroxide is not to be relied on for this purpose. Never use salves or ointments to dress wounds. Clean, sterile dressing is best.

Doctor Swift was given close attention and was warmly applauded at the conclusion of his address, and was also tendered a rising vote of thanks.

The result of the election was as follows: President, Thomas F. Walton, of Walton & Spencer Company; vice-president, Daniel Boyle, The Henry O. Shepard Company. Board of Directors: W. J. Hartman, of The W. J. Hartman Company; J. W. Hastie, of the Western Newspaper Union; R. F. Welsh, R. F. Welsh Printing Service; J. I. Oswald, Blakely-Oswald Printing Company; E. F. Harman, E. F. Harman & Co.; T. H. Faulkner, Faulkner-Ryan Company; George Seton Thompson, George Seton Thompson Company; James H. Rook, James H. Rook Company; E. J. McCarthy, Smith-McCarthy Typesetting Company.

STATEMENT REGARDING RECEIVERSHIP OF THE INTERNATIONAL TYPESETTING MACHINE COMPANY.

The following statement regarding the appointment of a receiver for the International Typesetting Machine Company has been sent out by Herman Ridder, the president of the company:

" In reference to the application for a receivership for the International Typesetting Machine Company, I would say that the company is not insolvent, but is suffering from difficulties due to temporary causes which have made a temporary receivership advisable for the protection of all concerned. Since the outbreak of the war the company has been confronted with a difficult situation. During the past year the company has sold more than twice as many machines as were sold in any preceding year, and during the past few months has sold more new machines than any other manufacturer. This rapidly increasing sale, however, has produced a shortage of working capital. Twenty per cent of its output of machines had previously been exported and sold abroad. The European market had been a cash market, but the American purchasers, on account of the general financial situation, have not been able to pay cash and the company has been obliged to sell its machines on extended time payments. Such a system necessitates expensive financing, and, for every new machine sold, has depleted the amount of ready working capital, so that the company finds itself temporarily unable to meet its current obligations. By the intervention of a receivership, it is expected that all its difficulties can be successfully met, and its business placed in a strong position. The company is in the hands of a few men of large resources, who are prepared to give it the necessary financial backing."

THE MAN AND THE FIELD

This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privilege under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope. Answers to positions open appearing in this department should be addressed care of "The Inland Printer." They will then be forwarded to those represented by the key numbers.

Desires Position as Assistant to First-Class Advertising Agent or Manager.

(3034) A young man, twenty-six years of age, and a student of modern advertising, desires a position as assistant to a first-class advertising agent or manager. Prefers New England, but will consider other localities. References furnished as to ability, etc.

Seeks Position as Advertising Manager or Layout Man.

(3035) A young man wants position in small newspaper or job plant as advertising manager and layout man. Graduate of the I. T. U. Course in Printing and the I. C. S. Course of Advertising. Possesses soliciting ability. Desires to enter a small plant and build it up along modern lines. Does not expect much salary to start — not until he has proved a success.

Monotype Caster-Operator and Compositor Seeks Position.

(3036) A monotype caster-operator, who also understands the keyboard and has taken the factory course on both machines, desires position. Has had five years' experience in the composing-room, and is familiar with other departments of a modern printing-office. First-class references furnished.

Job Compositor Seeks Position.

(3037) A young man, twenty-eight years of age, with nine years' experience as a job compositor and two years' experience as assistant manager of a plant, is seeking a position. Will go anywhere. Non-union.

Wants to Lease or Buy a Weekly Paper and Job-Printing Plant.

(3038) A responsible party desires to lease a weekly paper and job-printing plant, with privilege of buying same. Location in north central States, preferably Wisconsin or Michigan. Has thorough knowledge of newspaper work and can furnish best of references.

Linotype Operator Wants Position.

(3039) A young man, twenty-one years of age, with three years' experience, desires position in newspaper or job shop. Prefers location in the East or North.

Seeks Advertising Work.

(3040) A young man, twenty-nine years of age, with good education, desires to get in touch with modern printers who would be interested in considering the organization and development of an advertising-service department. Has had experience in writing and designing magazine, newspaper and trade-paper advertising, etc., also some selling experience. Willing to go anywhere. Good references furnished.

Desires Position as Foreman of Medium-Sized Daily.

(3041) A young man, twenty-seven years of age, good executive and capable of taking entire charge, desires to secure position as foreman of medium-sized daily in the Middle West. High-class ad.-man, rapid and artistic make-up. Total abstainer. Married. Best of references.

Seeks Position as Bindery Foreman or Superintendent.

(3042) A married man, thirty-seven years of age, desires position as bindery foreman or assistant superintendent in a plant with a bindery. Has had several years' experience in this capacity. Good executive, estimator and buyer.

Superintendent Seeks Change.

(3043) A superintendent, at present employed, but does not like locality, is open for a change at any time as superintendent of a general printing and lithographing plant, or preferably, as manager, assistant manager or sales manager. Has had many years of experience. Can furnish first-class references.

Desires Position as Superintendent or Foreman of Bindery.

(3044) A first-class, practical bookbinder wishes position as superintendent or foreman in an edition cloth and leather bindery. Thoroughly understands all classes of work, up-to-date machinery and cost systems. Can furnish best of references.

Cost Accountant Wants Position.

(3045) A thoroughly competent cost accountant, with several years' experience, wants position. Capable of installing the cost system where it is not already in use. Perfectly familiar with newspaper work. Can furnish satisfactory references.

Seeking Position as Superintendent or Foreman.

(3046) A married man, forty-three years of age, desires position as superintendent or foreman. Has had several years of experience, and is thoroughly competent to superintend a plant, being familiar with all branches. Will go anywhere, but prefers Middle States.

Desires Connection with Newspaper and Job Office in Southwest.

(3047) A young man, thirty-one years of age, desires connection with good newspaper and job office in Southwest; Arizona or southern California preferred. Fully capable as superintendent of job department or in an editorial position. Will furnish references.

Wants to Lease Plant.

(3048) A man and his wife would like to get in touch with the owner of the only paper and job office in a progressive community, who would be willing to lease the business with the right of purchase after a few months' trial. Man is now employed as foreman of a large newspaper and job office. Can furnish first-class references.

Seeks Layout and Advertising Position or Foremanship.

(3049) A typographical designer and layout man, possessing good executive ability, desires position. Has a thorough knowledge of all the branches and is capable of acting as foreman, but prefers layout and advertising work. Can furnish the best of references as to ability and character.

Foreman Seeks Larger Field for Advancement.

(3050) A steady and reliable man, at present employed as foreman of a composing-room, desires to make a change where efficiency counts and where there is a larger field for advancement. Possesses a wide, practical experience, is a cost system expert and has also a thorough knowledge of the paper business. Can furnish good references.

Linotype Operator Seeks Position.

(3051) A young lady, with five years' experience as a linotype operator in a weekly newspaper office, desires a position. Experienced also on jobwork, trade composition, etc. Prefers central Michigan or Chicago. Can furnish good references.

Paper-Cutter Seeks Position.

(3052) A young man, twenty-five years of age, having had considerable experience, desires position as paper-cutter. Can handle all punching, padding, perforating, etc. Has run a small bindery for four years Best of references.

Desires to Lease Plant.

(3053) A man, widely experienced in the newspaper field, desires to lease a plant which has prospects, with the idea of buying. Has acquired an excellent mechanical training and also possesses good writing ability.

Salesman Seeking Advancement.

(3054) A salesman, at the present time employed by a large printing and stationery house, desires to make a change where there will be a chance for greater advancement. Being also a printer, he has held the position of foreman and has taken entire charge of plants.

Job-Printing Office for Sale.

(3055) An opportunity is offered to purchase a first-class job-printing office in northern Indiana. An old, reliable office with the best of reputation, doing good business. Proprietor would like to locate in South. Will sell for cash, or part down and balance on time.

Composing-Room Foremanship Wanted.

(3056) Foreman of first-class printing-plant, with a thorough knowledge of producing good printing and systematic, practical management of composing and mechanical work, contemplates change of location. Can take full responsibility of laying out and directing the work of plant; understands estimating and is good executive. Desires connection with up-to-date plant, where careful, efficient work is appreciated.

Written for THE INLAND PRINTER.

MODERN PRINTING-HOUSE CONSTRUCTION.

BY WALPOLE ESSEX.

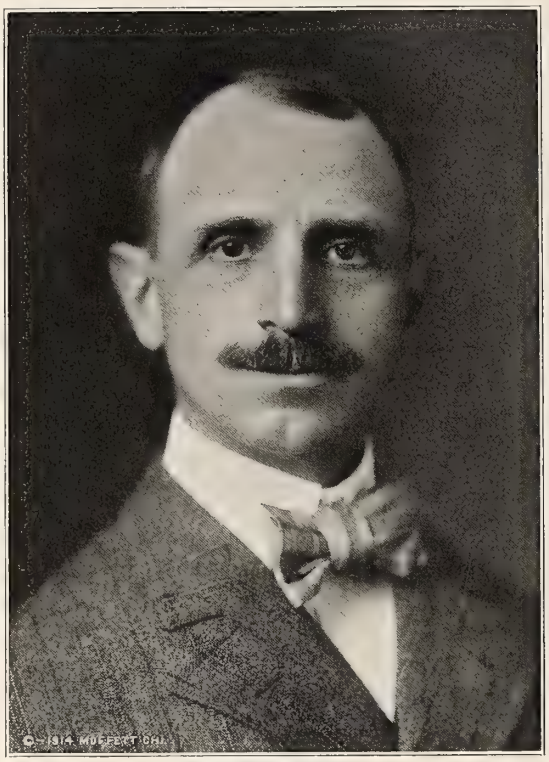
BUILDINGS, specially adapted to the uses of the printerman, are being erected in Chicago. This has not always been the case. Time was, and it is not yet altogether obsolete, when the printing-office, large or small, consisted of one or more floors in buildings erected for commercial purposes along other lines. This floor-space was divided or subdivided as the needs of the individual tenant demanded, and while it answered the purpose of a place to do business, it did not, nine times out of ten, meet all of the many requirements that the latest and most up-to-date conditions demanded.



The Franklin Company Building.

The printer of to-day, facing as he does the fiercest competition, must need conserve all his resources in the conduct of his business, and to that end he is constantly on the lookout for means that will reduce his labor cost and the wear and tear on his material. With this idea in view, the construction of the modern printing-house was the logical result. The plan was to erect structures that combined utility with artistic beauty, to the end that not only would the structures be monuments of commercial enterprise, but also ornamental and decorative in a high degree.

Imbued with this spirit, executives of some of the largest printing concerns in Chicago traveled over this country and Europe in search of the latest and most approved designs of printing-house architecture. That these inspection trips



Edward D. Moeng,
President and manager, The Franklin Company.

proved time well spent is best illustrated by the detailed stories of some of these structures that will be found in this article.

The gentlemen at the head of these concerns and their colleagues have reason to be very proud of their work. These structures are not only models of their kind, but they evidence, in a most substantial way, that spirit of modern progress which should have the greatest following.

The Franklin Company's New Building.

In both arrangement and facilities, every provision has been made in the new Franklin building to handle The Franklin Company's product to the best advantage, the different departments being distributed throughout the structure according to the most carefully planned working scheme.

The departmental units composing the complete organization are commercial photography, artwork, engraving, electrotyping, printing and advertising service.

Without, the new Franklin building is a work of art. This is particularly true of the entrance. Rich in conception and design, it is a beautiful example of craftsmanship, and is one of the strikingly unusual features of the great structure to which it affords ingress. Bronze, tile, brick, granite and glass have been skilfully combined in the effort to provide a doorway in keeping with the building ideas.

Surmounting the doorway is a tablet of tile, showing a group of early printers, life-size, engaged in examining and discussing "the first impression." Below this tablet

and immediately above the door is the slogan of The Franklin Company.

Within, the building is cleverly arranged to meet all the requirements of the company's business. Thirteen floors above ground, one below, with a photographic skylight extending over the entire top, the structure is equipped with passenger and freight elevators of the latest type. The building faces Dearborn street on the east, Federal street on the west, and overshadows Dearborn station on the south. Light, air and accessibility are the three cardinal features of the structure, which is unique in design and decoration.

The Dearborn street façade is the setting for a rich and extraordinary decorative scheme, worked out in varicolored tile and terra-cotta; a decided departure from conventionalism. Just below the second-floor windows and over the main entrance is a series of panels depicting graphic-art workers of early days. These panels were designed by Oskar Gross, master-muralist, and are worked out in richly colored tile, made expressly for the structure by the Maw Company, of England. The nine pilasters are faced with Autumn Leaf tile and bordered with Golden Lustre blocks. This tile was made by the Wheatley Pottery Company, Cincinnati, Ohio, and was furnished by Hawes & Dodd, of Chicago.

Throughout the interior of the building, clever ideas of what constitute cheery and efficient working environment have been carried out to the smallest detail. Commodious and carefully appointed offices occupy the entire ninth floor. Here elaborate provision has been made for the reception, comfort and convenience of visitors.



The New Home of the R. R. Donnelley & Sons Company, Now in Process of Construction.

R. R. Donnelley & Sons Company's New Building.

The R. R. Donnelley & Sons Company's new building will be one of the show-places of the south side of Chicago. It will occupy the block bounded by Twenty-first street, Calumet avenue, Twenty-second street, and the Illinois Central Railroad, with the exception of the south 50 feet. The building will have a frontage of 375 feet on Calumet avenue and a depth of 250 feet. The structure will have seven stories and basement, with a floor-space of 90,000 square feet to each floor. This is four and one-half times greater than the floor-space of the present structure on Plymouth place. The building will be of fireproof construction, and its floors will sustain 300 pounds of weight to the square foot. Windows will be tight, and ventilation will be forced, washed air. It will be the first building in Chicago with enclosed fire escapes. There will be four of these, occupying the four corners of the building. Up to the present, one-third of the construction work on the building has been done.

The Blakely Company's New Building.

In the construction of the Blakely Company's new building — which is being used wholly for printing and engraving — rigidity, light, ventilation and space were the essential features had in mind in preparing the plans. A year or more before operations were begun, and as soon as the ground and location were provided, the class of construction of the building and its arrangements were taken up by the company. The executives, headed by President Hamm, discussed and considered plans of various types of buildings, and in fact had prepared and later discarded a full set of plans for a mill-constructed building, deciding that it would be unwise to erect such a building for a printing-plant and obtain what they expected in building, a home for their big plant. In order to satisfy himself as to just the proper kind, President Hamm spent some weeks visiting printing-plants in New York, Philadelphia, Washington, Cleveland, St. Louis, and other points, to get such information as might be obtainable by way of arrangements of plants and any new devices desirable in building construction. After he had made these investigations, a decision was reached to erect a structural-steel column, reinforced-concrete building, the front and rear being of vitrified brick.

After having decided on the class of construction, the next move was to secure the services of engineers and architects who could build such a building as was desired. Final arrangements were made with Shankland Brothers, constructing engineers, of Chicago, for the engineering work, and Perkins, Fellows & Hamilton were the architects. It devolved upon the engineers to give a construction that would withstand the vibration of the pressroom, of at least fifteen cylinder presses on the third floor, so as not to in any way interfere with the photoengraving plant on the

eighth. By the proper designing, beginning with caissons sunk to bedrock, they accomplished this object.

The plans arranged for a distribution of the plant in each department in a most economical manner, giving practically the free working-room the entire size of the building of 95 by 150 feet, with the exception of a hall and elevator space at each end of the building. The floor-load varies on the various floors, the lower being tested for 300 pounds to the square foot, one panel used for storage purposes carrying 1,000 pounds to the square foot. In a test made of one panel on an upper floor, a load of 660,000 pounds was placed, showing a floor-load of over 600 pounds to the square foot, with a deflection of less than one-sixteenth of an inch.

The eighth floor, which contains the artroom, has one of the largest skylight roofs in the city, having a span of more than 40 feet for the entire length of the building.

In planning the building, the convenience, health and safety of the employees were given particular consideration. Drinking-fountains are placed in each room, and are readily accessible to all employees. The toilets are all slate and porcelain, with concrete floors. So as to add to the comfort of the workmen, all floors are covered with a hard-maple floor that is laid in sleepers imbedded in concrete and under which there is 1 inch of deadening felt, so as to avoid the transmission of noise from one floor to another. Each toilet-room is provided with ample washing facilities, each bowl being provided with hot and cold water.



The Blakely Company Building.

In connection with the toilet-rooms, ample provision has been made for space to allow a locker to be placed therein for each employee.

The building is located and faces on Market street, having a frontage on this street of 150 feet, running back 95 feet to the Chicago river, back of which is a 4-foot dock. The frontage is east, with the west side of the building on the river. Light is unobstructed both front and back, and perfect ventilation is secured. The building-department inspector advised President Hamm that the workrooms were the best lighted and ventilated he had seen in Chicago. The building is entirely heated by steam, lighted by electricity, with each machine operated by individual motor. The plans provided for all conduits for light and power being placed in the concrete, so that there are no exposed wires in the building. The monotype casting-room



Edward F. Hamm,
President, Blakely Printing Company.

is in a separate room with double-tile partition to avoid noise. The proofroom has separate quarters to itself, for the same reason.

There are operated two passenger elevators, one of which is for the convenience of editors who are compelled to be in the plant at night, and is operated automatically. By the closing of the door, the elevator is available to any person at any floor. In passing onto the elevator and closing the door, the person pushes the button of the floor to which he wishes to go, and the elevator automatically stops at that floor. For the convenience of handling small packages from all floors to the shipping platform and between the composing-room and the foundry, a small automatic elevator of 400 pounds capacity is operated by a push-button arrangement which brings the car to any floor, and will move it to any other floor by the same operation. The freight elevator is 12 by 18 feet in size, with a capacity of 6,000 pounds.

As a matter of safety, convenience and economy, there are installed, under the floor in the basement, tanks for benzine and lubricating oil, which are furnished to each floor by air pressure, and released automatically by slugs from a geyser-head as required. A paper-chute leads from the pressroom on the third floor and bindery on the second, to a fireproof baling-room in the basement, where a hydraulic paper-baling press handles and bales the waste paper. Much of the company's product being publications, and the shipping and mailing room being on the second floor, a large iron chute, flush with the floor and covered when not

in use, leads from the second floor to the wagon in the delivery court below, and permits of loading mail sacks and packages with the minimum amount of handling.

To insure no obstruction or delay by other teams or the weather, a delivery court and loading platform are provided under cover where three wagons may load or unload at the same time. This platform delivers goods directly to the freight elevator, and is entirely closed during the night or when not in use. The fuel for the boilers is also received in this driveway, the coal bunkers being underneath, which avoids delay in handling the plant's coal and ashes. Direct connections are made with an inlet from the river for sprinkler system.

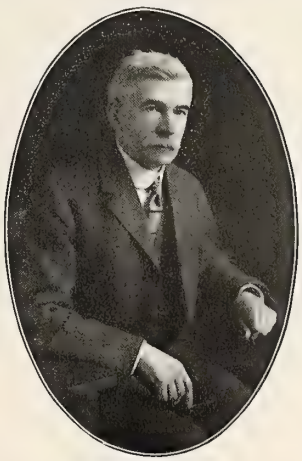
The clock system of the entire plant is operated by an automatic master-clock controlling twelve clocks, the telephone system being handled by an automatic call with thirty-two branch telephones. Provision has been made for automatic cleaning devices on all floors, also for an automatic-carrier system between all the departments and the office. The metal from the monotype and linotype machines is handled in a separate fireproof room, the fumes from the machines and metal being carried to the roof by blower system.



H. B. Clow,
President.



Gustav Hessert, Jr.,
Treasurer.



James McNally,
Vice-president.



Andrew McNally,
Secretary.

Officers of Rand, McNally & Co.



The Rand, McNally & Co. Building.

The Rand, McNally & Co. Building.

The Rand-McNally building is a simple but impressive structure of granite, terra-cotta and brick. It has a frontage of 300 feet on Clark and La Salle streets, and 216 feet on Harrison street. There is an interior court, 68 by 128 feet, open to the sky. One thousand, five hundred and ninety-five windows insure ample light and ventilation. The entire building is of steel fireproof construction, with reinforced-concrete floors especially adapted to carry the weight of heavy machines and materials. The equipment throughout is a triumph of the most recent architectural skill as applied to the requirements of an immense business.

The main entrance on Clark street is two stories high, finished in bronze and marble, the decoration being emblematic of the publishing activities of the company. The ground floor is divided into retail and wholesale stores, each with large plate windows and private vestibule.

Fronting on the inner light-court are the receiving, packing and shipping rooms and a garage for motor trucks. This light-court, a third of a block long and as wide as a city street, represents the most modern method of transacting business, and is a distinguishing feature of the building. It affords a secluded shipping-place in close proximity to freight elevators and free from the congestion of the street, its wide exit and alleys to La Salle and Van Buren streets further facilitating transportation.

In the basement are the great boiler and engine rooms, from which light, heat and motor power are furnished to the entire building. Here, too, are the vaults where books and maps are stored, and the extensive fireproof rooms where the plates and cuts are kept. These great tiers of cases, divided into alphabetical sections, which in turn are numbered and indexed, contain not only the plates used in the Rand-McNally publications, but thousands of plates prepared for the great railway companies, banks, and other customers.

On the second floor are the general offices, the editorial rooms, including a reference library and manuscript vault, the display-room, where all Rand-McNally publications may be seen, the " Bankers' Directory " quarters, and the stockroom. The greater part of this floor is finished in verd-antique and mahogany.

The third floor is given over entirely to the bindery, where piles of loose sheets, fresh from the press, are folded, stitched, trimmed and bound.

Among other interesting features on this floor are the machines which unroll long strips of cloth, cover them with glue, cut them, and fold them together with pieces of cardboard into book-covers.

Scores of presses, from the small machine that runs off a label to the slow, perfectly registering press that prints a large colored map, may be seen on the fourth floor. The inks are also manufactured here.

Complicated and costly machines on the fifth floor turn out great reels of tickets. From the ticket-room one passes through the foundry and electrotyping-room into the composing-room, with its battery of monotype machines and aisles of type and galley racks.

In the airy rooms above, maps are compiled and drawn, and their infinite details engraved on waxed copper plates. In an adjoining department the lines of the great railroad systems are hand-colored on huge wall maps. Beyond, hundreds of printed map sheets are mounted. On the same floor, piles of specially prepared strawboard and bags of plaster are transformed into globes, mounted and assembled. On this floor is a large photoengraving department, with its equipment of cameras and searchlights, and its corps of artists and etchers.

The arrangement of the department is thus according to the logical order of manufacture, the product passing from the earlier processes on the sixth floor through more and more advanced stages on successively lower floors until it is finally delivered to the shipping-room at the street level.

Above the sixth floor the four remaining floors of the building are rented. The building has an advantage over others of its class in that it can furnish tenants a handsome suite of offices with adjoining stock and work rooms, every square foot of which is perfectly lighted. Like the quarters occupied by the Rand-McNally plant, these portions of the building are equipped with a standard automatic sprinkler system, steam heat, compressed air, and hot and cold water. Access to the upper floors is obtained by nine passenger and freight elevators. There are ample toilet facilities on each floor, and a restroom on the second floor provided with every convenience for care in emergency cases of illness.

THE WASHINGTON NEWSPAPER INSTITUTE.

A newspaper conference devoted particularly to the aspirations and needs of the country weekly and the small-city daily is to be held on the campus of the University of Washington, Seattle, on January 14, 15 and 16, under the auspices of the Washington State Press Association and the University. This is an annual meeting, and is formally styled the Washington Newspaper Institute. While more specifically a convention of Washington newspaper men, it is open generally to all newspaper men, advertising men and printers of the Northwest.

The Institute sessions this year will consider especially certain definite problems of editorial, advertising and printing concern. The editorial page, correspondence, advertisement copy-writing, specialized advertising soliciting, accounting, quality in jobwork, and desirable legislation, are the topics which will be dealt with in papers, lectures and symposia. The atmosphere of the classroom will be sought, and the delegates to the meeting will be entertained throughout the conference by the general faculty of the University.

Efforts are being made to obtain for the program the attendance of Fremont Older, editor of the San Francisco *Bulletin*, to speak on some phase of the ethics of journalism, and of Roy W. Howard, president of the United Press Associations, on some topic of general journalistic interest. Invitations to address the Institute on "Correspondence" have been extended to a representative of the Spokane *Spokesman-Review*, and on "The Editorial Page" to Col. W. W. Robertson, editor of the Yakima *Republic*. Dr. O. H. Richardson, professor of European history in the University, and for many years in the Yale faculty, will speak on "The Causes and Probable Effects of the European War."

One topic will be handled in symposium form. This will take up the question whether the prosperous country weekly can profitably engage the services of a special man to solicit advertising and circulation. Four or five Washington editors recently have taken on men for this particular work, and their experiences in the experiment will be related by themselves.

Accounting, as the basis for the cost system, will be handled by an expert accountant. Quality in jobwork will be the subject of a lecture by E. C. Tripp, one of the publishers of the Kennewick *Courier-Reporter*.

Each address will be followed by discussion intended to bring out the widest range of experience possible.

The evening of January 14 will be given up to a special conference for the editors only, in which a report of a committee appointed by the State Press Association last summer to inquire into questions of legislation affecting publishers will be submitted. The chairman of this committee is A. A. Smith, publisher of the Port Angeles *Tribune-Times*, and a senator-elect to the Washington legislature. The legislature will be in session at Olympia, near by, at the time the Institute is on, and if the editors see fit, a committee to present their suggestions will be dispatched direct to Olympia.

The entertainment features will include a smoker given by the editors of the Seattle newspapers and the members of the faculty committee on Institute; a subscription dinner; a tour of the campus, with inspection of the laboratory work in the different departments of the University; a reception and a theater party for the ladies.

Representatives of houses dealing in paper, type, engravings, and printers' supplies generally, of book-publishing firms, and of related businesses, are invited to attend and to exhibit their goods.

The students of journalism in the University of Washington, of whom there are 150, will attend the open sessions. The Washington chapter of Sigma Delta Chi, the journalism fraternity, will publish a daily newspaper devoted to the news of the convention. Professors A. L. Stone and C. H. Getz, of the school of journalism in the University of Montana, and Eric Allen, of the department of journalism in the University of Oregon, will attend, with their colleagues of the Washington department.

President Landes, of the University, will welcome the delegates to their short college course in journalism, and President Ben Spear, of the Douglas *County Press*, Waterville, will respond and preside over the sessions.

AN URGENT CASE.

A girl, reading in a paper that fish was excellent brain-food, wrote to the editor:

"Dear Sir,— Seeing as you say how fish is good for the brains, what kind of fish shall I eat?"

To this the editor replied:

"Dear Miss,— Judging from the composition of your letter, I should advise you to eat a whale."— *Tit-Bits.*

OBITUARY

James A. Dorsey.

James A. Dorsey, president of The Dorsey Company, of Dallas, Texas, passed away on Saturday, November 21, at Battle Creek, Michigan, where he had gone in an effort to regain his health. Mr. Dorsey had not been in good health since January, 1914, at which time he was stricken with



James A. Dorsey.

nervous prostration, probably caused by the excess cares which he chose to carry upon himself. He was at all times an active worker in both national and local enterprises that have as their object the improvement of business conditions, and was a pioneer in establishing trade ethics that have become unwritten laws of business government.

Starting an unpretentious business of his own under the title of James A. Dorsey & Co., in 1884, which developed rapidly and successfully under his management, Mr. Dorsey was joined by his brother, Henry, and together they built up such a perfect organization it was necessary in 1892 to arrange for greater expansion. This was done, and the business incorporated as The Dorsey Printing Company. By untiring efforts and persistent endeavor the firm again outgrew its capacity, and it was deemed advisable to increase the capital of the company, which resulted in the reorganization under the name of The Dorsey Company. The products of the company include printing, lithographing, every known method of engraving, and also the manufacturing of books, stationery, bank, office and courthouse fixtures.

Herbert M. Bingham.

After an illness covering a period of almost a year, Herbert M. Bingham, head of Bingham Brothers Company, roller-makers, passed away on Wednesday, December 2, in New York. Mr. Bingham was born in Manhattan in August, 1863, and in 1887 entered the roller business of his father, Leander K. Bingham. In 1884, in company with an old school friend, Gustave Runge, Mr. Bingham formed the roller-making firm of Bingham & Runge, in Cleveland. In 1891 Mr. Bingham organized and became president of the Bingham Brothers Company, which company succeeded to the business of his father. Since that time factories and branches have been established in Philadelphia and Rochester, and the volume of business has been greatly enlarged.

Outside of his business, Mr. Bingham was a great student and was interested in a number of subjects, among them being natural history, botany, chemistry, writings, politics and lectures. He was gifted with a wonderful vocabulary and great versatility, and was quick of decision. He was a Mason of high degree, and belonged to Chancellor Walworth Lodge, the Scottish Rite bodies, and Mecca Temple of Shriners. He is survived by his widow and two daughters.

Alfred Henry Lewis.

Alfred Henry Lewis, author and newspaper man, passed away at the home of his brother, in New York, on Wednesday, December 23, 1914, after an illness of only a few days. Mr. Lewis was born in Cleveland fifty-five years ago. Though a lawyer, he entered newspaper work in Kansas City in 1890, and subsequently became a writer of political articles, by which he established a reputation as one of the foremost political writers of the country. He was described as a prodigious worker, and in fifteen years produced eighteen books, many of which obtained a wide circulation.

For several years he was the Washington correspondent of the Chicago *Times*, which he left in 1896 to serve in the same capacity for two years with the Hearst newspapers. He then became the editor of *The Verdict*, a humorous weekly, but soon turned his attention again to fiction and political writing. Of late years he had been employed as a political writer by the Hearst papers. Among his best known books are "Wolfville," "The Sunset Trail" and "The Boss."

Mr. Lewis is survived by two brothers, who control the publication of the *Morning Telegraph*, in New York city.

LAWRENCE TYPOGRAPHICAL UNION CELEBRATES TWENTY-FIFTH ANNIVERSARY.

Lawrence (Mass.) Typographical Union, No. 51, celebrated the twenty-fifth anniversary of its organization on Wednesday evening, November 25, 1914, more than one hundred and fifty members and guests being present. A number of charter members who are not now residents of Lawrence returned to assist in celebrating the event.

The affair opened with a splendid eight-course dinner at the Franklin House. After dinner the tables were cleared away and President John A. Murphy introduced as the toastmaster of the evening Arthur A. Bailey.

Addresses were made during the course of the evening by David B. Shaw, election commissioner of Boston; Thomas P. Riley, assistant attorney-general; Frank Sieberlich, Andrew B. Sutherland, Leonard E. Bennink, J. P. S. Mahoney, Charles T. Schueler, and a number of others.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Automatic Press Feeder Company Elects Officers.

Announcement has been made by the Automatic Press Feeder Company that, at a meeting held at its offices, 538 South Dearborn street, Chicago, Illinois, on December 8, K. F. Kirkman was elected vice-president and general manager, and R. B. Jameson, secretary and treasurer. The other members of the board were reëlected.

Machine Composition Club of Chicago to Hold Annual Banquet.

Thursday evening, February 11, 1915, at the Sherman House, are the time and place set for the regular annual banquet of the Machine Composition Club of Chicago. The former banquets of the club have not only been great successes as festive occasions, they have also proved of great value in the work of the club, increasing the interest in the work and cementing the friendships formed at the regular meetings during the year. The committee that made such a marked success of the last banquet has been reappointed to take charge of the coming event, which insures the maintenance of the high standard already attained.

The Kendrick-Odell Press.

The announcement that the Kendrick-Odell Press had been incorporated in New York, a few weeks ago, at a time when many printing firms had wished that they had never been born, prompted the inquiry as to how they found the nerve to do it. To which E. A. Kendrick, the president of the company, replied: "If it had been a case of starting a new enterprise in these troublous times, I doubt whether my courage and optimism would have been sufficient. As a matter of fact, we are carrying on the business which our organization has built up in connection with the American Bank Note Company. When that company decided to quit we found that so many of our customers had become our friends, and so large a proportion of them wanted us to go on taking care of their printing needs, that it seemed simply the logical thing for us to continue our work with the necessary change of name and plant." The other members of this organization are: Clarence P. Odell, vice-president; J. Albert Briggs, treasurer; Leonard S. Downey, secretary.

Phoenix Printing Company in New Quarters.

Owing to a continual increase in its business, the Phoenix Printing Company, of Augusta, Georgia, formerly located at 715 Ellis street, found it necessary to seek larger quarters, and recently moved into its new home at 627 Broad street. Three floors are occupied by the company, giving it a total area of 16,000 square feet of floor space, and the plant is so arranged as to allow of work being handled in the most efficient manner.

New equipment has been installed, including a complete outfit of steel-die and copper-plate engraving presses, which will enable the company to handle all kinds of printing, embossing, engraving, lithographing, etc. Individual motors have been installed for all machines.

A large stock of office furniture and fixtures, including desks and filing devices, both wood and steel, and all the latest supplies of every kind for the office will be carried.

The company was originally founded in 1877 by Thad C. Jowitt, Sr., who at that time established a small shop on Broadway — then known as the old Opera House alley. Through untiring effort, pluck and determination, the business has been increased from year to year. Mr. Jowitt, Sr., retired from active interest in the business about eight years ago, since which time the work has been carried on by his two sons, Geddings and Thad C. Jowitt, Jr.

Printers Making Their Own Stereotypes.

Printers who have the Acme press-molded matrix board and the Kahrs stereotyping outfit can, in a short time, duplicate forms for multiple printing when desired. All that is necessary after the form is set and corrected is to lock up the form for a plate press and pull an impression on a sheet of Acme matrix board. The impression is clean and sharp, owing to the special preparation of the material. A cast is made with a Kahrs stereotyping outfit. The result is a clean, sharp plate that will print properly with very little make-ready and stand up as long as any stereotype. The advantages are apparent to any printer. He may on long runs duplicate his type-forms, print off the work with the stereotype, and save his type, besides saving presswork time. The Acme matrix board is made in one size, 9 by 12 inches, and is comparatively cheap. Henry Kahrs, 240 East Thirty-third street, New York, will be pleased to furnish full particulars to those interested.

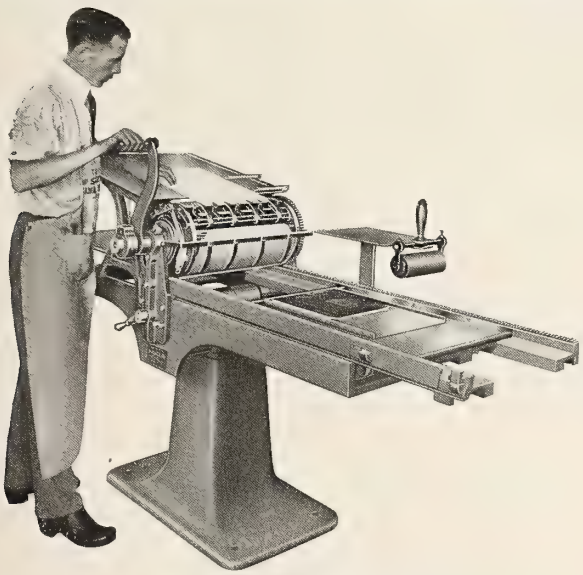
Edwin A. Sutphin New Assistant Advertising Manager New York "Evening Post."

Emil M. Scholz, business manager of *The New York Evening Post*, has announced the appointment of Edwin A. Sutphin as assistant advertising manager. Mr. Sutphin is well known not only among advertisers and advertising men, but in Y. M. C. A. circles as well. He is director of the Brooklyn Branch of the Y. M. C. A., and for years has been active in the work of the Association. He is a lecturer of considerable note on political science and social service. His advertising experience began while on the staff of the *Critic Magazine* in 1890. He was advertising manager for G. P. Putnam's Sons, the well-known book publishers, from 1911 to 1913, when he joined *The Evening Post* staff. Mr. Sutphin has been successful in a manner that has attracted wide attention, not only in securing the advertising of publishers, but he has produced a flattering amount of financial business at a time when that line has been difficult to obtain.

The Standardization of Make-Ready.

The more progressive pressmen in all parts of the United States have endeavored for years to reduce the process of make-ready to a system. A few have advanced considerably. Their limitations, however, as to apparatus and complete authoritative data, have handicapped them to such an extent as to discourage their efforts. Had some one given attention to the manufacture of practical and scientifically constructed instruments with which to work, as has been done in so many other lines of endeavor, much waste of time and energy would have been saved.

It was in response to this need that Horace Hacker & Co. have worked out some very interesting devices after



The Hacker Hand Press.

long research and experimenting. For instance, they have answered the questions of:

How much pressure in pounds it takes to print under certain known conditions of paper, ink and plates.

How the amount of impression which a certain cylinder press carries can be determined and regulated.

How the amount of packing required on a certain press can be determined and regulated.

Why printing-plates do not print without make-ready, and how to make them print without make-ready; and many other things intensely interesting and important to pressmen and their employers.

The instruments from which this kind of data is determined are fast nearing perfection and, in fact, Horace Hacker & Co. are now ready to offer some of them to interested parties. When they come into general use, make-ready will cease to be a haphazard process, the life of cylinder presses will be prolonged, and the necessary wear on plates and material eliminated to a large extent.

The first of these instruments was the plate rectifier, announced in the September issue of THE INLAND PRINTER. The second was the press rectifier, announced in the November issue of THE INLAND PRINTER. In this issue, on page 579, they announce their wonderfully constructed standardizing press, the Hacker hand press.

School for Printers' Apprentices of New York to Hold First Annual Ball.

The School for Printers' Apprentices of New York will give a ball in Sulzers' Harlem River Casino on Friday evening, February 5, 1915, which promises to be a unique event. There are about two hundred and forty apprentices attending the school regularly, of whom about one hundred attend the afternoon classes. The class days are Monday, Tuesday, Wednesday, Thursday and Friday, from 3:30 to 5:30 for the afternoon class, and from 7:30 to 9:30 for the evening class. The boys from the various chapels in joint resolution decided to hold the first annual ball, all of the proceeds of which will be contributed as the boys' share in the maintenance of the school. The boys are all working hard to make the event a great success.

W. R. Smith, New State Printer of Kansas.

Kansas at the recent election turned to Columbus, a town of less than five thousand in the extreme southeast corner of the State, for her State Printer, the man who has complete charge of her $200,000 printing-plant at Topeka, from which issues all the accustomed State printing, and added to that the text-books for the public schools, which makes it one of the largest publishing houses in the country.

But the man chosen was known throughout the State as well as in his home county, for W. R. Smith had been actively engaged in the printing and publishing business in Kansas for twenty-three years. He broke into it by publishing the *Sun* in his home town of Lecompton when he had scarcely attained his majority. Several years as fore-



W. R. Smith,
New State Printer of Kansas, owner of the *Advocate*, Columbus, Kansas.

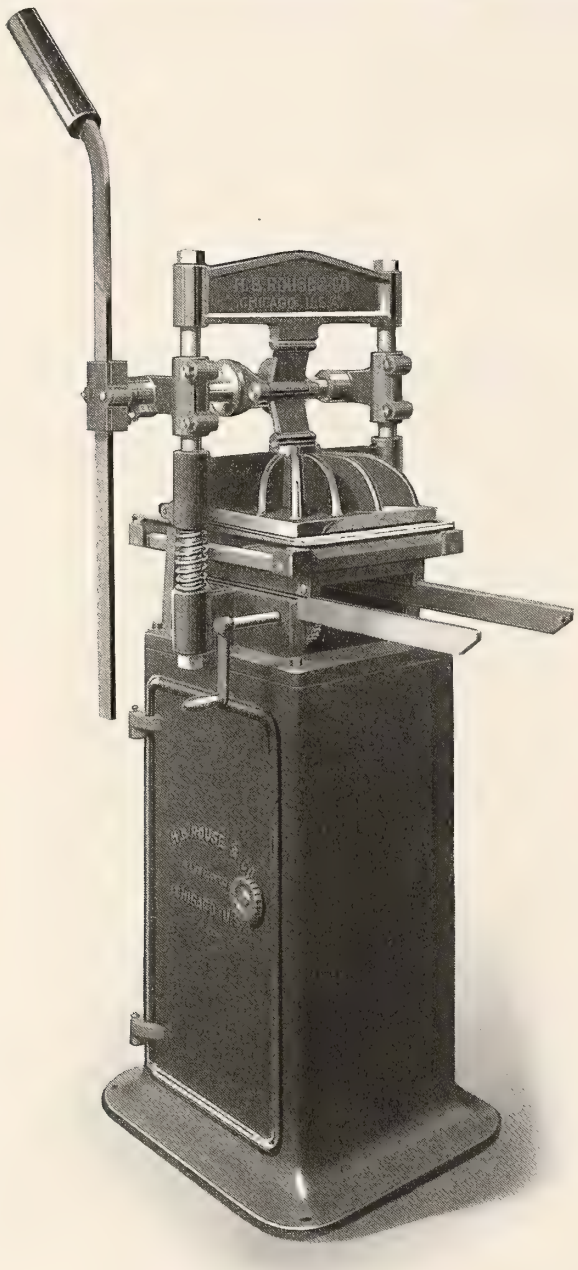
man of the *Mail* and *Breeze*, Topeka, gave him excellent mechanical training. As business manager of the Ottawa *Herald*, he proved what he could do when specializing on that phase of newspaper work. As owner, publisher and editor of the Garnett *Eagle-Plaindealer*, Manhattan *Republic*, Fort Scott *Republican*, and now the Columbus daily and weekly *Advocate*, he has had much experience at all angles of the game, including editing and publishing several fraternal journals.

During his more than twenty years as an editor, Mr. Smith has won a warm spot in the hearts of the "boys." When he was announced as candidate for the Republican nomination for State Printer last summer, that closed the

nominations so far as that party was concerned. During the ensuing campaign not only the papers of that party, but many of the opposition, informed their readers that Mr. Smith was splendidly qualified for the place, and was a native son whose fine, genial personality makes him a man whom the State would do well to honor. With the papers unanimously speaking in this manner and with evident enthusiasm, the inevitable happened and Mr. Smith was elected in November by a large majority.

New Engravers' Proof Press by H. B. Rouse & Co.

A notable refinement and advance in press construction has been placed upon the market by H. B. Rouse & Company, originators and manufacturers of labor-saving tools and devices for printers. The compactness of this new engravers' proof press is shown in the illustration.



Rouse's New Engravers' Proof Press.

The specifications of the new press are as follows:

Size of bed, 14 by 17 inches; size of platen, 12 by 15 inches; size of base, 20 by 24 inches; floor space, over all, 24 by 40 inches; net weight, 650 pounds; shipping weight, about 750 pounds.

Its advantages are: Ease and speed of operation. Will prove half-tones full size of platen. Center support under the bed — no springing. Rigid guides for platen — no slurring. Rack and gear movement for bed. Cabinet in base with four steel shelves, 13½ by 16½ inches, for inks, rags, etc. Occupies but half the space of other presses of similar capacity.

Courses of Instruction in Selling and Cost-Finding.

The study of selling methods, estimating and cost-finding is essential to the printer who would advance himself in his chosen field of endeavor. Selling opens up a wide field for the printer. The Nashville Typothetæ Course in Sales Training has developed many inside men into highly successful salesmen. The lessons are so arranged as to develop the mental powers, teach how to meet and impress big buyers of printing, how to obtain interviews, how to open and close selling talks, and how to convince prospects. It gives complete interviews with buyers of printing, and broadens the entire outlook on life. There are twelve lessons on selling, nine on paper stock and one on type-faces and bodies.

Cost experts are also in demand, and the Model System of Bookkeeping and Cost-finding, by S. D. Winchell, gives thorough training in this important subject. Complete instructions for installing and operating bookkeeping and cost-finding systems are given, and the systems taught are accurate, comprehensive and simple.

Information regarding either of these courses may be secured by writing Dudley L. Hare, 1829 Arch street, Philadelphia, Pennsylvania.

Appliances for Increasing Efficiency in the Pressroom.

The installation of a good cost-finding system in a plant has for some time past been urged by the various printing-trades organizations. "Know your costs" has become the slogan everywhere, and no one will deny the fact that it is of the utmost importance to know what it costs to produce the work turned out. Without knowing the actual cost of producing his work, the printer is unable to tell whether or not he is receiving full value for it. Neither is he in a position to know whether or not his plant is paying full profit on the investment represented. Simply installing a cost-finding system, however, is not sufficient. It must be watched closely, to be certain the results gained from its operation are accurate.

One of the great advantages of a cost-finding system, when properly operated, is the "showing-up" of the overhead charges, and the printer who aims to get full value out of his investment will, and must, put forth every effort to reduce those overhead charges. In this work of reducing the overhead, one of the most important factors is the increasing of the efficiency in the various departments.

Several appliances that will prove of great value and assistance in increasing the efficiency and reducing the overhead in the pressroom are being offered the trade by Britton & Doyle, 205 Caxton building, Cleveland, Ohio. One of these — the Doyle vacuum sheet cleaner — solves one of the most perplexing problems that confront the pressman, in that it removes all lint, dirt and sediment from the paper before it touches the type-form. It is readily apparent that a considerable amount of time is saved in washing up the forms. The attachment consists of a series of vacuum-cleaning nozzles that extend the full length of the cylinder. A hose, connected to these nozzles,

runs to a motor-driven vacuum suction fan, which can be placed either alongside or under the press, and which deposits all lint and dirt in a small bag. This device can be easily attached to any cylinder, printing, lithograph or offset press, and in no way interferes with the operation of the press.

Other devices offered by the company are the Doyle-Allen ink distributor for job presses, and the Doyle Gordon press plate heater. By the aid of the ink distributor, it is claimed, the spread of ink is equalized so that every part of the form receives an equal proportion of color, double-rolling is made unnecessary, and a great saving of ink is effected. The plate heater can be easily attached or detached, and is connected to any ordinary electric-light socket.

Printers and pressmen who desire to increase the amount and quality of work from their presses should write the company for full particulars regarding these devices.

A. F. Mackay New General Manager of the Harris Press Company.

A. F. Mackay, for the past nine years with the Lanston Monotype Company, of Philadelphia, has been appointed general manager of the Harris Automatic Press Company, of Niles, Ohio, the appointment taking effect on January 2, 1915. While with the Lanston Company, Mr. Mackay was head of the typographic department, which broadly covered the practical and technical questions of machine composition, designing of faces, etc.

Of late years Mr. Mackay has had charge of the Monotype Company's advertising, and his work as a technical adviser to the sales department has brought him in touch with prominent employing printers.

Prior to 1906 Mr. Mackay was with the Publishers Printing Company, of New York. He started his career as an executive in the sales and mechanical departments with the Plimpton Press, of Norwood, Massachusetts, in 1902. His experience has been most thorough in all departments of the printing business, and he has been a graphic-arts student for many years, contributing articles to trade journals and lecturing before trade organizations and graphic-arts classes in schools and colleges.

Mr. Mackay's intention is to acquire the practical knowledge essential to efficient work in connection with the processes employed by the Harris machines by visiting plants where the automatic and offset presses are used, before getting down to the important duties of administrative and sales work.

Estimate Blanks for Printers.

The advantage of having a regular form or blank for making out estimates and for submitting them to customers is undisputed. By using a sheet upon which are printed all of the operations through which a job must pass before completion, the danger of overlooking an item for which a charge should be made is reduced to a minimum. Estimate blanks in use at the present time vary from a large, elaborate and intricate form to a small sheet torn from a scratch-pad.

The Sterling Stationers & Printers, 2034 West Van Buren street, Chicago, Illinois, are offering to the printers throughout the country an estimate blank which is gotten out in very convenient form, and which, while simple in arrangement, should prove of great assistance to those who have no form of their own in regular use. The sheets are 3¾ by 6¾ inches in size, convenient for the pocket, and are punched to fit a three-ring loose-leaf binder. There are three sheets to the set, one being printed with the various operations in a column down the side; one with a form for submitting the estimate to the customer, space being left on this sheet for imprinting the firm-name; the third being a blank sheet for figuring or for notes. A daily-appointment sheet is also printed and will be furnished for use in conjunction with the estimating blanks.

These blanks are furnished at a nominal price, less than the printer can produce them himself, and may be secured by addressing the company at the address given above, or from typefoundries and supply houses.

Large Repeat Orders for Knauffsatt.

One of the best tests for the popularity or value of an article or material is the frequency of repeat orders. The No-Off-Set Company, of Louisville, Kentucky, publishes a long list of users from whom repeat orders of various sizes have been received. From the tenor of the letters one gathers the fact that the catch-word "Knauffsatt" covers fully the property of the material. It apparently prevents offset where used as directed. It is claimed that the preparation when properly mixed with the ink will absolutely prevent the ink from offsetting to the extent that slip-sheeting is not required. It will also overcome the tendency of sheets sticking together where two or more colors are combined or overlapped on one plate, thus enabling the following up of colors on the press, and hence the saving of time. Another feature is that as the sheets will not stick together, they may be stacked in larger piles, thereby taking up less space. All printers should be interested in this ink specialty, for it is a money-saver. Write to The No-Off-Set Company, Louisville, Kentucky, for samples.

"LOCKWOOD'S DIRECTORY OF THE PAPER, STATIONERY AND ALLIED TRADES" FOR 1915.

"Lockwood's Directory of the Paper, Stationery and Allied Trades" for 1915, the fortieth annual edition, has just been received from the publishers. This directory is thoroughly revised and brought up to date each year, and its growth is the best index of the growth of the trades which it represents. It forms an important part in the business of every concern interested in the lines it covers.

The book contains lists of all the paper, wood-pulp and chemical-fiber mills in the United States, Canada and Mexico, geographically arranged, with full details of the equipment; also the products of the mills properly classified. Manufacturers of glazed and coated papers and boards, paper bags, envelopes, pads and tablets, toilet papers, wall-paper printers, roofing-paper saturators, tag and playing cards, twinemakers, and many others. Paper-dealers — rag and paper-stock dealers and paper-box makers, all classified to show the character of the business done. Leading stationers and others handling stationery in the United States, Canada, Mexico, Porto Rico and the Philippine Islands. Water-marks and brands used in the American paper-trade. Paper specialties, giving the leading concerns that convert paper to the various new uses which have become so numerous of recent years. Considerable other information regarding the fields it covers is also included in this directory. Published by the Lockwood Trade Journal Company, 150 Nassau street, New York. For sale by The Inland Printer Company. Price, $3.

AN AD. WITH A PUNCH.

The announcement of "Punch's Almanac" reads: "This year's Punch Almanac is entirely devoted to the enemy. For sale everywhere."

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.— To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.
ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

Baltimore, Md., Oct. 13, 1914.

TRADE NOTICE REGARDING LABELS AND ADVERTISING COLORWORK.

This company has purchased and stored sufficient colors, bronzes and supplies to last from twelve (12) to fifteen (15) months.

We have every facility for the production of high-grade embossed, varnished, die-cut and plain labels, wrappers and general color printing.

For years we have done much work for the trade. This work has never conflicted with our direct work for consumers. Hot embossing up to 56 in., varnishing up to 72 in.

We are prepared to form desirable additional trade relations for the economical execution of such work on the basis of

QUALITY, SERVICE AND ASSURED DELIVERY.

MARYLAND COLOR PRINTING CO., Baltimore, Md.

BIDS WANTED — Proposals to print and deliver at its office in Omaha, Nebraska, blanks, blank-books, stationery, advertising leaflets, Constitutions and By-Laws, receipts, blank applications, etc., as needed during the year 1915, are invited.

Specifications and conditions will be furnished by W. A. Fraser, Sovereign Commander, or John T. Yates, Sovereign Clerk, Woodmen of the World building, Omaha, Nebraska, it being understood that should any and all of the bids be unsatisfactory, they may be rejected and proposals again invited. (Signed) W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp, Woodmen of the World, Omaha, Nebraska, November 1, 1914.

FOR SALE — A portion of my stock in a calendar and novelty advertising company of which I own a controlling interest; wish to interest a practical printer, in order to give me more time on the road; business established several years and prospects bright; located in large city of Ohio; would sell $2,000 worth of stock to a good, reliable man and pay a good salary. A 766.

UNUSUAL OPPORTUNITY for party with moderate capital to enter magazine business; experience not necessary. ELDER & CO., Jefferson Hotel, St. Louis, Mo.

FOR SALE — Job plant, established trade; $1,500 cash takes entire plant. G. R. HOPKINS, Mitchell, S. D.

ENGRAVING METHODS.

ANYBODY CAN MAKE GOOD CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY — Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on nameplate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER, COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

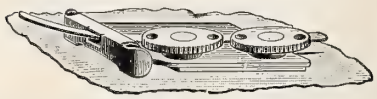
FOR SALE — Ten No. 1 linotype machines, all with full complement of 5½ and 6 point mats., spacebands, run by individual motors and in first-class condition; 1 Jenney linotype motor; 1 Straightline Hoe perfecting press; 1 right-angle Hoe perfecting press; complete stereotyping outfit; 1 Diebold combination safe, 68 by 92 by 37, $450. Write THE PICAYUNE, 330 Camp st., New Orleans, La.

REBUILT — Guaranteed satisfactory to purchaser, Huber 4-roller, 46 by 60 bed, $1,100; Campbell job and book, 41 by 60 bed, $700; 37 by 52 bed, $650; 34 by 50 bed, $550; Campbell "Economic," 45 by 60 bed, $800; Hoe pony drum, 17 by 21 bed, $475; f.o.b. New York. C. FRANK BOUGHTON, successor to Van Allens & Boughton, 17-23 Rose st., New York.

Megill's Patent
SPRING TONGUE GAUGE PINS
$1.20 per doz. with extra tongues

QUICK ON

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES
$1.25 set of 3 with extra tongues

VISE GRIP

THREE AUTO-FALCON PRESSES, 12 by 18, automatic feed and delivery — anything from French folio to 120-lb. card at 3,500 per hour — nearly new; cost $1,550 each; on account of liquidation sell for about one-half; also 1 Rosback punch. INTERNATIONAL TICKET CO., 514-516 Atlantic av., Boston, Mass.

REMADE GOOD VALUE in guaranteed printing, bookbinding and paper-box machinery; job, book and newspaper presses; cutters; punching, perforating, embossing machines, etc.; also new machinery; illustrated list on request. RICHARD PRESTON, 167 A Oliver st., Boston.

STEREOTYPE MACHINERY FOR SALE — Goss single-head steam table, size 72 by 36, complete in every detail; Goss curved roll casting box, Goss curved roll shaving machine; for particulars, address H. HAMMAR MFG. CO., 17 S. Market st., Chicago.

SEYBOLD MECHANICAL-FEED EMBOSSERS, 2 late style, 28 by 38, for sale; both machines thoroughly overhauled and in first-class running order; price, $1,350 each. T. W. & C. B. SHERIDAN CO., 434 Broadway, New York; 607 S. Clark st., Chicago.

PRINTING MACHINERY FOR SALE — 30-in. Advance lever cutter, 18-in. Multiplex punch, Latham foot punch, King hand embosser, Kelton 16-in. plate press; will sacrifice for quick sale. H. HAMMAR MFG. CO., 17 S. Market st., Chicago.

FOR SALE — One Unitype typesetting machine with latest assembler of type and all necessary equipment; this is a real bargain, and will go at a very low price. Write at once to ZION PRINTING & PUBLISHING HOUSE, Zion City, Ill.

LINO-TYPEWRITER — The typewriter "built like a linotype"; price reasonable; easy terms; agents wanted. BUCKNER LINO-TYPEWRITER COMPANY (est. 1908), Berkeley, Cal.

FOR SALE — One Harris two-color printing press; will print sheet 28 by 42 and produce 5,000 per hour; has been used only five months, practically new; an exceptional bargain. A 773.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH H. SMYTH, 638 Federal st., Chicago.

KIRKMAN AUTOMATIC PRESS FEEDER for sale; used less than one year; cost $375 new, will sell for $225. Address HUGH STEPHENS PRINTING CO., Jefferson City, Mo.

U. P. M. VACUUM BRONZER, size 44 by 64, with conveyor; can be seen in operation. Address THE LORD BALTIMORE PRESS, Baltimore, Md.

BABCOCK 2-revolution press, bed 32 by 47 in., 4 form-rollers, table distribution; can be shipped at once. WALTER SCOTT & CO., Plainfield, N. J.

HELP WANTED.

Composing-room.

WORKING FOREMAN job department, plant doing commercial work; man capable of determining style of display and selecting faces of type; graduate of trade school preferred; union. A 636.

Engravers.

WANTED — Man with wide, practical and executive experience in photoengraving business to act as assistant manager in medium-sized plant in Chicago, producing highest quality of work; his duties will be to have charge of all work produced in the establishment, and will be held responsible for quality and service; nothing but the highest quality of work in black and colors will do; in applying, kindly state experience, references as to character and ability, and salary expected. A 580.

Pressroom.

FOREMAN-PRESSMAN, practical, active and intelligent, that can keep work moving; familiar with Miehle presses and Dexter feeders and folders; full charge; also job presses and pamphlet bindery; union; good salary for right man, but must hustle for it; give full particulars; in Maryland. A 759.

Proofroom.

WANTED — Proofreader of wide experience and special ability for a high-grade printing-office in the Middle West; this firm does commercial, periodical and book printing, and wants a proofreader who is an expert and who can take charge of proofroom; non-union. A 768.

Salesmen.

SALESMEN calling regularly on job-printing trade, to sell paper-cutting knives as side line on liberal commission basis; knives used in paper-mills for over half-century, but offer new opportunities to printers; extensive advertising campaign now being launched; in writing, advise firm now representing, territory covered, and give full details concerning yourself and experience; all communications will be treated strictly confidential. A 769.

INFORMATION WANTED.

CLARENCE TERRELL, printer, was last heard from several years ago in southern Mississippi; information as to his present whereabouts is wanted by his sister, Miss Ellen Terrell, 214 S. 7th st., Clarksville, Tenn.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering state which layout you want — No. 1, without fractions; No. 2, two letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N.-W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $5.

LINOTYPE INSTRUCTION — Seven linotypes; lesson sheets; thorough mechanical instruction; employment bureau; 150 students yearly; call or write before deciding; three openings. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 419 First av., New York, N. Y.

SITUATIONS WANTED.

Artists.

ARTIST — Twenty-five years' experience in making of color-plates and half-tones, also printing, seeks position as art editor or critic in large publishing or printing house; best references. A 771.

Bindery.

EXPERT STOCKMAN AND CUTTER, catalogue and pamphlet bindery working foreman; can estimate printing and lithographing; 36 years of age, no booze, 20 years' experience, best of references, married. A 764.

BINDERY FOREMAN, with thorough knowledge of the business in all its branches, good executive, who can show results, wants position. A 564.

BOOKBINDER — First-class finisher, stamper, forwarder and marbler wants position. A 732.

Composing-room.

FOREMAN OF FIRST-CLASS PRINTING PLANT contemplates change of location, as composing foreman or working foreman in up-to-date, systematic plant, where conditions are pleasant; practical, artistic printer, with thorough, all-around experience and knowledge of the trade; understands estimating and is good executive; can take full responsibility of laying out and directing the work of plant; young man of clean habits and good education, married; desires connection with well-financed plant, where efficient work and attention to details are appreciated. Address RALPH W. POLK, Plymouth, Ind.

PRACTICAL MACHINIST, with linotype experience; non-union, sober, married; can handle any size plant; anywhere. B. B. W., 63 Cain st., West, Atlanta, Ga.

LINOTYPE OPERATOR; experienced in all classes of work; will locate anywhere; can furnish references; unmarried man. A 760.

SITUATION WANTED by stoneman; 8 years' all-around experience, including country office; age 25, steady, sober, reliable. A 758.

COMPOSING-ROOM FOREMANSHIP by experienced foreman with thorough knowledge of book, job and stone work. A 772.

COMPOSITOR, married, age 39, first-class book and magazine make-up man, wants work; union; will go anywhere. A 757.

SITUATION WANTED by a high-class commercial and magazine ad.-man, none better; age 32, union. A 652.

Engravers.

PUBLISHERS, ATTENTION — Color-plate artist-finisher, who can repair plates, and is expert on Ben Day, litho., offset process and art colorwork, desires position. LEWIS GROSS, 102 Ellery st., Brooklyn, N. Y.

ENGRAVERS — Half-tone operator seeks position; has practical experience in commercial and press photography; abstainer; good references. F. MOORE, Pocahontas, Iowa.

Finishers.

FOREMAN FINISHING DEPARTMENT — I have held this position in one of the largest litho. shops in the country for the past 10 years; this department handled the embossing (Seybold and Sheridan machines), die-cutting and die-making, cutting, etc.; in addition I superintended the erection and maintenance of all machinery, from engine-room to office; reference from last employer. A 767.

Managers and Superintendents.

MANAGER-SUPERINTENDENT SEEKS CHANGE—Thoroughly practical, dependable and temperate; 20 years in charge of plants doing $20,000 to $50,000; present position over 4 years; thorough knowledge of buying, estimating, reading, Standard Cost System, selling (except blank-books); good organizer, economical manager (more than doubled volume of business where I am, and can do the same elsewhere); will go most anywhere in the United States; give full particulars, size of plant, conditions, and salary to start. A 738.

SUPERINTENDENT-SALESMAN — Young man of over 25 years' experience in manufacturing and selling commercial stationery, catalogues, bank supplies, seeks new connection; good organizer and systematizer; initiative, exceptional paper knowledge. A 765.

Newspaper Men.

REPORTER, 24 years, live, energetic, and a good news-getter, wants place in Middle Western State; has had 5 years' experience; just recovered from operation. Temporary address, G. B. BACON, 407 Fifth av., East, Oskaloosa, Iowa.

Pressroom.

CYLINDER PRESSMAN, thoroughly experienced on half-tone, vignette and color work, book, magazine, catalogue and job work of all kinds, wishes to correspond with firm having position to offer a man that is above the average. Address ARTHUR JONES, care D. R. Williams, 48 Perry st., New York, N. Y.

CYLINDER PRESSMAN — First-class cylinder pressman on highest grades half-tone and color work; can take charge; non-union. A 761.

WANTED TO PURCHASE.

WANTED — 1 copy Volume 5, Penrose's Annual. M 625.

WANTED — Secondhand Thompson or Nuernberger-Rettig typecaster. C. CLARK, 1018 West av., Buffalo, N. Y.

WANTED — To purchase a 0000 or 00000 Miehle press; must be in first-class condition. A 763.

WANTED — Secondhand monotype equipment. C. CLARK, 1018 West av., Buffalo, N. Y.

BUSINESS DIRECTORY.

Advertising Blotters.

POATES' Geographical Series of blotters — covering every State in the United States, Insular Possessions, Mexico, Cuba, Porto Rico, West Indies, important cities and foreign countries (9¼ by 4), Panama Canal in three sizes — all maps in three colors, water in blue, mountains in relief, and all railroads named, in thousand lots ready for imprinting; our own and original new idea, educational as well as interesting; write for quantity prices; send for sample to-day; same series in post-cards; printers wanted to take up our agency in their cities. L. L. POATES PUBLISHING COMPANY, 20 N. Williams st., New York. 3-15

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-15

Bookbinders' Sewing Machines.

SMYTH, JOSEPH E., CO., 638 Federal st., Chicago, Ill. Manufacturers bookbinders' sewing machines. 4-15

Brass-type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

Bronzing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Calendar-pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes ninety-seven sizes and styles of calendar-pads for 1915; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices. 3-15

Carbon Black.

CABOT, GODFREY L. See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates. 1-15

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders. 3-15

Copper and Zinc Prepared for Half-tone and Zinc Etching.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-15

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-15

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue. 1-15

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Hot-die Embossing.

HOT EMBOSSING: catalogues, covers, show-cards. OSCAR FISCHER & CO., engravers and die-sinkers, 638 Federal st., Chicago. 10-15

GOLDING MFG. CO., Franklin, Mass. Our hot embosser facilitates embossing on any job press. 9-15

Job Printing Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

GOLDING MFG. CO., Franklin, Mass. 9-15

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty. 3-15

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Paper Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario. 4-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

GOLDING MFG. CO., Franklin, Mass. 9-15

Pebbling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue. 1-15

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-15

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-15

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-15

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-15

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; 426 S. Dearborn st., Chicago; factory, Long Island City, New York. 10-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; First av. and Ross st., Pittsburgh; 706 Baltimore av., Kansas City; 40 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis.; 919-921 4th st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa. 3-15

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.
Allied Firm:
Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio. 11-15

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-15

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders. 3-15

Printers' Supplies.

BARNHART BROTHERS & SPINDLER. Scientific Printing-office Equipment. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Printing Machinery.

BARNHART BROTHERS & SPINDLER — Babcock drum and two-revolution presses, paper-cutters, Miller saw-trimmers, rebuilt machinery, Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

Printing Material.

BARNHART BROTHERS & SPINDLER, Chicago. Babcock drums, two-revolution and fast news presses. 7-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Punching Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Rebuilt Printing-presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

GOLDING MFG. CO., Franklin, Mass. All makes. 9-15

Roller Embossing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Roller Racks and Overlay Tables.

JOHNSON AUTOMATIC ROLLER RACK CO., LTD., Battle Creek, Mich. "THE JOHNSON WAY" keeps rollers good, every day. 12-14

Roughing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

Steel Rules and Case-racks for Printers.

MECCA MACHINERY CO., 85-87 Adams st., Brooklyn, N. Y., manufacturers of specialties and machinery for printers; repairing, designing, rebuilding. 6-15

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT, $19 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type — and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard. "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33d st., New York. 3-15

Stippling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Typefounders.

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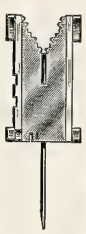


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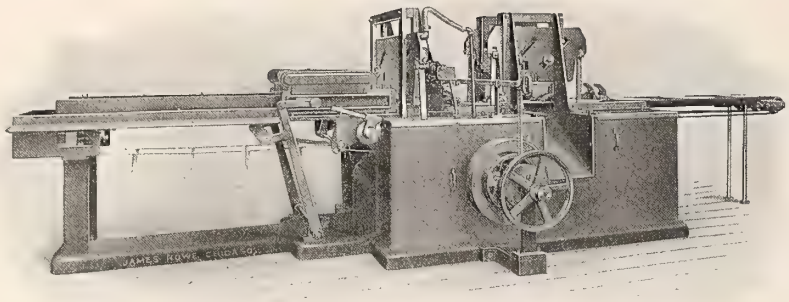
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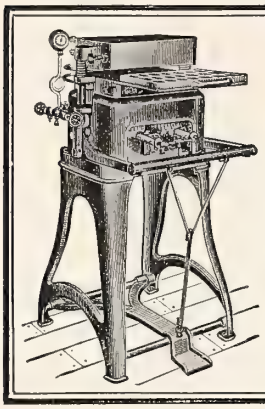
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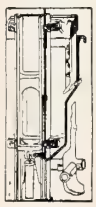
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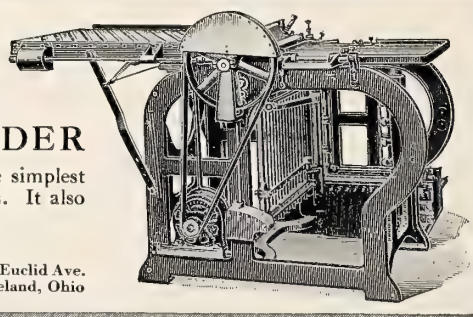
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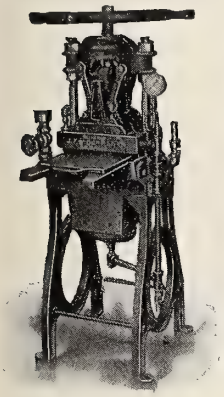
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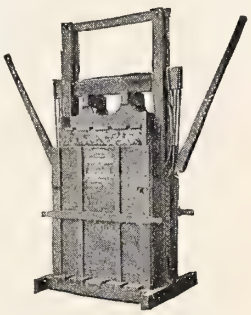
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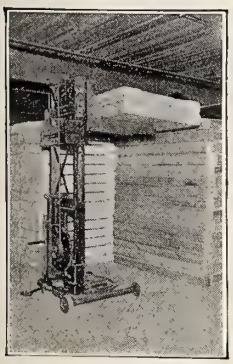
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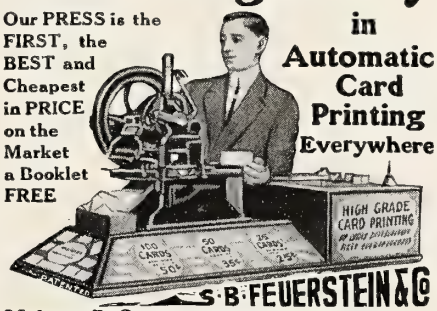
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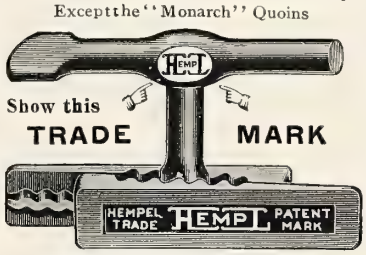
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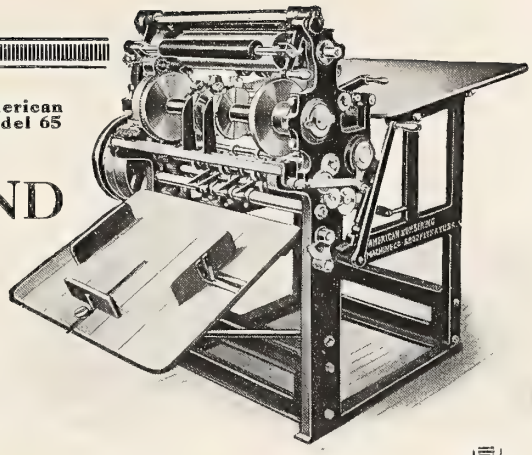
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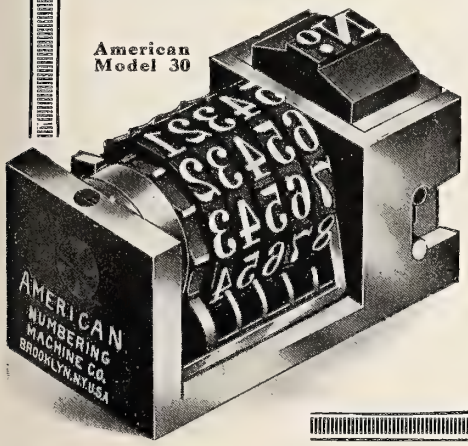
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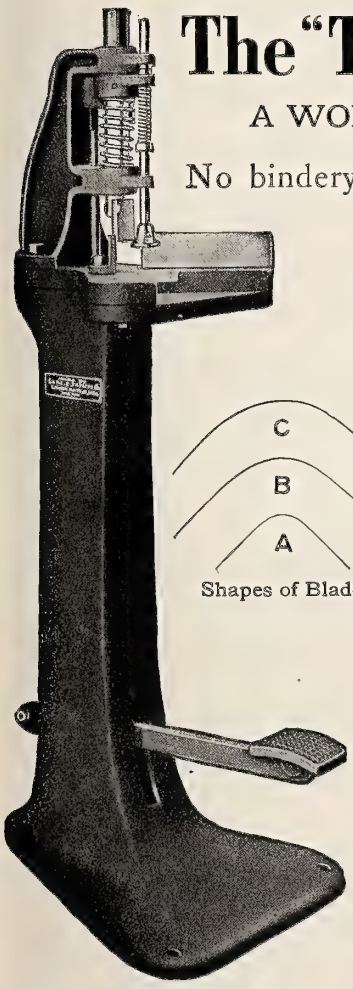
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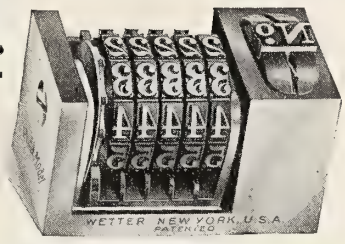
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To add linotype operating to his other assets is the best investment a compositor can make. It means steadier work and higher wages.

It even pays to go to school to get the information. In trade education the best is the cheapest. The oldest school, the one that has graduated the greatest number of students, and has now the largest attendance, is

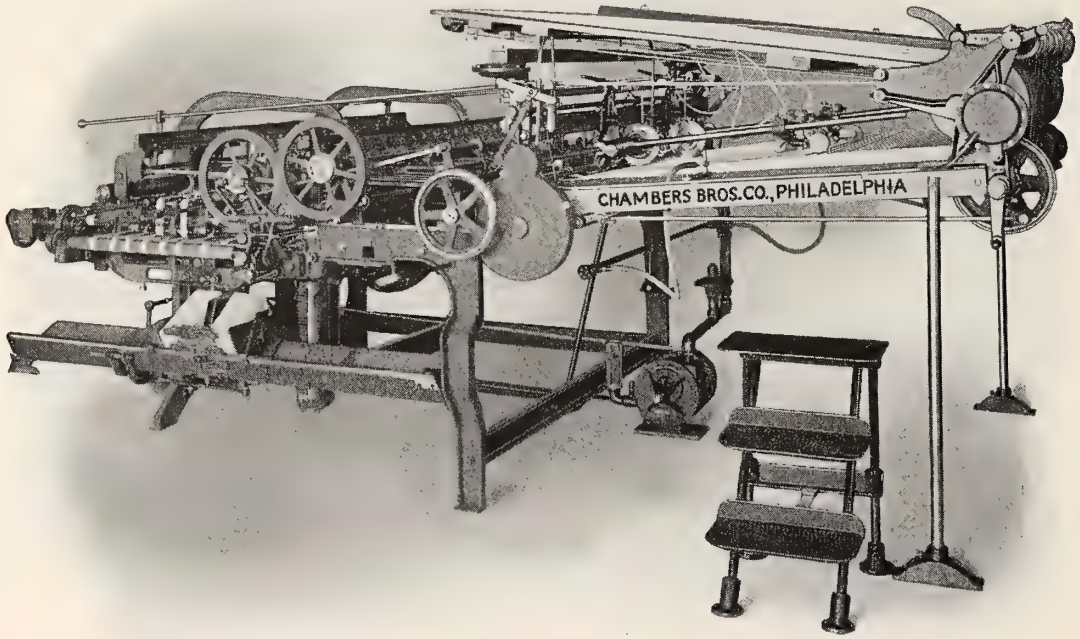
The Inland Printer Technical School

632 Sherman Street, Chicago, Illinois

Drop a postal for booklet on Machine Composition. It tells the story of the school and of graduates

THE CHAMBERS
Paper Folding Machines

With Continuous or Pile Type, Combing-Wheel Automatic Feeders



Double 16 Folder with King Continuous Feeder

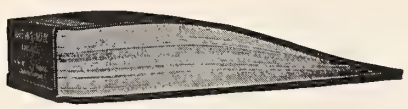
CHAMBERS BROTHERS CO.

Fifty-second and Media Streets, Philadelphia, Pa.

Chicago Office: 549 West Washington Boulevard

MILLER & RICHARD, Canadian Agents, 7 Jordan Street, Toronto.

JAMES WHITE PAPER CO.



Trade-mark
Registered U. S. Patent Office.

BOOK AND COVER PAPERS

219 W. MONROE STREET **CHICAGO**

Non-Curling Gummed Papers

IMPORTED AND DOMESTIC

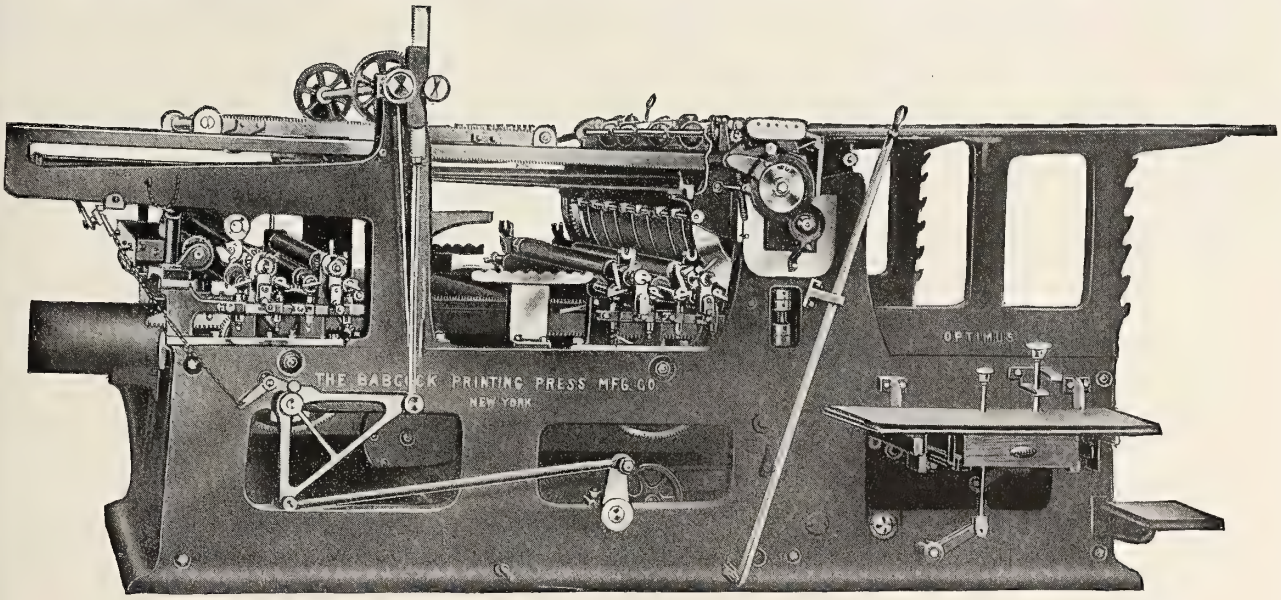
Distinctive and special brands for all and every conceivable purpose. ¶ We produce high-grade gummed papers especially adaptable for lithographing as well as medium and cheaper grades for ordinary label printing.

Send for our Sample-book

Samuel Jones & Co.

WAVERLY PARK, N. J. **Established in England in 1830**

The Babcock "Optimus"



All wars are follies. There never was a good war.—BENJAMIN FRANKLIN

FRANKLIN was not only the greatest printer of all time, but the greatest philosopher of his own time and some more. We thoroughly believe in the wisdom of his comment upon war, when war means bloodshed and killing.
At the same time we mean to carry on an unrelenting struggle for "more territory" for

BABCOCK FLAT-BED PRINTING PRESSES

because we have "obtained and established their superiority" over all other machines in the same class.

THE BABCOCK "OPTIMUS"

is the result of minute and intelligent study through years of incessant effort to learn what the printer needed and incorporate in the machine the mechanisms to meet his demands. Consequently there are as few parts as possible and each part simple and perfect. Among the many superiorities of "THE OPTIMUS" are Interchangeable Form Rollers, Perfect Distribution, Front Delivery, Patented Bed Motion, Tracks and Cylinder Lift. All Large Bearings are Automatically Oiled in self-oiling boxes.

These and many other patented devices combine to make

THE BABCOCK "OPTIMUS"

UNEQUALED IN STRENGTH, SPEED AND ACCURACY

Send for the New Catalog of our No. 43. Our Best Advertisements Are Not Printed—They Print

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN. 38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, 715-721 Dearborn Street, Chicago, Illinois
General Western Agents, St. Louis, Dallas, Kansas City, Omaha, St. Paul and Seattle

John Haddon & Co., Agents, London, E. C.

Miller & Richard, General Agents for Canada, Toronto, Ontario and Winnipeg, Manitoba

NOTICE OF INFRINGEMENT SUITS

The first of the patent suits against printers and their customers for infringing the Emboso Process (the Crump Patents) will be announced in the February trade publications.

More than one hundred printers, who were misled by false information and so unwittingly infringed our patents, have acknowledged the fact and have acquiesced in our rights and the validity of our patent claims. These printers have been released from responsibility for past infringements; but the trade is warned that after January 1, 1915, ignorance of the patent situation will not be accepted as an excuse for infringements committed.

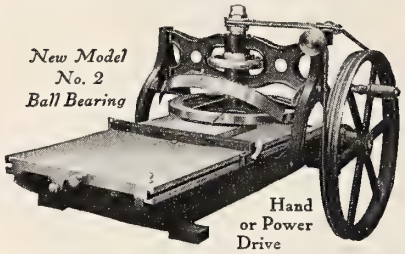
After that date infringers will be held strictly accountable under Section 4919, Revised Statutes of the United States.

Emboso Sales Company

(Owners of Crump Patents)

RIGGS BUILDING WASHINGTON, D. C.

For the Printer, Electrotyper and Photoengraver



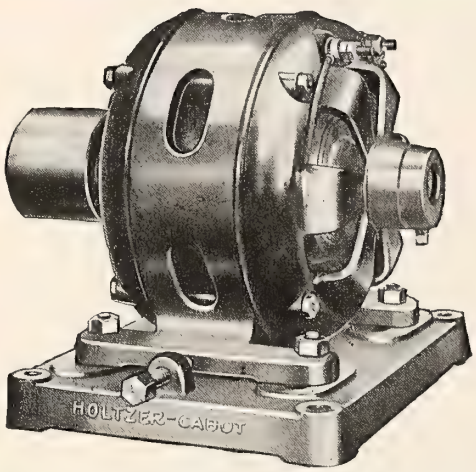
If you want to save time, money and worry in make-ready, install the Type-Hi Planer. It is an investment—not an expense.

No wide-awake Printer, Engraver or Electrotyper can afford to overlook this practical machine.

This space will not permit of our going into detail—but suppose you ask us to mail you a copy of our interesting little folder, "The Story of Type-Hi." It will tell you the whole history of this machine, what it will do for you, and testimony from a number of the foremost concerns of the country now using Type-Hi.

Type-Hi Mfg. Co., *Inc.*

SYRACUSE, N. Y., U. S. A.



It isn't because we have been established since 1875;

Nor because our output since then has been enormous;

Nor because we pride ourselves on "quality";

But because

We build Standard Commercial Motors and motors adaptable to any special requirements—motors that will perform the duty those requirements demand—

That's Why

You Should Buy Holtzer-Cabot Motors

Write for Bulletin 330Z

The Holtzer-Cabot Electric Co.

Boston, Mass. Chicago, Ill.

Save $1.00 per M on Bond Envelopes

A GOOD bond envelope in 6¾ size costs you around $2.00 a thousand. We offer you a substitute at about a dollar less—our No. 2250, 6¾ Bond Finish Extra Rag—a beautiful stock with the color, finish, "feel" and *character* of bond—of splendid weight and bulk. It will please most trade as well as bond, and the saving is your clinching argument. Made under our "sure-stick" process, guaranteed against falling apart. Other sizes proportionately low.

WRITE FOR SAMPLES

Western States Envelope Company Milwaukee

MANUFACTURERS OF GUARANTEED "SURE-STICK" ENVELOPES FOR PRINTERS AND LITHOGRAPHERS


Dec., 1887, to Dec., 1914
27 YEARS
Twenty-seven years ago this cut was used by us in The Inland Printer. It was "going some" in those days.
We have been in business 33 years. We originated the Drop Roll Marginal Feed System, the Automatic Head Perforator to overcome "buckling" and other automatic attachments that give present-day results.
BROWN FOLDING MACHINE COMPANY
ERIE PA.
BARTLETT N.Y.

THIS CUT

was made during the second day of his instruction by a young man who had no previous experience in cut-making.



If you are interested in a newspaper without engraving facilities you must realize what this means—it opens your columns to pictures of local scenes, people of local note, events of interest.

YOU can produce cuts of just as good printing quality—maybe better—by adding a *Dodge Process* Outfit for Newspaper Cuts to your equipment.

Write for the Dodgeville Bulletin.

THE DODGE PROCESS, Inc.

1700 PARK ROW BUILDING NEW YORK CITY

FRANK O. SULLIVAN, General Manager

New Typefaces for Your Type Caster

Why accept faces that are obsolete, when you can get the most popular faces now made?

We make matrices for your machine at the right price. Do not accept a substitute.

Let us know your requirements and we will gladly quote you prices. Our plant is the largest in the country and we stand prepared to furnish the faces you desire.

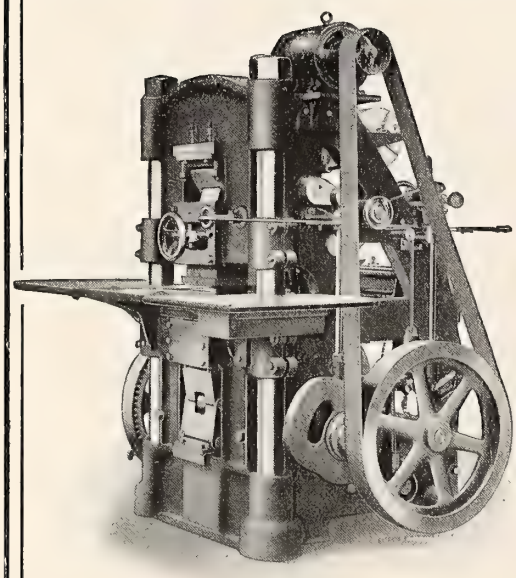
All matrices furnished by us are guaranteed. Do not be persuaded otherwise.

NATIONAL MATRIX COMPANY

Frederick and Fayette Streets

Baltimore, Md.

The Carver Automatic Die and Plate Presses



being constructed of the best grade of material and under the most careful mechanical supervision, are able to produce the largest quantity of the highest grade work in a given time.

They have the largest sheet feeding capacity.

The cloth wipe for steel and copper plate work is used on CARVER PRESSES only.

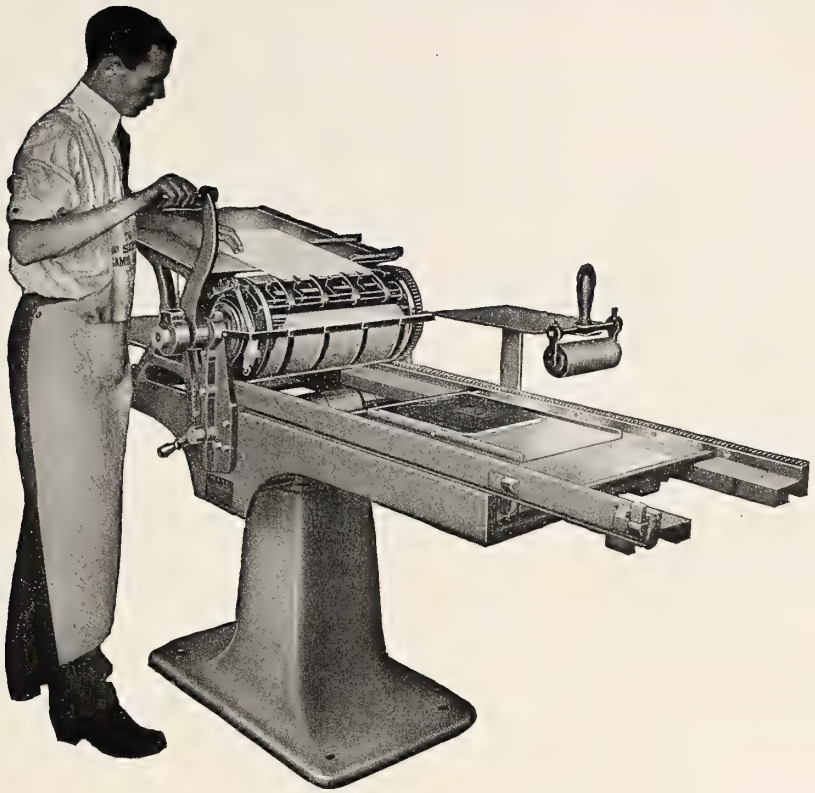
C. R. Carver Company

N. W. Cor. Twentieth and Clearfield Streets
PHILADELPHIA, PA.

CANADIAN AGENTS: MILLER & RICHARD, Toronto and Winnipeg

EXPORT AGENT, EXCEPT CANADA: PARSONS TRADING CO., Sydney, Mexico City and New York

SOUTHERN AGENTS: J. H. SCHROETER & BRO., Atlanta, Ga.



Hacker Hand Press

UNIT FOUR STANDARDIZER

Introducing the first hand operated press to give cylinder press standards for preliminary make-ready.

¶ The failure of efforts heretofore made to prepare in advance printing plates for cylinder press printing has been largely due to the absence of a hand or proof press with cylinder impression and with strength and accuracy equal to the cylinder press itself.

¶ This new Hacker Hand Press was built specifically to fill that gap in the printer's equipment.

¶ It is not a proof press—it is a *proving* press, a device to prove the printing quality of plates, a hand cylinder press to find out all about a form what is usually done at so much expense on the two-revolution itself.

¶ The press is size 17″ x 25″, and sells for $300.00. It will not yield under impression. It is accurate as to register. There are many novel improvements. It is built to standards not heretofore attempted, and should be in every large pressroom.

¶ Haphazard methods of make-ready are no longer excusable when this new standardizing press is available. The use of productive cylinder presses for adjusting into harmony the factors of leveling, overlay, paper, ink, can not be defended either on economic or efficient grounds when the Hacker Hand Press is made for those particular functions.

ORIGINATED, PATENTS APPLIED FOR, AND MANUFACTURED BY

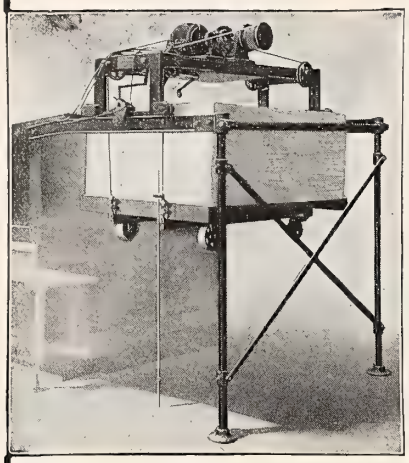
Horace Hacker & Company

312 North May St. Chicago, Ill.

PRINTERS APPROVE

the Convenience, Economy and Simplicity of the

ROUSE PAPER LIFT



The leading printing establishments of Chicago, New York City, Denver, Milwaukee and other cities are fast equipping their plants with our paper lifts. They have proven a labor and paper saving proposition, which means increased output and reduced cost

A HANDSOME NEW BOOK, called "Rouse-Handling vs. Man-Handling," is ready for mailing. It gives many important reasons why you should install the Rouse Lifts.

Send for a copy and get our plan for installing a Lift to be paid for out of its own earnings

H. B. Rouse & Company

2214 WARD STREET, CHICAGO

Rebuilt and Guaranteed Printing Machinery

14x22 Thomson Laureate	$ 650
14x22 Colt's No. 2	350
14x22 Colt's No. 5	425
14x22 Gally Universal No. 2	300
14x22 Gally Universal No. 3	350
12x17 Hoe Rotary Bag Printing Press	350
25x29 Scott Two Revo. Fast Pony	650
26x32 Babcock Optimus	700
Six Quarto Campbell Complete	450
36x52 Potter Two Revo. 4 roller, $500 and	700
39x52 Miehle Press, take seven quarto	1,600
26x37 Cottrell Drum, table distribution	525

Tell us your wants in Cylinders, Gordons, Cutters, Folders, etc. Send for illustrated lists.

Wanner Machinery Co.

A. F. WANNER, Prop.

703 S. Dearborn Street **Chicago, Illinois**

We should like to have you as a regular reader of

THE AMERICAN PRINTER

A Magazine of Printing Made in America for American Printers

employing and employed, the purpose of which publication is to be useful. THE AMERICAN PRINTER presents in each issue helpful articles for those in the office and in the workrooms. There are ideas for mechanical, accounting, publishing, art, advertising and other departments The editorial tone of THE AMERICAN PRINTER is inspirational. It is fighting for better printing, more efficient printers and more profitable business methods. It is with those who have ideals; it subscribes to the Standards of Ethical Practice adopted by the business press.

Three dollars a year. Send one dollar for four months' trial subscription

OSWALD PUBLISHING COMPANY
25 City Hall Place, New York

If You Want to Reach

The Retail Stationer, Office Equipment Dealer, Branch and Independent Typewriter Dealer, and Buyers for Railroad Corporations, Wholesale Houses, Factories, Banks, and other Commercial Industries, you can command their attention and consideration through the

INLAND STATIONER

BUSINESS EQUIPMENT JOURNAL

Your advertisement inserted in a few consecutive issues will prove the splendid "pulling" qualities of this medium.

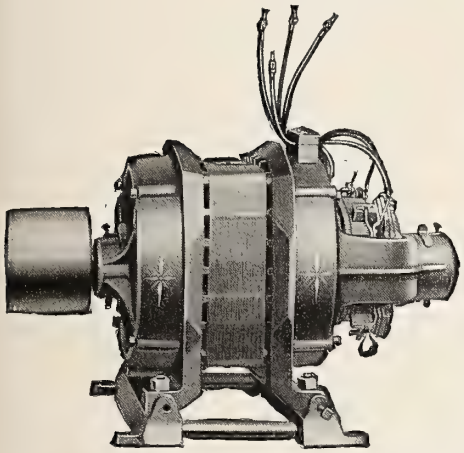
Send for sample copy, advertising rates and our Free Copy Service Plan.

Inland Stationer

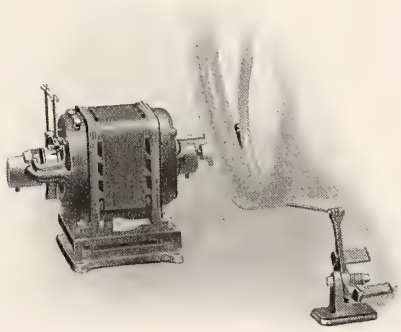
Business Equipment Journal

632 Sherman Street, Chicago

Your entire plant or a single press will earn 1/4 more if it's Kimbleized!



There is an increase in earning power of 25% when individual Kimble Motor drive is used. This is conservative. It is based on figures and facts gathered from a great number of users of Kimble Motors.



This "quarter-more" earning power—or one-fourth more profit—is made possible by a few distinct features of Kimble Motors:—

First—Kimble Motors are built especially for printing presses—job or cylinder.

They have a wide range of speeds which can be regulated in easy, gradual gradations, thus assuring *the right press speed for every job.*

Consider what this right press speed means!—*less use of the throw-off—less spoilage—a greater number of impressions per hour!*

Kimble Motors are the only A.-C. Motors on the market *that reduce current consumption in almost direct proportion to press speed reduction.*

A press is usually operated at 60% of maximum. A Kimble Motor will save *nearly all* of the remaining 40%—in fact easily 25 or 30%. In all other A.-C. motors you pay for the *maximum* even if your press is operated at *minimum* speed. A Kimble *saves* the difference.

This saving on current alone represents a tidy sum chopped off the monthly current bill.

Kimble Motors increase the *efficiency* of each press fully 20% over ordinary alternating-current motor drive—and at least 35% over line-shaft drive. Kimble Motors give you *any* speed, from 500 to 3,000 I. P. H.

Kimbleizing increases the efficiency of the feeder, too. He can start the job cold—and as he becomes familiar with the stock and the rollers get warmed up, he can gradually, by a pressure of the toe, increase the speed step by step until he's feeding like lightning without a miss.

A letter from a Kimbleized office

Dodge City, Kan., November 16, 1914.

Kimble Electric Co., Chicago, Ill.
Gentlemen:—

I have your letter of the 14th inst., the last of several follow-up letters urging me to "Kimbleize."

This is to advise that I "Kimbleized" my office some months ago by the installation of a motor purchased through the local electric company, and that I am both satisfied and contented with my action, as the motor backs up every claim.

I recently printed an order of 27,500 impressions on a 10 x 15 press at an average speed of 1,500 per hour. This was for duplicating books and required close register. It was numbered on the press, but I stopped only twice to reset the numbering machines after spoiling a sheet by faulty feeding. As the press time included time spent in dumping and replenishing the feed boards, stopping for oil, etc., my actual running time was considerably in excess of 1,500 per hour. This to me is a very satisfactory performance, as it is about 40% increase over what the average country office turns out on such a job.

Very respectfully, W. H. Jacoby.

Like results can be obtained in your shop when it is Kimbleized. You may increase the earning power of your entire plant or a single press 25% by Kimbleizing.

Valuable facts about the drive for printing-plant machinery are given in the Red Catalog. Write for one.

KIMBLE ELECTRIC COMPANY

Printing Press Motor Specialists

635 N. Western Avenue
CHICAGO

KIMBLE MOTORS

KIMBLE MOTORS

Increase Your Salary

There is a big demand for cost experts in the printing business. You can learn cost-finding and accounting by studying The Model Bookkeeping and Cost-Finding System, by S. D. Winchell. Full instructions for installation and operation of cost systems and accounting systems. Method is accurate and simplified.

Write for Folder C.

Learn to Sell Printing

It takes training to sell printed matter at a profit and there is a great demand for trained salesmen. You can become a master salesman of printed matter by studying the National Course of Salesmanship, by E. P. Mickel.

This Course teaches you to work up and close large contracts at profitable prices. It makes you a skilled salesman and a big producer.

Write for Folder D.

DUDLEY HARE, 1829 Arch Street, Philadelphia

OUR NEW HOME

WE ARE NOW LOCATED AT

529 to 539 SOUTH FRANKLIN STREET

(Near Harrison) CHICAGO

This advantageous location, together with improved facilities, enables us to give you the acme of good service.

A continuance of the opportunity to serve you will be greatly appreciated.

Parker, Thomas & Tucker Paper Co.

Same Old Telephone WABASH 2632

Private Exchange all Departments

YOU CAN EMBOSS STATIONERY, CARDS, BOOK COVERS, ETC.

ON THE PRESS YOU NOW HAVE

WHITESON'S Embossing Composition

HARD AS STONE BUT NOT BRITTLE

ANY ONE CAN USE IT SUCCESSFULLY

PRICE $1.00

Our book of instructions will make up for any lack of experience on your part.

Sold at $1.00 by all printers' supply houses

A sample — enough for a letter-head — will be sent by the manufacturer on receipt of 25c.

ISADORE WHITESON, 111 W. Washington Street, Chicago

A SPECIAL DEMONSTRATION

We will gladly provide means for a satisfactory demonstration of the claims we make in favor of our coated papers. Our claims are not unreasonable, as will be found when you make a fair test. We will send you by mail (free of charge) a sufficient quantity of the famous

FAULTLESS ENAMEL

to enable you to test and demonstrate the working qualities of this smooth, uniform, coated book.

All we want is a chance to prove to you that we manufacture a paper of dependable character at a price worthy of your consideration.

This Paper Mill Produces Other Products

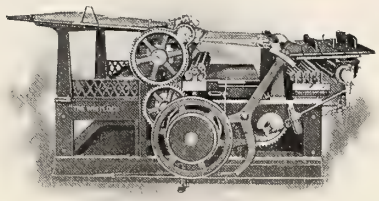
Many papers for all special purposes at the right price. Scan over our specials, then get in touch with your nearest jobber, who will gladly supply specimens, printed or plain samples, prices, etc., on application.

HIGH-GRADE ENAMEL BOOK, FOR COLORWORK
LITHOGRAPH LABEL PAPER
SPECIAL COATED LABEL PAPER FOR FOOD PRODUCTS (No Odor)
WATERPROOF LABEL PAPER

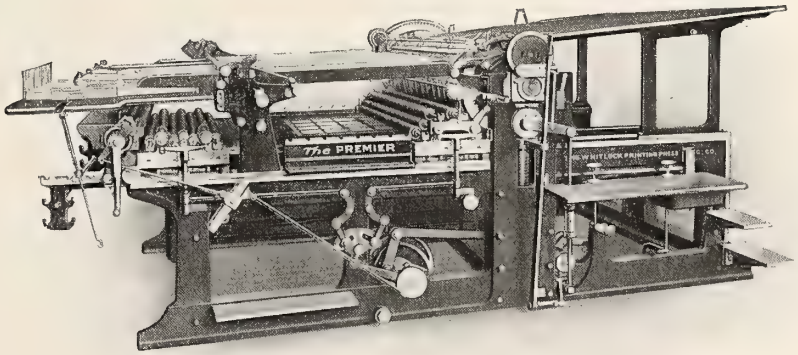
COATED MUSIC PAPERS
MACHINE FINISH MUSIC PAPERS
SUPER AND M. F. BOOK PAPERS
MIMEO PAPERS
LAID FLATS, AND CATALOGUE PAPERS

WATERVLIET PAPER CO., Watervliet, Mich.

HAPPY NEW YEAR



The WHITLOCK PONY



The PREMIER

To make your New Year really happy and profitable, Mr. Printer, equip your pressroom with either a Whitlock Pony or Premier. Each is immeasurably superior, as a money-maker and a money-saver, to all other presses in its respective two-revolution class.

LET US TELL YOU ABOUT THEM

THE WHITLOCK PRINTING-PRESS MFG. CO.

DERBY, CONNECTICUT

NEW YORK, 23D STREET AND BROADWAY Fuller (Flatiron) Building

BOSTON, 510 WELD BUILDING, 176 FEDERAL STREET

AGENCIES

Chicago, St. Louis, Cleveland, Cincinnati, Detroit, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Spokane, Dallas, Portland, Vancouver — AMERICAN TYPE FOUNDERS CO.
Atlanta, Ga.— Messrs. J. H. SCHROETER & BRO., 133 Central Ave.
Toronto, Ont.— Messrs. MANTON BROS., 105 Elizabeth St., Canada West.
Montreal, P. Q.— GEO. M. STEWART, ESQ., 92 McGill St., Canada East.
Halifax, N. S.— PRINTERS' SUPPLIES, Ltd., 27 Bedford Row, Maritime Provinces.
Melbourne and Sydney, Australia — ALEX. COWAN & SONS, Ltd., Australasia.
Great Britain and France — P. LAWRENCE PRINTING MACHINERY CO., Ltd., 57 Shoe Lane, London, E. C., England.
Europe, except Great Britain and France — Firm of WALTER KELLNER, Barmen, Germany.

The Pacific West in 1915

More printing-plants—more newspapers, more printing machinery, more equipment, paper, ink and facilities, made necessary by a rapidly increasing population. 1915 starts a new era of development. Heavy buying is imperative. Get your share of the business.

Include the Pacific West in your advertising campaign of 1915

PACIFIC PRINTER AND PUBLISHER

440 SANSOME ST., SAN FRANCISCO, CAL.

TIME AND MONEY

SAVED BY USING

KNAUFFSATT

The paste when added to Printers', Lithographers' and Engravers' inks will absolutely prevent offset and slipsheeting.

We can show you 50 and 100 pound orders and reorders from the largest printers in the United States.

Would they come back for more if it did not deliver?

You may adhere to the gas, run your work gray, stack in small piles, and rehandle, but your up-to-date competitor is saving from 5 to 15 times his investment by using Knauffsatt.

Call on your jobber or address

THE NO-OFF-SET COMPANY

LOUISVILLE, KY.

The British Printer

Is Familiarly Known as

"Our National Trade Journal"

By Its British Readers

Subscribers to the British Printer are also found in the best printing establishments of the United States, in Canada, or the Continent of Europe and in every British Colony.

The British Printer is a purely technical journal. Every department covered by experts. Always pictorial, illustrating modern methods of reproduction.

Published bi-monthly, $2.00 per annum, post free.

Specimen copy 35c; by mail 40c.

American Agents:

THE INLAND PRINTER COMPANY

632 South Sherman Street **Chicago, Illinois**

The American Pressman

A MONTHLY TECHNICAL TRADE JOURNAL WITH 20,000 SUBSCRIBERS

Best medium for direct communication with the user and purchaser of Pressroom Machinery and Materials

ONE DOLLAR PER YEAR

ROGERSVILLE, TENNESSEE

THE BEST SPECIAL

Works for Lithographers

ETC., ARE THE

ALBUM LITHO—26 parts in stock, 20 plates in black and color, *$1.50 each part.*

AMERICAN COMMERCIAL SPECIMENS—three series, 24 plates in color, *$3.50 each series.*

TREASURE OF GRAPHIC ARTS—24 folio plates in color, *$4.50.*

TREASURE OF LABELS—*the newest of labels*—15 plates in color, *$3.00.*

"FIGURE STUDIES"—by Ferd Wüst—second series, 24 plates, *$3.00.*

AND THE

FREIE KÜNSTE

SEMI-MONTHLY PUBLICATION

This Journal is *the best Technical Book for Printers, Lithographers and all Kindred Trades.* Artistic supplements. Yearly subscription, *$3.00*, post free; sample copy, *25 cents.*

Published by JOSEF HEIM, Vienna VI. / i Austria

Established January, 1894.

THE PROCESS ENGRAVER'S MONTHLY

THE PROCESS PHOTOGRAM — ESTABLISHED JAN 1894

Deals only with the Illustration side of Printing, but deals with that side thoroughly. Post free, $2 per annum.

The Office of THE PROCESS MONTHLY

14 Farringdon Avenue **London, E. C.**

AMERICAN AGENTS:

SPON & CHAMBERLAIN 123 Liberty Street, New York

Deutscher Buch- und Steindrucker YEARBOOK, 1913, EDITION

This twentieth annual special edition surpasses everything heretofore published by the graphic arts trade press.

It contains an increased amount of text and advertising, ten intaglio prints, two of them two-color, and profuse illustrations in half-tone, shaded tone, two, three and four-color offset, and lithography, and about thirty letterpress designs. A three-color rotary intaglio print is the first picture of its kind ever published, and marks the beginning of a new era in color printing.

Weight, three pounds; sent post free on receipt of one dollar.

Deutscher Buch- und Steindrucker

ERNST MORGENSTERN

19 Dennewitz-Strasse :: :: :: BERLIN, W. 57, GERMANY

BOOKS AND UTILITIES

BOOKBINDING

BOOKBINDING — Paul N. Hasluck ..... $ .54
BOOKBINDING AND THE CARE OF BOOKS — Douglas Cockerell 1.35
BOOKBINDING FOR AMATEURS — W. J. E. Crane 1.10
THE ART OF BOOKBINDING — J. W. Zaehnsdorf 1.60

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IMPOSITION, a Handbook for Printers — F. J. Trezise 1.00
IMPRESSIONS OF MODERN TYPE DESIGNS ..... .25
MODERN BOOK COMPOSITION — Theodore Low De Vinne 2.10
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SPECIMEN BOOKS:
Bill-heads (fourth book) ..... .25
Envelope Corner-cards (fourth book) ..... .25
Letter-heads (fifth book) ..... .50
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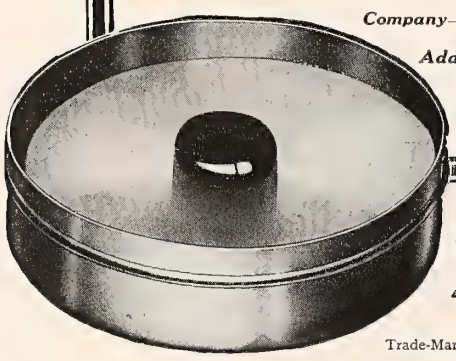
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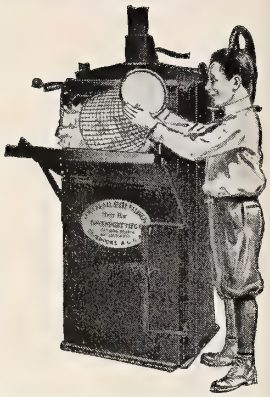


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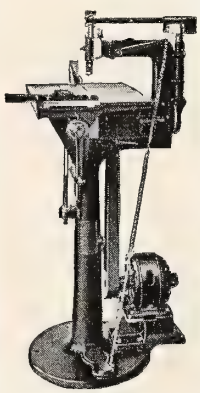
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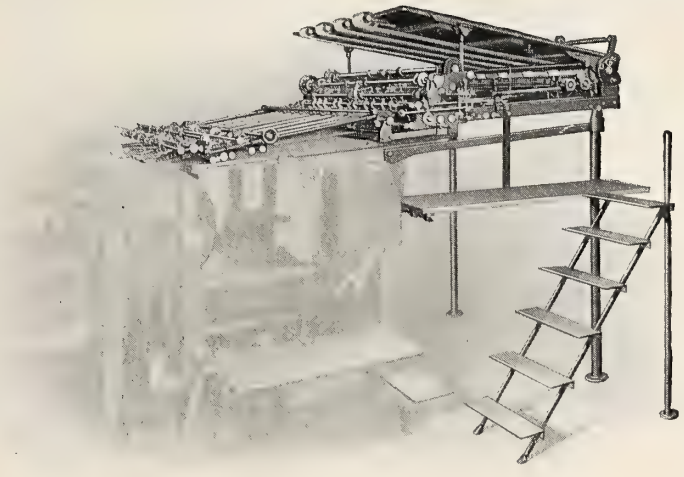
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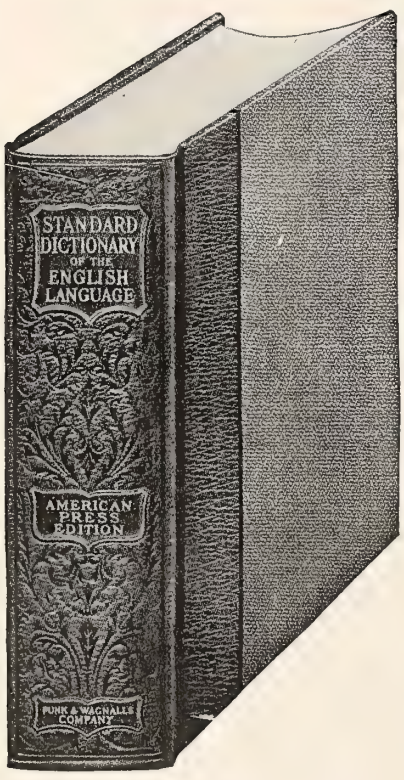
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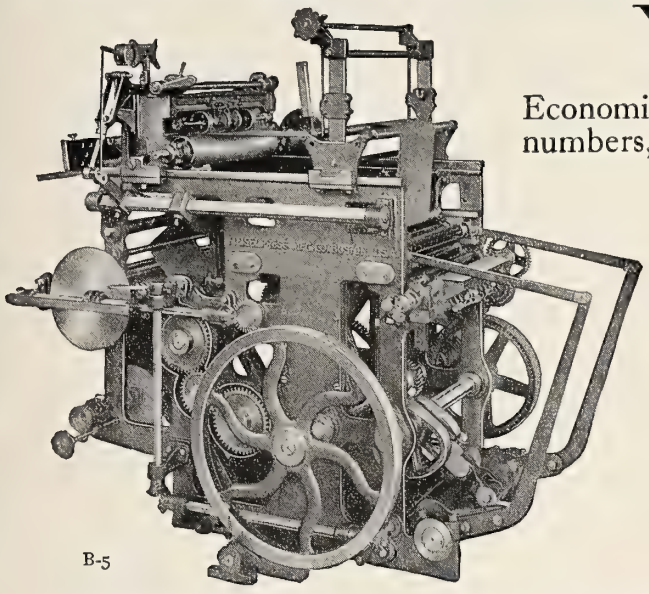
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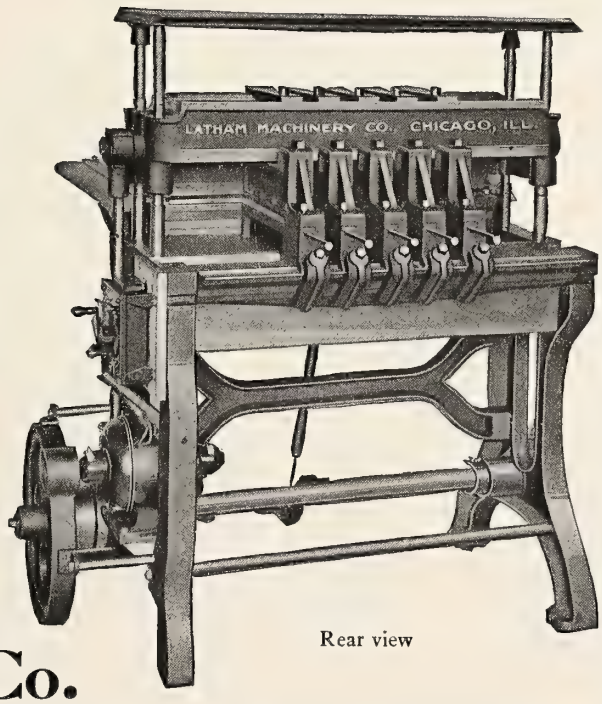
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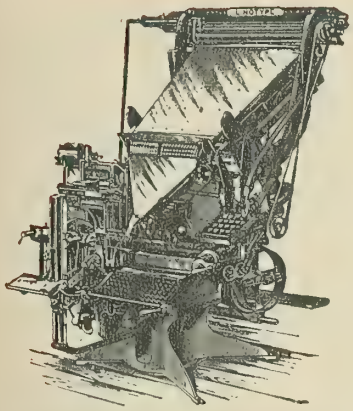
THE I. T. U. COMMISSION 632 SHERMAN STREET, CHICAGO

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Make Quality of Product Bring You Business

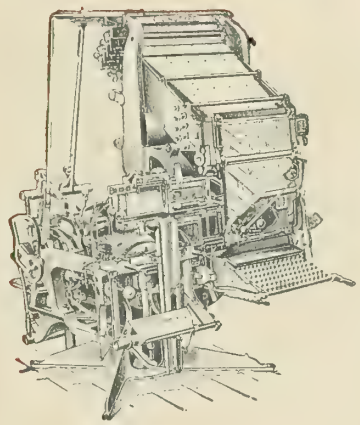


Three-Magazine Quick-Change
Model 8 Linotype

The most valuable asset of the printer is reputation for maintenance of quality in his product. Upon quality depends the first essential—good impression on prospective buyers and the lasting sense of satisfaction in steady customers. The Linotype does much to create this sense of quality; to create and hold business. Its composition is used in the printing of exquisite brochures and magnificent de luxe volumes.

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Quality must be maintained, but economy of production is essential to the continuance of the modern printing business at a profit. This means that the cost of such big items as composition must be kept down to the lowest possible figure. Only the printing-plant using the Linotype is operating its composing department on the utmost economical basis. Make economy of production bring profit: use the Linotype.



Model 9 Linotype
With Instantaneous
Quadruple-Magazine Shift

MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

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TORONTO—Canadian Linotype, Ltd., 35 Lombard Street

To Obtain Quality with Economy You Must Use the Linotype

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Buckeye Covers

"We couldn't improve the paper, so we improved the service." Buckeye-Covered Catalogues and Booklets have always been "the kind that pay best, on both sides of the printer's counter." Nevertheless, they now pay *still better*, because they are the *only* kind for which you can get reasonably priced *envelopes to match*. Any Buckeye Cover dealer can fill your order promptly for BUCKEYE COVER ENVELOPES, in any size, shape, color, weight and finish you may require, and in any style, including Improved Columbian Clasp and Two-Button Tension fastener. Portfolio of attractively printed samples sent free on request.

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MAKERS OF GOOD PAPER
IN HAMILTON, OHIO, SINCE 1848



THERE'S A DEALER NEAR YOU:

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CLEVELAND	The Central Ohio Paper Co. The Union Paper & Twine Co.
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LINCOLN	Lincoln Paper Co.
LITTLE ROCK	Western Newspaper Union.
LOS ANGELES	Zellerbach Paper Co.
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SEATTLE	Richmond Paper Co.
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WICHITA	Western Newspaper Union.
WINNIPEG	John Martin Paper Co., Ltd.

FOREIGN SELLING AGENTS
Henry Lindenmeyr & Sons, London, England.

The Inland Printer



February

Vol. 54
No. 5

Vol. 54 No. 5
Mellon

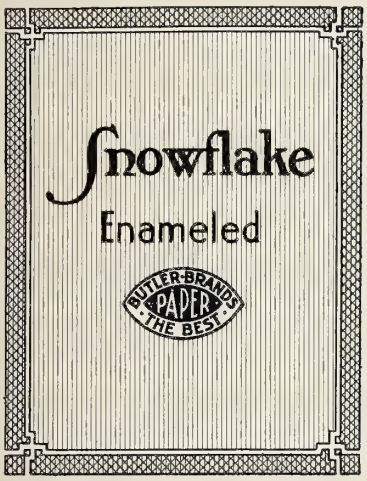
A miser hates to spend money,
And cheats himself by spending
So little for what he buys, that
He gets less than he pays for.
The economiser willingly pays
The right prices, but sees to it
That he gets his money's worth.
This, more than ever, is the time
For true economy in inks;
High-grade inks, always the
Most economical in the long run,
Being least affected by the
Present price increases, offer
The greatest inducements to
The discriminating printer.



Sigmund Ullman Co.

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Chicago Cleveland

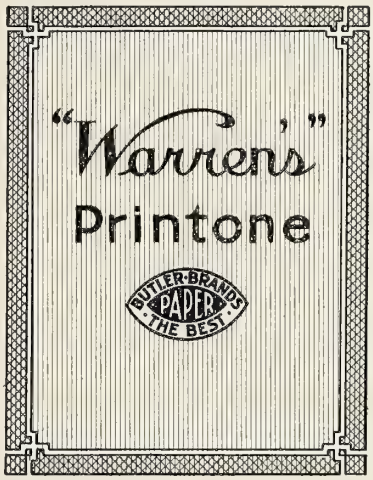
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SNOWFLAKE is acclaimed the most widely used of any of the better grades of Coated Book Paper. See and examine samples both plain and printed and the reason for its popularity will be clear.

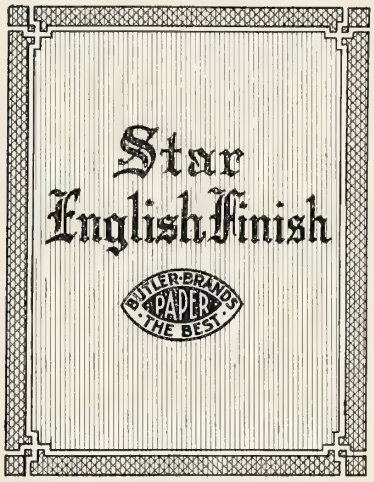
It is a beautiful pure white of exactly the approved tone, strong and leathery, with an even high finish, remarkably responsive to the printed impression.

Due to large tonnage and unusual manufacturing advantages, the price is moderate. Use SNOWFLAKE and you will reduce to a minimum the expenses incidental to printing on Coated Papers.



"WARREN'S" PRINTONE looks and prints like paper that is coated. Experts have been puzzled by this sheet. It is a product of the S. D. Warren & Co. mills, which means that it is to be depended upon.

For Catalogs and other advertising literature, Railroad Time Schedules and Folders, Hotel and Steamship Booklets, PRINTONE is just the thing. If you are seeking an Uncoated Book Paper of strictly fine quality that will also run uniform, inspect this paper before you decide. You will save time and money and avoid disappointments by adopting PRINTONE whenever a paper of this character is desired.



STAR ENGLISH FINISH, "Made in America, Sold Everywhere." It is the ideal paper for such purposes as School and Text Books, Magazines, Story Books, Catalogs and Circulars where either zinc etchings or halftones of any screen up to 150 lines to the inch are used. The surface, while perfectly smooth, is free from gloss or glare, rendering fine text matter easily readable without undue strain on the eyes. It has an elegant velvety finish which, combined with its delicate, pleasing color tone, makes it attractive to the eye and pleasant to handle.

These are three "Butler Brands." They are standard and are known only under the names given. They are the best obtainable at the prices in their respective classes, Coated, Super and Machine finish.

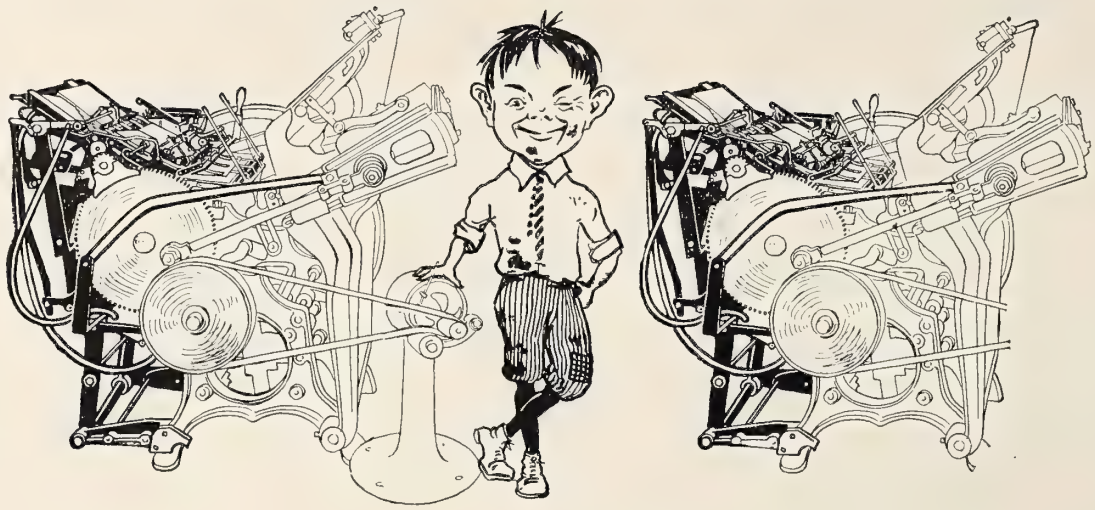
Just drop us a line and we will forward either plain or printed samples or both, give you the list of sizes and weights in which these "Butler Brands" are carried and quote you prices at which they are sold.

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Standard Paper Co.....Milwaukee, Wis.
Missouri-Interstate Paper Co.....Kansas City, Mo.
Mississippi Valley Paper Co.....St. Louis, Mo.
Southwestern Paper Co.....Dallas, Texas
Southwestern Paper Co.....Houston, Texas
Pacific Coast Paper Co.....San Francisco, Cal.
Sierra Paper Co.....Los Angeles, Cal.
Central Michigan Paper Co....Grand Rapids, Mich.
Mutual Paper Co.....Seattle, Wash.
Commercial Paper Co.....New York City
American Type Founders Co.....Spokane, Wash.
American Type Founders Co.....Vancouver, British Col.
National Paper & Type Co., (Export only) New York City
National Paper & Type Co.....Havana, Cuba
National Paper & Type Co.....City of Mexico, Mexico
National Paper & Type Co.....Monterey, Mexico
National Paper & Type Co.....Guadalajara, Mexico

J·W·Butler Paper Co·Chicago

ESTABLISHED 1844



Talks on the HUMANA

Question: Is the Humana so named because it is almost human?

Answer: No; it is so named because it is more than human: and more dependable.

THE Humana is an automatic feed for platen presses; sizes 10x15 and 12x18.

There are a good many reasons why a Humana would earn money for you, and we are going to tell you about them from month to month in the pages which we have taken in this and other publications.

The Humana is the only automatic machine that will feed paper and cardboard (all weights and surfaces), envelopes (made up and blanks), tags, blotters, pamphlets, flat bags, box cartons, index cards, and, in fact, pretty nearly anything which can be fed by hand can be fed by a Humana.

A hair-line register is absolutely guaranteed, as is also a minimum spoilage on all jobs.

Two Humanas may easily be operated by one boy (as shown in the above illustration). They will produce more work and at less cost than any automatic flat-bed press ever invented.

Of course we guarantee the Humana as to its parts and workmanship. It is extremely simple to adjust and operate.

We are *not* going to ask you to read 350 testimonials, but we have them. If we had asked for them we could easily have had 650 for the 650 machines now sold and in actual operation.

We are very pleased to send the machine on trial. Terms may be either cash or deferred payments; $500 for the 10x15 and $550 for the 12x18; 25 per cent may be paid down; or 5 per cent will be deducted for cash.

Any of the offices named below can show you a Humana in actual use. Write us for descriptive folder and further details.

THE HUMANA COMPANY

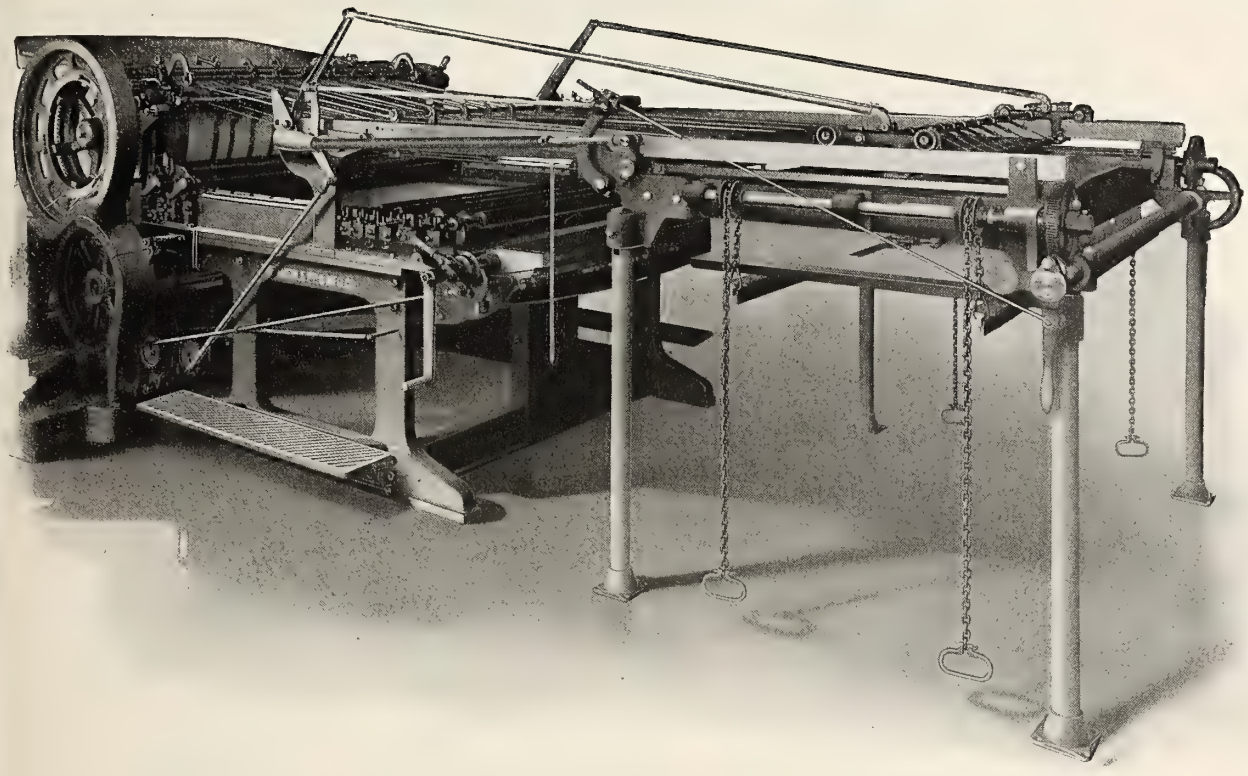
Offices and Salesroom, Clinton and Beaver Sts., Newark, N. J.

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COMBINATION EXTENSION DELIVERY and LOWERING TABLE

WILL SAVE YOU MONEY IN THE HANDLING OF PRINTED SHEETS



Can be attached to all Front-Delivery Miehle Presses

WRITE US FOR PRICES AND DETAILED INFORMATION

Miehle Printing Press & Manufacturing Company

Manufacturers of "The Miehle" and "The Hodgman" Two-Revolution Presses

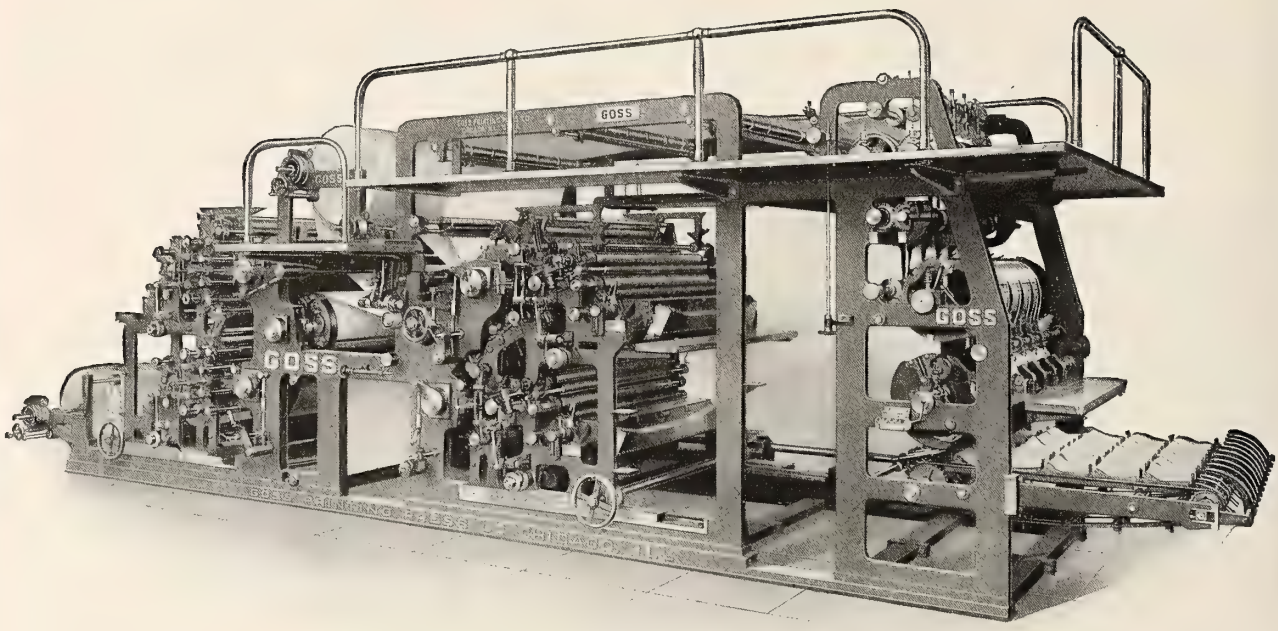
Factories: Chicago, Illinois, and Taunton, Massachusetts
Principal Office: Fourteenth and Robey Streets, Chicago

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Dallas, Texas . . . . . 411 Juanita Building	Atlanta, Georgia . Dodson Printers Supply Company
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ROTARY WEB PRESS FOR PRINTING AND FOLDING LARGE QUANTITIES OF SIXTEEN-PAGE SIGNATURES, COMPLETED OR READY FOR MACHINE GATHERING

Mail Order Catalogue and Magazine Printers and Publishers

Did you ever consider what you could save by having your publications printed and folded on a Goss Magazine Press built to meet your needs?

Half-tone and color work that has surprised printing experts is being produced on Goss machines.

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BUSINESS stationery on Old Hampshire Bond is good business for you to get, and it will help your customers get good business.

Why not plan to make a special Old Hampshire Bond campaign for the next two or three months? Your customers, if you are cultivating the right class of trade, ought to be the kind that would appreciate Old Hampshire Bond, especially when the paper is brought to their attention in the right way.

If you are interested in this suggestion, we can co-operate and to good advantage. Drop us a line and allow us to tell you our plan.

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PAPER MAKERS
ADVERTISING CLUB

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We are the Only Paper Makers in the World Making Bond Paper Exclusively

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H.D. INK

H.D.

H.D. INK

A MEDIUM PRICED GOOD BLACK INK HAVING PECULIAR WORKING QUALITIES WHICH

MADE THE QUEEN CITY FAMOUS

On the market since

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more POPULAR TODAY than ever

IF NOT ACQUAINTED LET US

INTRODUCE H.D. TO YOU

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MAKERS OF

HIGH GRADE BLACK AND COLORED PRINTING INKS

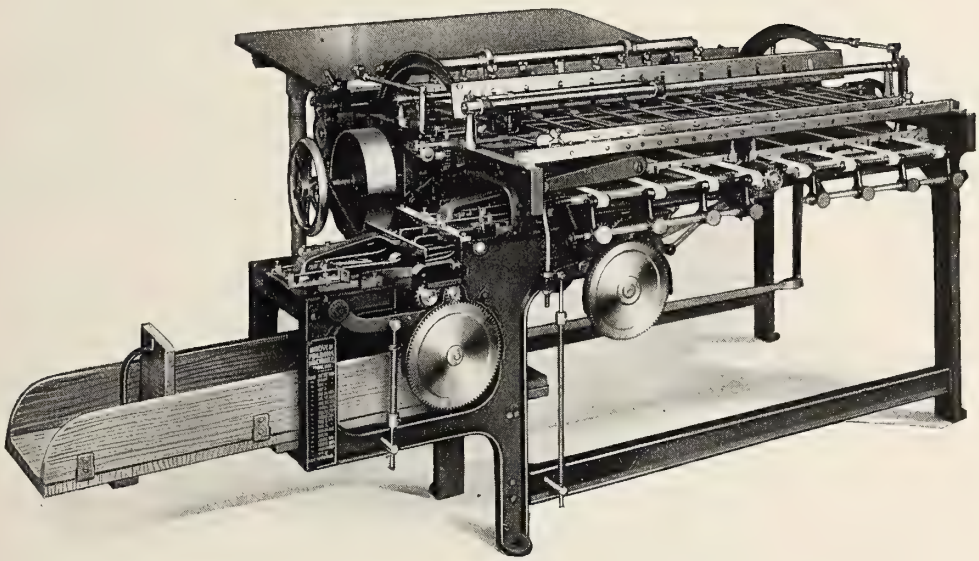
CINCINNATI

CHICAGO DETROIT ROCHESTER
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MINNEAPOLIS KANSAS CITY ST. PAUL

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H.D. INK

TIME TABLE FOLDER



Made by

Brown Folding Machine Co.

ERIE, PENNSYLVANIA

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NEW YORK CITY: 38 Park Row
ATLANTA, GA.: J. H. Schroeter & Bro.
DALLAS, TEX.: 1102 Commerce St.
TORONTO, CAN.: 114 Adelaide, W.

The Standard Press

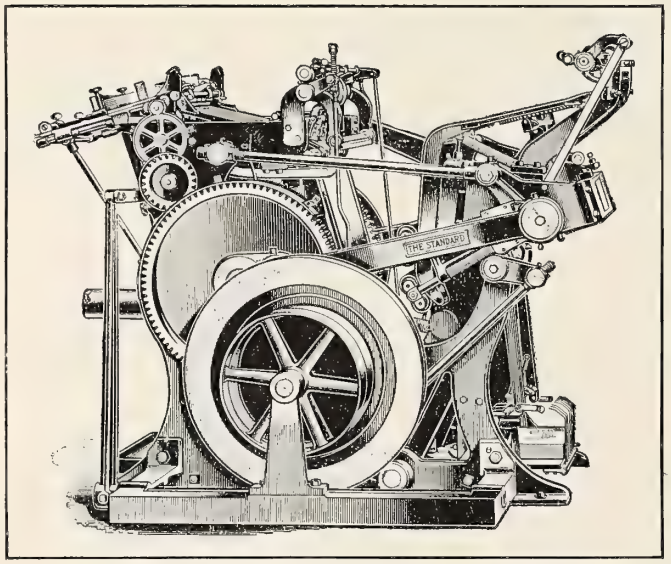
A bed and platen press that runs automatically at from 2,500 to 3,500 per hour and doubles this output by printing two separate jobs at the same time

$250 Down

On an initial investment of but $250 in a STANDARD HIGH-SPEED AUTOMATIC JOB PRESS, any office having work enough to keep it running ONLY HALF THE TIME can earn the amount of the deferred monthly payments and a big profit besides.

Thus, in fifteen months, this $250 investment would be represented by a $1,750 machine, free and clear, in your plant, and you would have earned a large cash balance besides.

The Standard Earns More Than the Largest Cylinder Press



Floor Space 4¾x6 Feet. Weight 4,200 Lbs.

The Standard High-Speed Automatic Job Press

WRITE FOR PARTICULARS

Wood & Nathan Company

Sole Selling Agent

No. 30 East 23d Street, New York City

SCOTT ALL-SIZE ROTARY PRINTS TWO COLORS ON EACH SIDE OF THE SHEET

A GREAT MANY PRINTERS

Are printing mail-order catalogues on light paper, two colors on each side of the sheet, on flat-bed presses, which can not be fed fast. The maximum output is ten thousand (10,000) sheets per day from each flat-bed machine. It needs a battery of presses, therefore, to do the work.

THE TWO-COLOR SCOTT ALL-SIZE ROTARY

Prints two colors on each side of ANY SIZE SHEET up to 46 x 70 inches at speeds from four thousand (4,000) to five thousand five hundred (5,500) per hour, according to the quality of the work, paper, etc.

YOUR OPPORTUNITY IS NOW HERE—GRASP IT

Install one of these machines, then you will have a great advantage over your competitors doing similar work on flat-bed presses. It is not necessary to reduce your prices, for quicker service is more essential than low prices.

LET US HEAR FROM YOU

And if this press is too large for you we have a small All-Size Rotary that may interest you. It cuts off any length of sheet up to twenty-five inches and any width of sheet up to forty inches. It will print one or two colors on each side of sheet. Perforating and numbering attachments can be placed on same, if desired.

TELL US YOUR REQUIREMENTS—WE HAVE THE PRESS

WALTER SCOTT & COMPANY

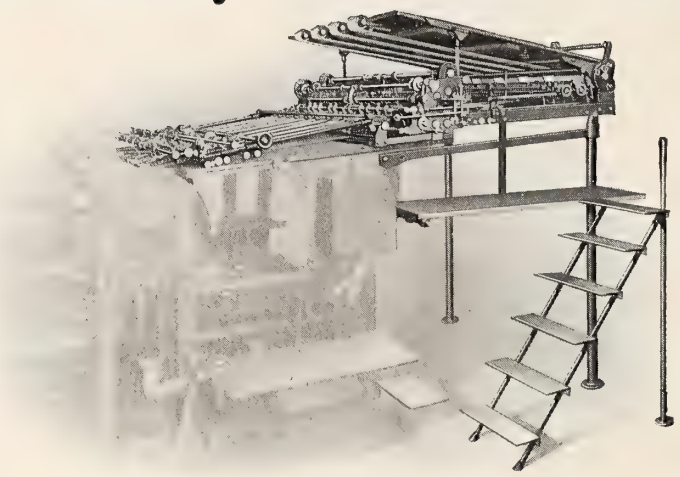
DAVID J. SCOTT, General Manager

MAIN OFFICE AND FACTORY

PLAINFIELD, NEW JERSEY

NEW YORK, 1 Madison Avenue **CHICAGO, Monadnock Block**

Quality in Half-tone Printing



depends not only upon a skilful make-ready but upon the evenness with which the form is inked throughout the run.

Every time the hand feeder trips the cylinder the form receives a double inking and the printing quality varies. The mechanical steadiness and accuracy of the

U.P.M. CONTINUOUS FEEDER

lends an evenness to the inking of the form throughout the run not possible on the hand-fed press or even on presses equipped with less up-to-date continuous feeders.

The U. P. M. possesses many points of difference and advancement over any other feeder.

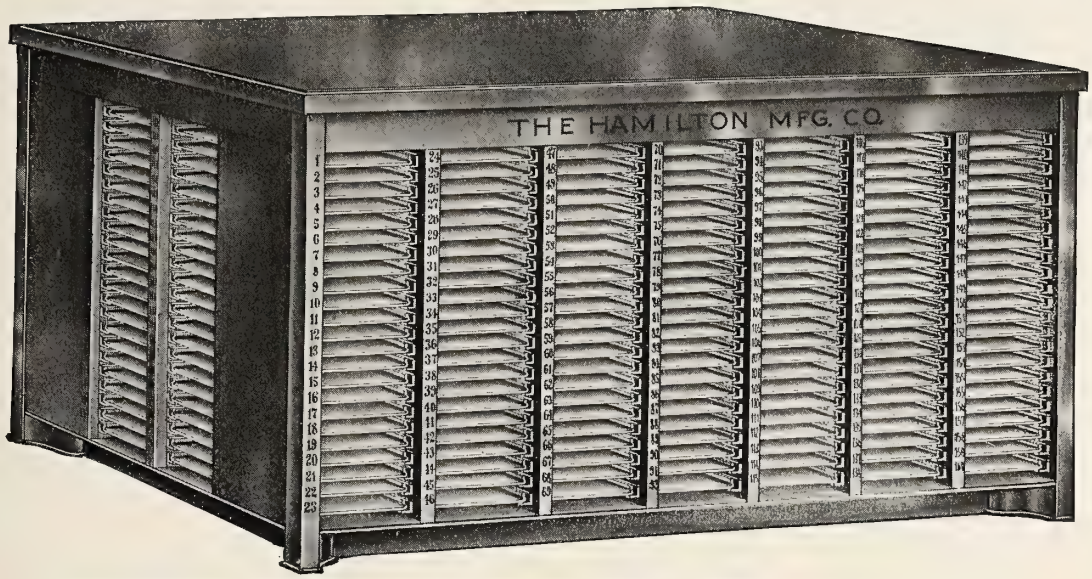
We Also Offer The U. P. M. Vacuum Bronzer
The Chapman Electric Neutralizer
The U. P. M. Cutter and Creaser Feeder

UNITED PRINTING MACHINERY CO.

136 FEDERAL ST., BOSTON Dept. A., 116 EAST 13th ST., NEW YORK
325 SOUTH MARKET STREET, CHICAGO

THIRTEEN to ONE

For every square foot of floor space occupied by the Imposing Table shown in the illustration herewith, there are thirteen square feet of storage space. In other words, this Table occupies 27 square feet on the floor, but has a storage capacity of 353 square feet, including space provided by the iron surface.



Steel Imposing Table No. 723 takes iron surface 51 x 75 inches. Capacity, 414 8¾ x 13 galleys. Price, not including galleys or surface **$140.00**

Table No. 724 takes iron surface 39 x 65 inches and has a capacity of 322 8¾ x 13 galleys. Price, not including galleys or surface . . . . **$ 95.00**

Combined with this enormous saving in space is an equally large saving in time. The galley system of storage provided in connection with this Table enables the printer to locate instantly any page wanted.

Further than this, by the use of this system pages are handled less, as they can be proved, corrected, etc., right in the storage galley.

The installation of a Table such as this means increased efficiency in the composing-room.

These Tables are made in two sizes. There is one just the right size for your plant. Send for more complete information.

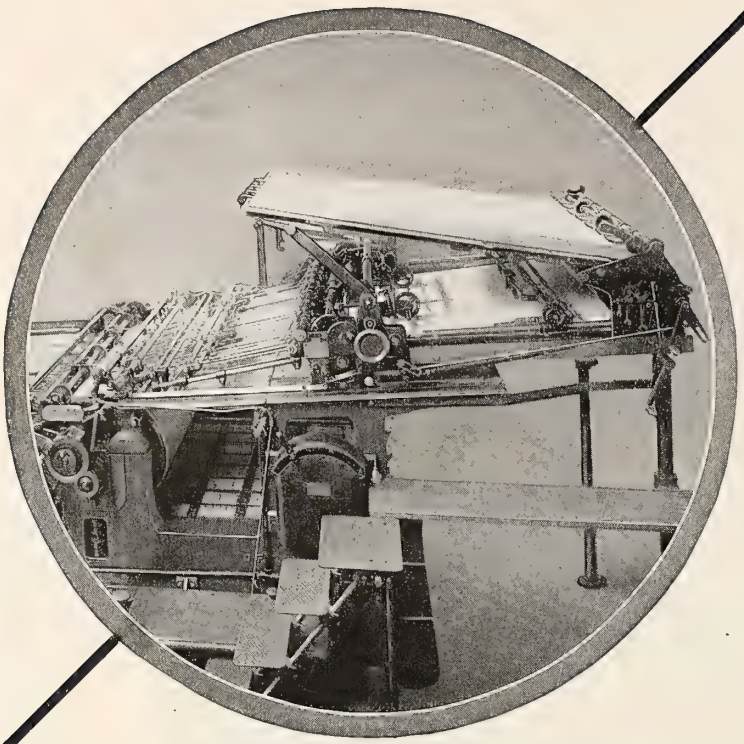
NOTE.—Steel storage galleys to be used in connection with these Tables are manufactured by us at moderate prices. Broad patent covering the Hamilton Indestructible One-Piece Galley has just been allowed by the United States Patent Office.

THE HAMILTON MANUFACTURING CO.

Main Offices and Factories, TWO RIVERS, WIS. **Eastern Office and Warehouse, RAHWAY, N. J.**

HAMILTON GOODS ARE CARRIED IN STOCK AND SOLD BY ALL PROMINENT TYPEFOUNDERS AND DEALERS EVERYWHERE

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed *free* to every inquiring printer



CROSS CONTINUOUS FEEDER

Judge it by the company it keeps

"Tell me thy company and I'll tell thee what thou art."—*An Old Proverb*

It is pretty safe to judge a machine as you judge a man—by the company they keep.

Below are listed a few representative American and English firms who use ten or more Cross Continuous Feeders—a total of 745:

The Butterick Publishing Company	New York City	The Crowell Publishing Company	Springfield, Ohio
Peter J. Carey	New York City	Con. P. Curran Printing Company	St. Louis, Mo.
The Carey Printing Company	New York City	The Curtis Publishing Company	Philadelphia, Pa.
The De Vinne Press	New York City	Franklin Printing Company	Philadelphia, Pa.
J. J. Little & Ives Company	New York City	Houghton Mifflin Company	Cambridge, Mass.
Metropolitan Life Insurance Company	New York City	The University Press	Cambridge, Mass.
Charles J. O'Brien	New York City	Judd & Detweiler, Inc.	Washington, D. C.
The Charles Schweinler Press	New York City	Joseph Mack Printing House	Detroit, Mich.
Trow Directory Printing & Bookbinding Company	New York City	Richard Clay & Sons, Ltd	London, Eng.
Zeese-Wilkinson Company	New York City	Amalgamated Press	London, Eng.
J. B. Lyon Company	Albany, N.Y.	McCorquodale & Co., Ltd.	London, Eng.
Braunworth & Co.	Brooklyn, N. Y.	T. Forman & Sons	Nottingham, Eng.
J. W. Clement Company	Buffalo, N. Y.	Hazell, Watson & Viney	Aylesbury, Eng.
The American Label Mfg. Company	Baltimore, Md.	Norbury, Natzio & Co	Manchester, Eng.
Brock & Rankin	Chicago, Ill.	Mardon, Son & Hall	Bristol, Eng.
The Henneberry Company	Chicago, Ill.	British-American Tobacco Company	Bristol, Eng.
Stearns Brothers & Co.	Chicago, Ill.		

One American concern uses 115
One English concern uses 57

These firms are probably able to purchase what they please in the way of equipment, regardless of cost. If there were better continuous feeders than the Cross, they would have them.

But if you wish detailed evidence of Cross Feeder superiority, it will be gladly furnished at our nearest office.

DEXTER FOLDER COMPANY

Folders, Feeders, Cutters

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ATLANTA, GEORGIA
DODSON PRINTERS SUPPLY CO.

SAN FRANCISCO
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THE J. L. MORRISON CO.

DALLAS, TEXAS
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DEXTER

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"Something New Under the Sun"

New, not merely in what it *does*, but in what it *saves*.

New, not merely because no other machine is like it, but because it marks an epoch in bindery economics.

Never, until now, could the binder automatically cover and wire-stitch or paste 16, 24 and 32 page pamphlets while being folded, running 2-up, cut apart. All on one machine, with remarkable economy of space, trouble, time and expense.

With the new DEXTER WIRE-STITCHING FOLDER, your plant can handle a hitherto unheard-of volume of business at top speed, turning out better work at less cost than ever possible before.

Your Own Figures Will Prove Your Saving

For the asking, you may have copies of some interesting bindery estimate blanks, on which to figure your own jobs.

We will then insert our cost figures and demonstrate how at least twenty items out of forty-five can be eliminated, and how fourteen others can probably be reduced.

Write your name and address on the margin of this page, tear it out and mail it promptly. The blanks will be sent immediately.

DEXTER FOLDER COMPANY

Folders, Feeders, Cutters

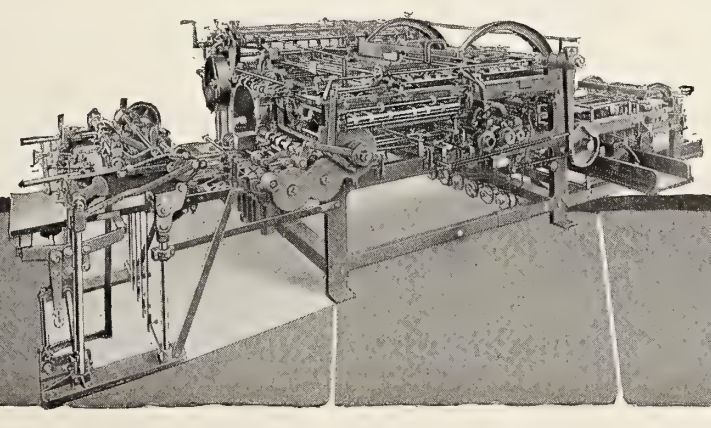
NEW YORK CHICAGO PHILADELPHIA BOSTON

ATLANTA, GEORGIA
DODSON PRINTERS SUPPLY CO.

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include over 30,000 Machines

mostly sold on long terms of payment

This great army of 30,000 machines is keeping the world informed, every day, in every modern language, in every civilized quarter of the globe, in Peace as in War.

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(*Broadly covered by Patents*)

the highest expression of efficiency embodied in any COMPOSING MACHINE in the world.

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Backed by ample capital, its factory and its executive force are ready to serve you with the same care and fidelity with which they have served their many thousand customers.

Address the MERGENTHALER LINOTYPE COMPANY

Tribune Building, New York

Agencies carrying Stocks of Supplies in all the principal countries of the world

Linotype vs. Intertype

First and Second Patent Suits

Important Linotype Patents Upheld by Court

In a decision recently handed down by Judge Hough of the United States District Court for the Southern District of New York, The International Typesetting Machine Company was declared an infringer of the following patents owned by the Mergenthaler Linotype Company:

Homans No. 830,436	Dodge	No. 739,996
Hensley No. 643,289	Rogers, Reissue	No. 13,489

Among the patents infringed are the very important patents covering the TWO-LETTER DEVICE IN THE FIRST ELEVATOR, and the METHOD OF MOUNTING AND REMOVING THE MAGAZINES FROM THE REAR.

The patents covering the resistant to prevent overthrow of the mold during justification, and the mold banking supports, are also declared to have been infringed.

The Mergenthaler Linotype Company will take steps to protect its rights against manufacture, sale or use of the infringing devices.

A Third Suit filed by this Company against The International Typesetting Machine Company in the United States District Court for the Eastern District of New York is now pending.

MERGENTHALER LINOTYPE CO.

TRIBUNE BUILDING, NEW YORK, N. Y.

Perpetual Injunction

AGAINST
THE INTERTYPE COMPANY

The United States District Court for the Southern District of New York has this day ordered an injunction against the Intertype Company prohibiting the manufacture of their machine in the following terms:

> "That a perpetual injunction forthwith issue out of and under the seal of this court directed to the said defendant, The International Typesetting Machine Company, and to its officers, directors, superintendents, servants, clerks, salesmen, attorneys, receivers, assignees and agents, permanently enjoining and restraining them and each of them from directly or indirectly making or using or selling or offering for sale, or otherwise dealing in or disposing of, any Linotype machines like defendant's 'Intertype' machine, Exhibit No. 23 herein, or any other Linotype machines or parts of machines, embodying the inventions covered in claims 1, 2 and 3 of Hensley Patent No. 643,289, or claims 1, 2 and 3 of Dodge Patent No. 739,996, or claim 7 of Homans Patent No. 830,436, or in any manner infringing upon said patents or plaintiff's rights thereunder."

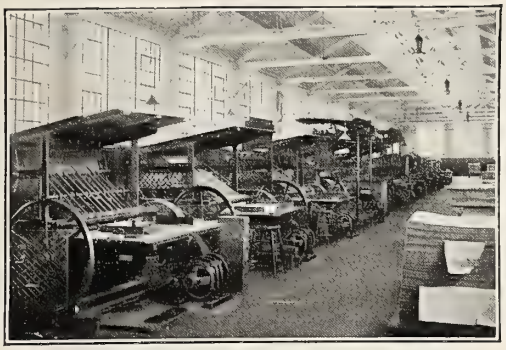
THIS INJUNCTION COVERS AMONG OTHER THINGS THE INTERTYPE METHOD OF SUPPORTING AND PERMITTING THE QUICK REMOVAL OF THE MAGAZINES.

The Mergenthaler Linotype Company will take steps to protect its rights against the manufacture, sale or use of infringing devices.

MERGENTHALER LINOTYPE COMPANY
Tribune Building, New York

January Eight, Nineteen Hundred and Fifteen.

DO YOU CONTEMPLATE MOVING?



Row of Cylinder Presses Equipped with Sprague Electric Alternating-Current Motor Drive

Illustrated Pamphlet No. 2454 sent upon request

The Sprague Electric Works has helped printers to improve their conditions and to

SAVE MONEY

by providing ideal motor equipments in the suburban districts, where alternating-current circuits are available.

Reduced overhead expenses should pay for the installation of individual electric drive. We will show you how you can displace an equipment of D. C. Motors and still save money.

SINGLE PHASE—TWO PHASE—THREE PHASE

Reliable operation guaranteed.

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OF GENERAL ELECTRIC COMPANY

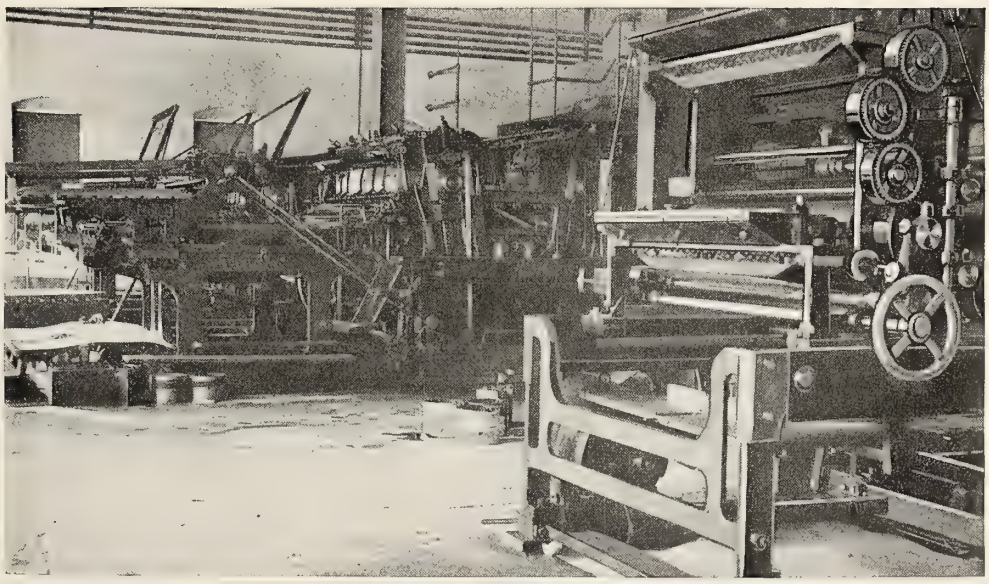
Main Offices: 527-531 West 34th Street, New York, N.Y.

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"DO IT ELECTRICALLY"

Kidder and Miehle Side by Each



"TWO OF A KIND," AND WITH SOME REPUTATION TO BOOT!

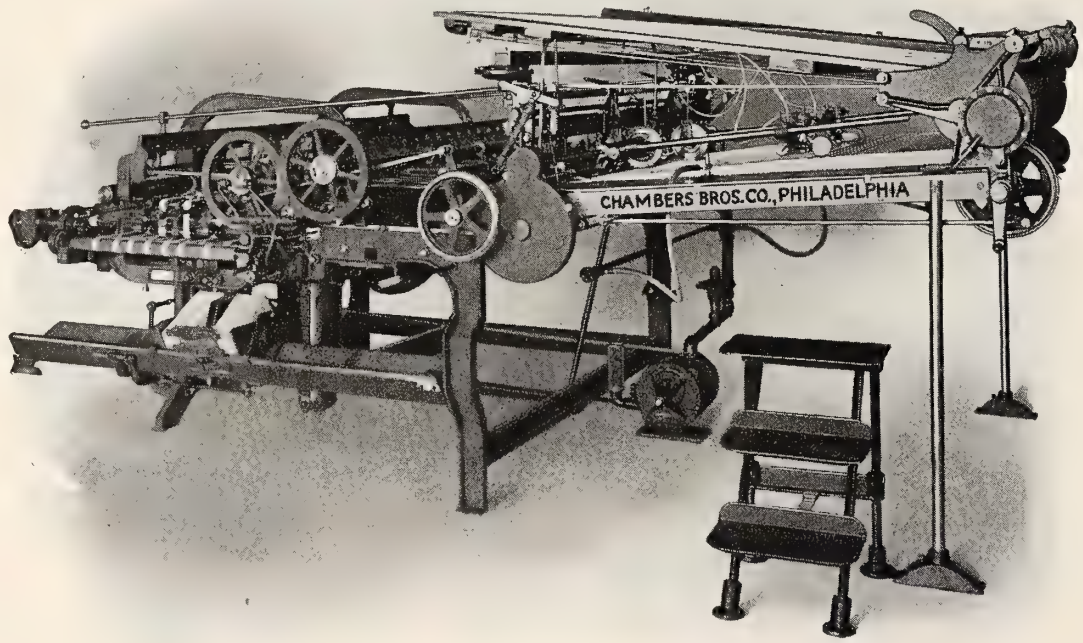
KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK OFFICE: 261 BROADWAY **GIBBS-BROWER CO., Agents**

CANADIAN OFFICE: THE J. L. MORRISON COMPANY, TORONTO

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Paper Folding Machines

With Continuous or Pile Type, Combing-Wheel Automatic Feeders



Double 16 Folder with King Continuous Feeder

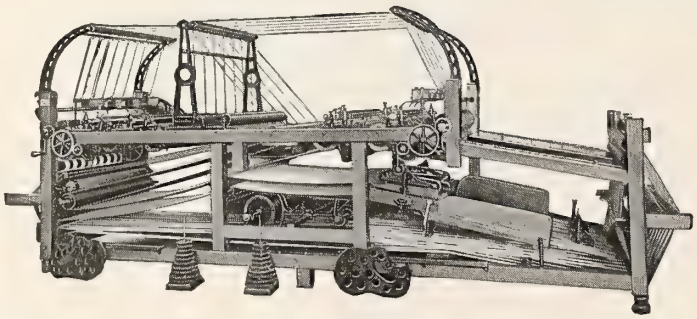
CHAMBERS BROTHERS CO.

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This Low-Deck, Two-Side Ruling Machine



is for both striking and feint-line—can be changed from striker to feint-liner quickly—a most complete proposition.

Note illustration showing details of construction.

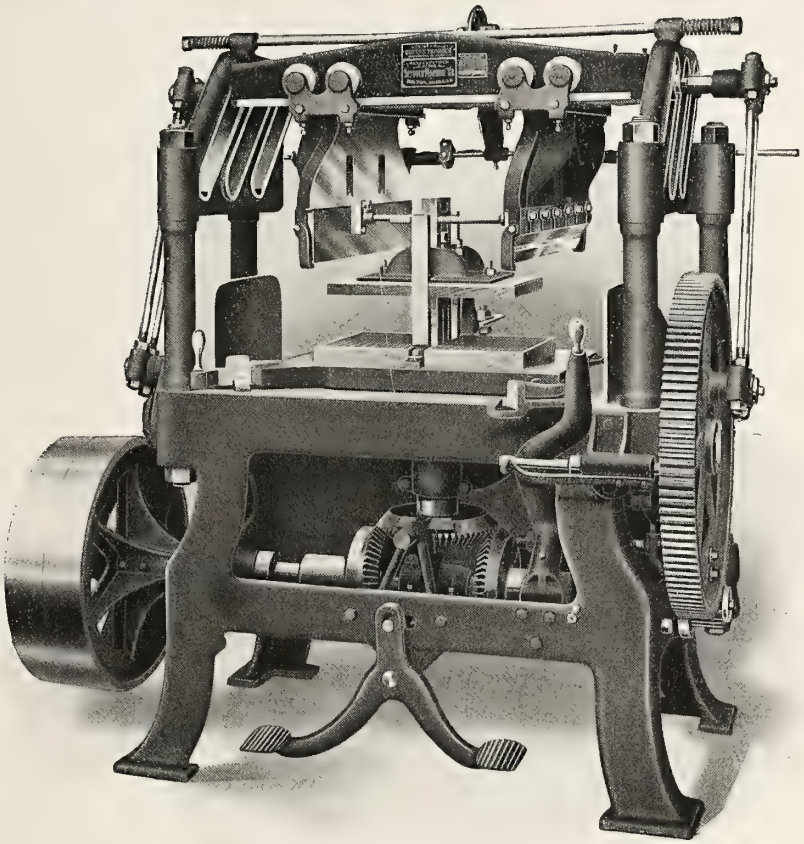
Unlike others, any make self-feeder can be attached.

Write for our new illustrated catalogue and price-list.

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The Seybold Improved Duplex Book and Pamphlet Trimmer



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Unequaled for capacity and quality of work produced.

Requires but *one* turn of the table to trim all edges of *two* piles of books or pamphlets—all sizes, ranging from 2½ x 5 inches to 12 x 16 inches; 6 inches in height.

The work is automatically clamped, cut and unclamped.

A speedy, simple, accurate, substantial machine that is worthy of your full consideration. Let us send complete information.

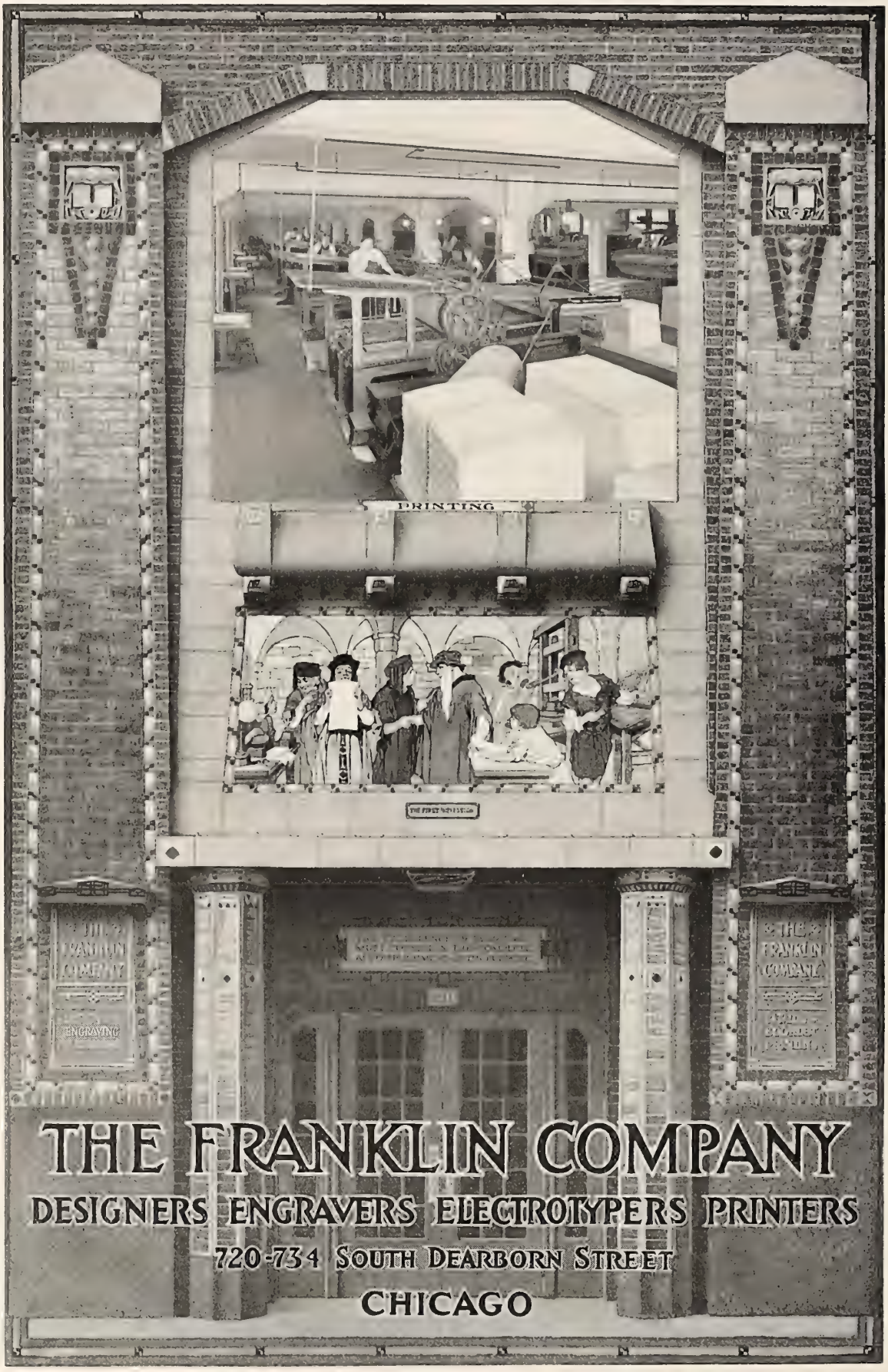
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Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper-Mills, Paper-Houses, Paper-Box Makers, etc.

Embracing — Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

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Peerless Black makes the best half-tone ink for use on presses running at high speed.

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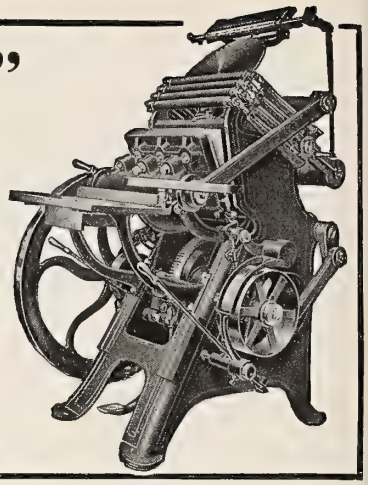
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IT WORKS BOTH WAYS

Increases Production *and* Reduces Expense



The Calculagraph

will do that in any print-shop where properly used.

Its records of *Elapsed Time*—actual working time—will, moreover, furnish information about your business that can not be acquired in any other way.

Free booklet tells how; ask for it.

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Buckled, Crinkled

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Brehmer Stitching Machines

Brehmer Stitchers are the parents of only a clean, straight, and accurately centered stitch.

With Such Simple Mechanism—How Could They Be Otherwise?

Let us tell you wherein they are the most economical to maintain.

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There is a big demand for men who can sell printed matter at profitable prices. It is well paid work with an unlimited future. This year will be a splendid year if you study The Nashville Typothetae Course in Sales Training, by Edward P. Mickel.

This Course includes twelve lessons on selling, nine on paper stock and one on type. The information is of inestimable value to every printer, and Mr. Mickel gives you his personal attention.

Write for descriptive booklet

A Self-Installing Cost System

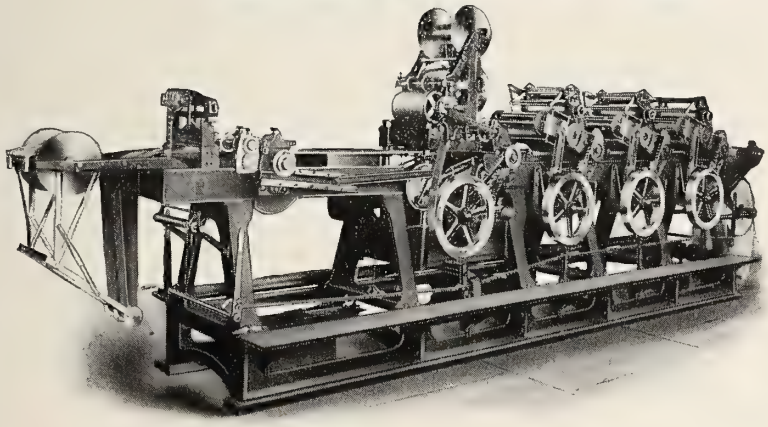
No need to hesitate any longer on account of expense or red tape. The Model System of Bookkeeping and Cost-Finding can be installed by yourself with no outside expense. It is simple, accurate and thorough. It was compiled by S. D. Winchell, Chief of the Cost-Finding Department of Philadelphia Typothetae.

But five blanks are required and you may need but three. Mr. Winchell's personal instruction and advice goes with each System. Make 1915 a profitable year by writing for full information.

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NEW ERA
MULTI-PROCESS PRESS

FASTEST FLAT-BED PRESS ON THE MARKET



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

¶ The New Era is a roll-fed, high-speed, flat-bed and platen press, *built* in *sections*. Assembled *as desired* to print *one* or *more* colors on *one* or *both* sides of the paper, cloth or cardboard; also slit, punch, perforate, cut, score, reinforce and eyelet tags, fold, etc., all in one passage through the press. Suitable for long or short runs. Just the machine for fine colorwork and specialties. Ask for literature and send us *to-day* samples of your multicolor or difficult operation work and let us show you how *economically* they can be produced on the New Era *Multi-Process* Press.

Built by **The Regina Company**

Manufacturers of High-Grade Specialties

217 Marbridge Building, 47 West Thirty-Fourth Street, New York City

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NEARLY EVERY CUSTOMER WANTED ONE OF THE CARBORUNDUM MACHINE KNIFE STONES



A salesman for one of the big supply houses sold a Carborundum Machine Knife stone to sixty printers on one trip over his territory

He says they were easy to sell because the printers realized that two or three strokes of the stone and the paper-cutter knife had a keen, smooth, clean-cutting edge—that the stone could be used without taking the blade out—that it saved time and lessened the need of grinding.

Made in two shapes, square and round.

Sold by your supply dealer, hardware man, or direct, per stone, $1.50.

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A Coated Book Paper for Catalogues of every description. A paper that will not crack and tear. Foldwell catalogue leaves do not break between the stitches and fall out.

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KNOWN TO YOUR CUSTOMERS IN EVERY LINE

Never before in the history of paper merchandising has an enamel paper created the sensation or secured the endorsement which has followed the use of hundreds of car loads by printers from Massachusetts to Texas—the demand has come from almost every state in the Union—wherever printers have sought to increase the efficiency of their customers' advertising.

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There is no paper that will meet the same requirements

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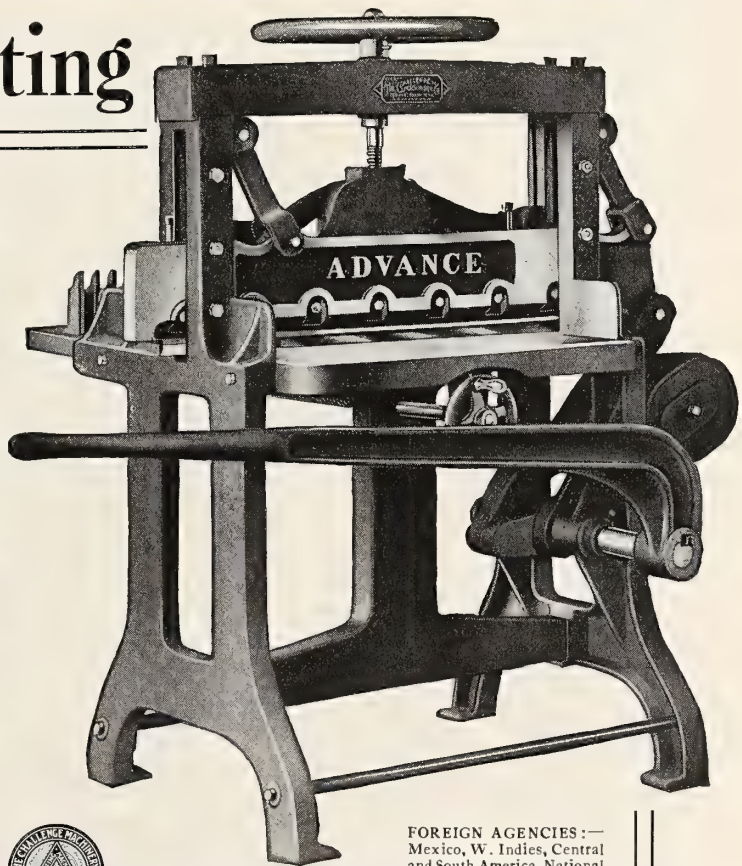
UNITED PAPER MILLS, LIMITED, Toronto, Canada



Who owns this mark?

When your eye falls upon this trade-mark do you instantly recognize the company it represents, and could you read the address to your stenographer without looking it up? The owners are making this a test of the advertising value of their mark. So, will you reply?

Clean, Accurate Cutting



DON'T attempt to cut high-grade, expensive stock unless you are sure your paper cutter is going to make a clean, accurate cut. This does not depend entirely upon the conditions of the knife. If there is any play in the knife bar, or if the back gauge is not set perfectly true with knife, the cut will be out of square and inaccurate.

¶ ADVANCE LEVER CUTTERS have adjustable gibs in arch (an exclusive feature) to take up wear of knife bar. The back gauge is adjustable, too (another exclusive feature)—square it with knife in a moment. These features insure accurate work, not only when the cutter is new, but always.

¶ In addition to these features, the ADVANCE is the EASIEST CUTTING LEVER CUTTER BUILT and is of such sturdy construction that it will stand up under the most severe usage. Carried in stock and sold by typefounders and dealers in all principal cities. Write for catalogue which gives full details of construction.

The Challenge Machinery Company Grand Haven, Mich., U.S.A.
Chicago Salesroom, 124 South Fifth Avenue

FOREIGN AGENCIES:—Mexico, W. Indies, Central and South America, National Paper & Type Co.; Australia, Parsons & Whittemore, F.T. Wimble & Co., Ltd, Sydney, Alex. Cowan & Sons, Ltd, Melbourne, Sydney and Adelaide; So. Africa, Wm. Dawson & Sons, Ltd., CapeTown.

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We have had an expert in this particular class of paper studying the various details of such an enterprise in the eastern cities, thus placing us in a position to offer the trade the most complete assortment of delicate tints, soft rich finishes, and distinctive sizes.

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SWIGART PAPER COMPANY

653-709 SOUTH FIFTH AVE., CHICAGO

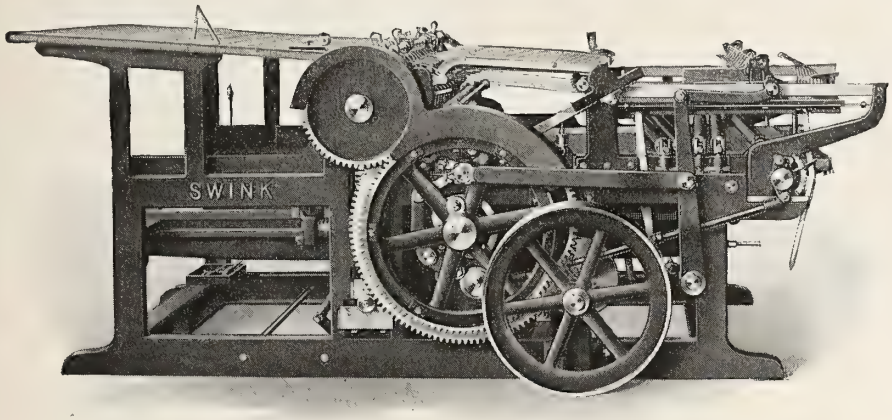
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Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.



Telephone, Harrison 5260-5261-5262 All Departments

This NICKELSTEEL "GLOBETYPE" has been used in every issue of The Inland Printer since October, 1912. Note that the printing quality does not show perceptible deterioration.

THE GEAR SIDE



This illustration shows

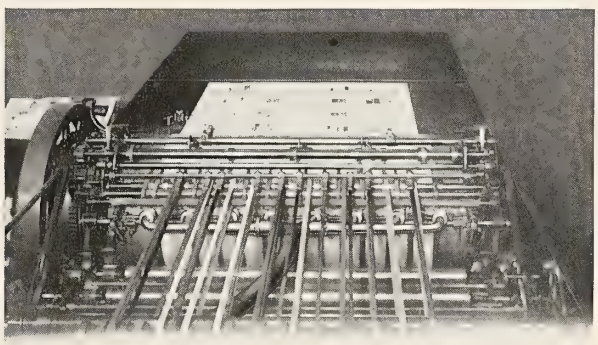
THE SWINK PRESS

as seen from the gear side, with sheet delivery in operation. The life of THE SWINK is lengthened by the exceptional width of all bearings and gear faces, which are larger and wider on this press than on any other of equal size. The gears and racks are adjustable, insuring easy and smooth operation for many years. All exposed gearing is thoroughly safeguarded by means of gear fenders, a decided advantage when the safety of the operator is considered. *Write for a catalogue and sample sheets.*

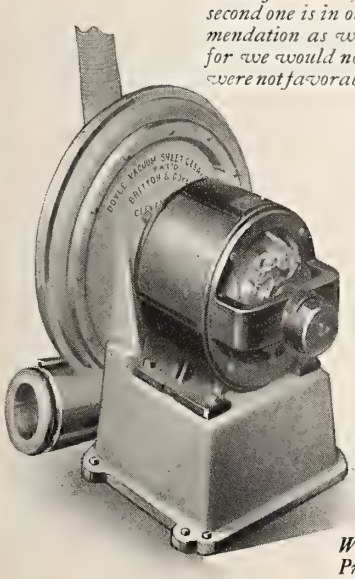
THE SWINK PRINTING PRESS COMPANY

DELPHOS, OHIO

Repeat Orders Prove the Merit of the Doyle Vacuum Sheet Cleaner



"The fact that you are going to ship us a second one is in our opinion as great a recommendation as we can give you at this time, for we would not purchase the second if we were not favorably impressed with the first"



THE Manz Engraving Co., The Hollister Press of Chicago, and The Caxton Co. of Cleveland, have, among others, placed additional orders for the *Doyle Vacuum Sheet Cleaner.*

This device removes the lint and dirt from the stock, and saves the time that is lost in washing the dirt from the forms. It improves the quality of the work, and increases the production.

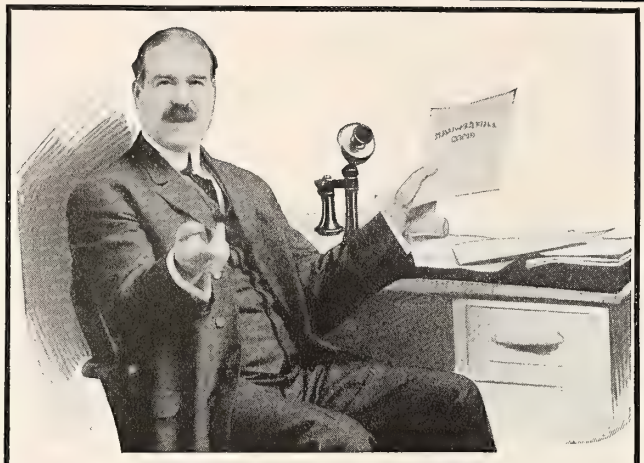
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Write Today for our Profit Producing Equipment Booklet

BRITTON & DOYLE

Press Room Efficiency Appliances

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I've Found a New Printer

Written by
A PURCHASING AGENT

I thought I had classified the printers in town. Greggs has a simple and sometimes useful policy, "Beat the other fellow's price." Thompson makes chaste and beautiful cover-designs and title-pages and is not interested in a job on lighter than 100-pound coated. Townley excels on colorwork.

But this new printer made a different approach. "What's the chief thing to consider about printing?" he asked. "It isn't price, for you will find that, with all your competitive bids, your printing costs about the same each year. It isn't cover-designs, although they are an important detail. The chief thing is to find out what the printing is to accomplish and give to it the highest possible efficiency per dollar of cost."

This new printer made a close study of our sales and advertising problems. He found out how much we spend on printing a year and redistributed the appropriation so that we are getting about three times as much good out of it. He cut out enough waste to pay for a dandy booklet and a brilliant series of mailing cards that have created a sensation in the trade.

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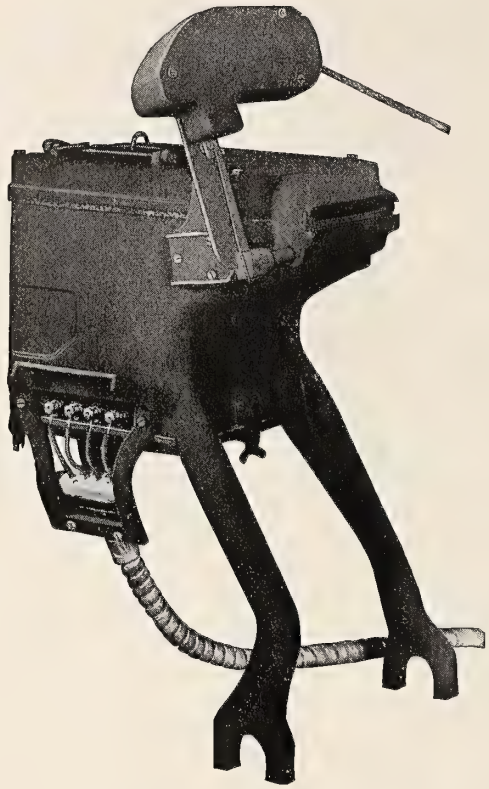
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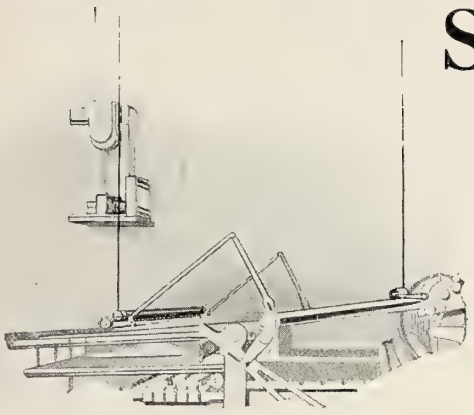
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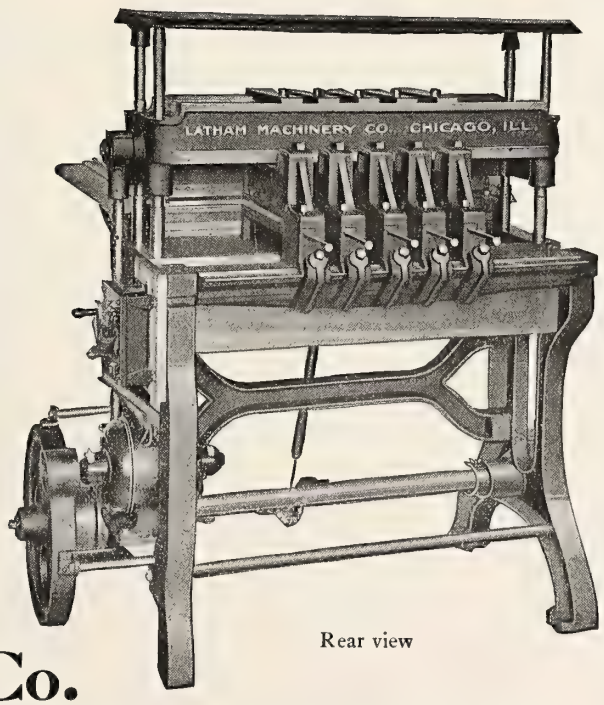
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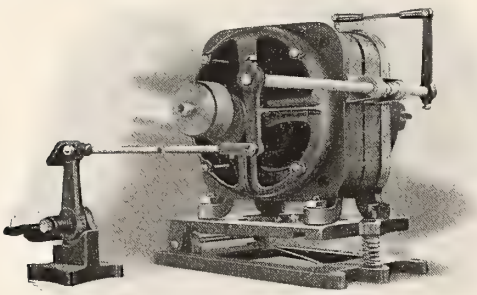
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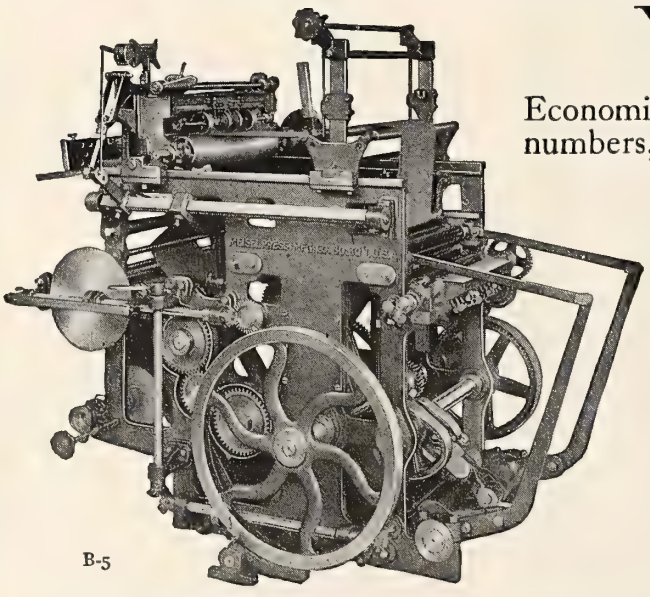
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grow into a big one.



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and I. T. U. Course in Printing.

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Outgrowths of Letterpress

By GEORGE SHERMAN

No. 4—The Cloth-Sample Book Industry

THE manufacture of cloth-sample books for the mail-order tailoring trade is the largest of the recently developed outgrowths of the printing industry. The present method of merchandising made-to-measure garments by means of the comprehensive book of cloth samples was introduced about fifteen years ago, but the real development of the sample-book industry to its present magnitude has been accomplished during the past five years. Ten years ago manufacturers of made-to-measure clothing, who depended entirely upon the medium of the cloth-sample book as a means of extending their trade to the rural communities, could be numbered on the fingers of one hand. To-day the number of clothing manufacturers in the United States who publish semiannual editions closely approximates two hundred. Of these, sixty are doing business from Chicago, twenty are located in Baltimore, and New York is third in size as a center for the tailor-to-the-trade industry. These figures are based on information gleaned from Fairchild's Directory for 1914, in conjunction with revisions, eliminations and additions supplied by leading Chicago clothing manufacturers.

The immensity of this new specialized branch of printing may be imagined when we consider the labor, materials and capital involved. During the two seasons of 1913 between two and one-half and three million dollars were expended by clothing manufacturers in the production of merchant-tailoring books alone, not considering the materials consumed in supplying cloth samples for the same. Manufacturers have variously estimated an additional expenditure of from one and one-half to two million dollars for the cloth-sample item alone.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 4, 1879.

The largest edition of a comprehensive book of samples, containing reader pages and three and four color fashion-plates, for the spring and summer season of 1914, consisted of about eight thousand copies, issued by Edwin V. Price & Co., of Chicago. This house also was one of the first to enter the new field.

Editions of other publishers vary from that figure downward to less than one hundred copies, and the average cost of a single book delivered into the hands of a local representative is in the neighbor-

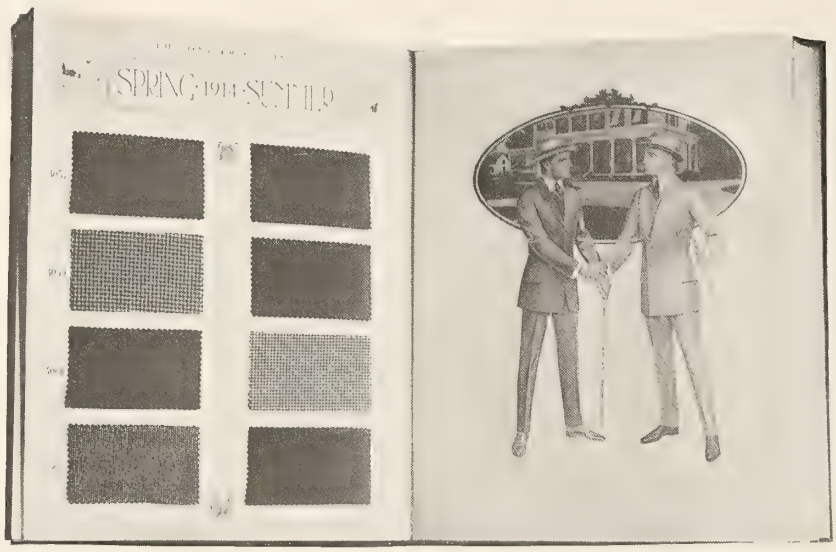


Fig. 1.—Showing the arrangement of samples and plates in cloth-sample book.

hood of ten dollars. Some of the largest and most elaborate books have been brought out at an expense in excess of twenty dollars a copy. In connection with each book issued there are other expenditures which frequently amount to twenty-five per cent additional. These extra costs are for fashion portfolios, measuring and order blanks, corduroy and vesting folders, special swatch lines, corded hangers and advertising devices.

Less than a dozen printing houses in the United States have engaged in the production of cloth-sample books as a specialty, and of these only four are adequately equipped to produce a comprehensive book in its entirety, from cover to cover, including printing, binding, stamping and cloth sampling.

In the beginning of the industry the eight or ten operations required in the production of a sample-book were consummated by as many specialists in their own lines. The complete plant of to-day combines a designing and art department, a modern composing-room,

a pressroom thoroughly equipped to produce three and four color process work on a large scale, an advanced bindery with specially constructed stripping and gluing machines, a case-stamping equipment, a cloth cutting and pinking room, and facilities for pasting and bunching cloth samples — all under one roof.

This story deals with the manufacture of merchant tailoring sample-books only, to the exclusion of the woolen mills swatch line specialty, an adjunct, now nearly as great in magnitude.



Fig. 2.—Reproduction of plate drawn by Ernest J. Brierley.

The comprehensive tailors' sample-book of to-day has been standardized to contain from thirty-two to forty leaves of twenty-three point cardboard, sixteen by twenty-two inches in size, with an equal division of cloth-sample and fashion pages. In order to retain the pinked cloth squares in smooth and unwrinkled position while turning over the leaves it is customary to place all samples on the even pages and fashion plates and readers on the odd pages, as illustrated in Fig. 1. Including the heavy cases, bound in fancy cloths and gold-stamped, and from two to four hundred samples, a complete book weighs from ten to eighteen pounds. One recent shipment of an edition from Chicago to an eastern tailoring house filled two entire freight cars.

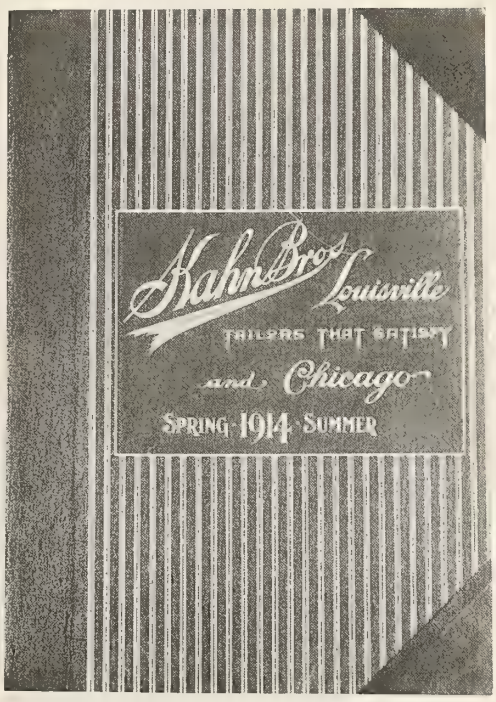


Fig. 3.—A unique striped sample-book cover.



Fig. 4.— Design for fashion portfolio cover.

A complete set of twenty to twenty-four fashion-plates, to be printed in three or four colors, including designing, art work, criticism, changes and corrections in the drawings, and the required number of engravings, represents an investment of from four to five thousand dollars at the outset. Rough sketches and preliminary designs for a coming season must be submitted about one year in advance of publication, and the completed plates from approved drawings for a fall and winter edition should be in the hands of the pressman for the preliminary and stock run no later than January 1 — seven or eight months before the books are sampled and inspected for delivery.

The evolution of the fashion drawing would supply material for quite an interesting article if treated alone. Leading designers and style creators who are alert to prevailing tendencies in men's apparel are busily engaged in the preparation of models months in advance of the meetings of the National Association of Clothing Designers, which are held in January and July of each year. At each of these sessions a number of models are submitted for criticism, and the correct designs for a coming season are chosen from among these and passed upon by a committee on styles. The verdict of this committee is the last word in the approval of the substantial features to be incorporated in drawings for the coming season. The preparation

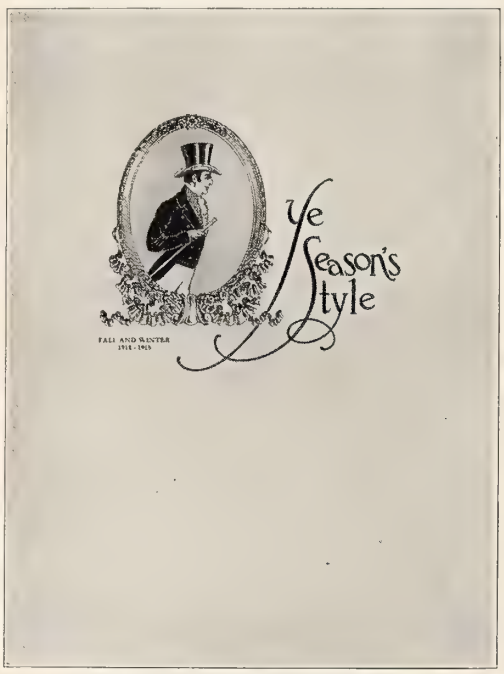


Fig. 5.— Design for fashion portfolio cover.

of sketches for a series of drawings for a mail-order tailoring book is entrusted to the most skilled and the highest salaried artists in the profession. Numbered among these are Edmund McGrath, of East Orange, New Jersey; Paul Craft, of Philadelphia; Edward Morgan and C. R. Agnew, of New York city; Otto Wilhelm, of Philadelphia; Percy E. Anderson, of Chicago; and Ernest J. Brierley, also of New York city. One of Mr. Brierley's best interpretations of a style to prevail during the fall and winter season of 1914-15 is shown on another page (Fig. 2). The original drawing is in colors, especially prepared for four-color process plates, and is one of a series created by this well-known artist for the C. W. Braithwaite Company, tailors' sample-book specialists, Chicago.

A good season for the large cloth-sample book specialist means the completion of from thirty to forty contracts, involving the production of twenty to thirty thousand books. Of course this may mean that this specialist will sample an additional thirty thousand books sent in from other printers not equipped to handle cloth. The plates selected for each order, and the runs required for the various editions, are carefully compiled for use in what is termed the stock run. This means that the fashion-plates for all orders ahead are printed on one side of the sheet far in advance of the completion of the special swatch pages and readers. The stock usually employed is a twenty-three point board, size 32½ by 45 inches, which permits of running the plates four-up on patent bases. No expense is spared in an endeavor to produce the best results both in the presswork and the typography throughout. Special designs for headings, borders and panels are required by most customers, which entails a considerable investment for drawings, etchings and electros. Most of these are stored from season to season, creating a valuable asset to the specialist. In backing up the fashion forms with swatch panels, a single form of four pages answers for an entire edition, as all subsequent changes are made on press. A dozen compositors are frequently engaged in making press changes at the height of the season.

All completed forms are cut up into single pages ready for the stripping-machines. The process of joining or taping the pages is accomplished automatically on a specially constructed machine devised within the past few years to meet the special requirements of the sample-book specialist. With this machine from sixteen hundred to two thousand pages may be joined with a cloth strip glued both front and back, in one hour, by two operators. The joined sheets are then

inserted to form sections, gathered and inspected, and finally trimmed top and bottom, after which they are sent to the sewing-machines ready to be stitched to the backs. Every conceivable design and shade of cloth enters into the making of the cases for tailors' sample-books, and all styles of elaboration in gold, foil and blind stamping and banding have been exploited in endeavors to produce individuality in cover-designs. Printed and embossed designs, in high relief, are frequently mounted in borders of gold and aluminum foil, and in other instances the boards have been covered with bands of cloth in a variety of colors to lend odd effects. In the original, Fig. 3 is a unique striped cloth pattern effect produced by printing bands of four-point brass rules in white ink on black keratol. With the exception of the lettering, die-stamped in gold, the entire cover was produced in one printing on a letter press.

One large house frequently carries insurance to the amount of seventy-five thousand dollars on cloth held during the busy season preparatory to cutting and pasting. In preparation for sample cutting, the fabrics are laid out in full pieces on a long canvas web, one style on top of the other, following the sequence of their appearance in the book. The canvas web, operated by a rotary gear, carries the pile of cloth under the pinking blade of a large cutting-machine.

The squared cloth samples, pinked on four sides, are delivered in gathered piles from the cutting-machines to the pasting-room, where the mounting is done entirely by hand. All attempts to produce a machine for mounting swatches automatically have been unsuccessful, and for this reason the sample-book maker must necessarily supply employment for hundreds of girls during the season. Skilled workers are required, and a sampler must pass through several seasons before she becomes proficient. In addition to the necessity of accuracy and cleanly workmanship, the paster must be keen to observe that each sample appears opposite its correct number. The glue is applied with a brush to the upper half only of each printed panel, and the samples are pasted to guide lines. The dexterity of the most experienced cloth samplers is remarkable, and the best piece workers frequently make from three to five dollars a day.

Figs. 4 and 5 are illustrations of artistic designs for fashion portfolio covers, done in several colors and embossed. These are supplemental publications issued by the mail-order tailor for the convenience of representatives who sell through the medium of bunched swatch lines only.

Copy and Proofreading

By F. HORACE TEALL

AN expression is uttered occasionally of desire for concerted action to secure a standard of styles for printers, but no one has yet suggested a practical method for such action. The desire is not a new one; in fact, it has existed as long as the obsession for simplified or phonetic spelling, and its object is about as far as the simpler spelling from general acceptance as a desideratum.

Benjamin Drew, in his book "Pens and Types," called attention to the current diversity of style, noting the shiftings from one style to another that must often be made by printers to meet the demands of customers, which changes are to be the main subject of this article, but with more direct particularization than Drew's. He said, following a general statement of differences that might well be reduced, if not eliminated: "As no acknowledged literary Dictator has arisen since Johnson (if we except Webster), and as we have no good grounds to expect one, let us hope there may be a convention of the learned men of the United States, with full powers to legislate upon, and finally settle, all questions of syntax, orthography, punctuation, and style, and authorized to punish literary dissenters, by banishment from the Republic of Letters."

It is hardly worth while to consider the possible effect of such a convention, since we know that the convention itself, with such power, is an impossibility. As Mr. Drew says, we have no good grounds to expect a literary dictator; on the contrary, we have every reason to believe that the English-speaking world will never again so nearly accept a dictator as in the case of Dr. Johnson, who, by the way, was not so truly a dictator as some people have supposed him to be. A convention of learned men might recommend certain forms for common use, and ultimately become the prevailing authority simply because of the weight of their united reputation; but there is no existing or possible source of authorization of the desiderated power to legislate and make final settlement, much less to punish in the way mentioned.

It seems well worth while to get a clearer idea of the details which would demand settlement, and which may be exemplified forcibly by a slight record of actual personal experience. There are so many of them that no person could make an exhaustive specification. The writer had been away from printing-offices for many years, but had

supposed himself well versed in all that pertains to proofreading, when he learned a new lesson through being forced back into trade work. He here notes some of his experience in the proofroom of a large establishment where every kind of work is done, and where general conditions must be very much like those in all similar places.

One of the most notable incidents was of a kind not germane to our subject. It was in connection with wages. Work was accepted at the scale figure, and within a month two substantial advancements were voluntarily given. This is mentioned as evidence that employers are not always close in such matters. In the particular instance the fact was taken as evidence of success in meeting the need of ignoring one's own convictions as to correctness and accepting without challenge what some one else wanted, though often done with a feeling of deep dislike and sometimes uncertainty. This had to be, in order to conform to commercial demands, and yet occasions arise when a proofreader can helpfully apply his own literary acumen.

The first problem in this reader's work came in a small book on final reading, after the author had approved it. Here the reader learned that an author's approval justifies anything. In this work were many names of streets. Through a number of pages at the beginning were such forms as Ann Street, Park Avenue, then came some pages with Ann street, Park avenue, and some pages had them both ways. The reader made them all alike, selecting the form he did not approve, because this made the least work. He was very much surprised by the fact that the foreman canceled all of his marks and the book was printed with the confusion untouched.

A large book, biographical and historical, contained frequent references to the Government and the government, and various similar differences, as Parliament and parliament. Here these discrepancies were so striking that the reader, ignoring the lesson noted above, made a partial effort at correction by querying many of them for the author's decision, and his suggestion was accepted with thanks, but even here he did not suggest half the changes he thought were needed.

Orders are made out for work specifying matters of style, of which none is ever definite enough to make it absolutely clear just what is wanted. For instance, the first item, after the kind of type and other typographic matters, is spelling. One order specifies Worcester, the next Webster, occasionally one will say Century, and frequently British spelling is ordered. Everybody knows that British means honour, favour, etc., cancelled, travelled, etc., but nobody can know by the bare

order for British spelling whether *ise* or *ize* is wanted in words like memorize, recognize, etc. "British spelling" is nearly as ambiguous as "American spelling." There should be specification of every word or class of words that is subject to variation, or else the order should be "as in copy," when of course the author should see that the copy is right.

A book for which "British spelling" was ordered had in the copy realise and a few others so spelled, and the reader assumed that this was the desired spelling and marked it accordingly. Fortunately, the author had arranged to see the proof as finally read, and canceled these changes, so that the reader looked up the places where the copy had been wrong and corrected them. Much to the reader's surprise, this author also insisted upon having hen-pecked and now-a-days instead of henpecked and nowadays. A letter he wrote contained, besides these decisions, thanks for some corrections, one of which was in the name Mrs. Humphry Ward, which had been passed by him as Humphrey.

Occasionally some item, as punctuation or capitalization, is ordered "copy and office style," notwithstanding that there is no recognized office style. Much bad punctuation is due to the order "modern" for that item, and the order is construed as meaning "follow copy."

A specimen of shock to which the proofreader's sense of propriety is liable arose in the making of a guide-book. This book contained the name Korea many times, when an instance of it as Corea occurred, and a proofreader queried it. The author's answer to the query was, "Corea is correct. It is spelled both ways." It is spelled both ways, but who else has ever insisted that both ways are correct in one work? The same guide-book contained the statement that the American Ambassador at Rome is Walter H. Page! Has a reader any encouragement to suggest to such an author that this is not right? The reader in this instance did so suggest.

This partial account of experience does not lead to any practical conclusion from the literary point of view, but is thought to indicate clearly that proofreaders in printing-offices must generally content themselves with the mere following of copy as their specific duty. It is a duty that is not too easily fulfilled, and one that often makes one feel bad, but it is the foundation and nearly all of the superstructure of the proofreader's work. Notwithstanding this, the discriminating proofreader can never have too much knowledge, and can make good use of his knowledge in any place or on any kind of work.

The condition indicated is a bad one in its intellectual aspect, but almost inevitable in a commercial sense. As printers are in business commercially, and not for intellectual enjoyment, we can not look to them for its amelioration. And as publishers are also and must be governed commercially, we can not expect them to make the needed reform. We may hope, however, though we see no reason to expect, that somehow, at some time, copy will be made as it should be — fit for exact reproduction in print.

After the Cost System—Specialization of Equipment and Product

By J. E. THOMPSON

THIS article is not a "knock" on the cost system, neither is it an attempt to belittle the enormous amount of good which that estimable institution has accomplished in the effort to show printers how most of them have been selling their product absolutely below cost. It is, however, intended to show in good, plain language that while the cost system is a first-class stepping-stone to better things in the printing industry it will not by any means do more than tell you what has already been apparent for some time — that you are not making money. It will not bear the burden of producing profits for you, neither will it increase your business, and the reason why is quite simple — but that will come later.

First, let us review the automobile industry.

When automobiles were first manufactured in this country the pioneers produced the whole machine from wheels to body. The cost was necessarily high and the selling price correspondingly so, until, gradually, as the industry developed, people began to specialize, and to-day nearly every automobile part is bought from a specialist and assembled into the completed car. They are bought instead of made because, in cold figures, the assembling manufacturer can buy specialized parts cheaper than he can make them. In other words, the specialty manufacturer, by reason of his specialization and large output, can sell parts at a price which is below what the assembling manufacturer can build them for and still make a good profit.

Some printers personally known to the writer are easily susceptible to more than the normal income tax, but as these are few and far

between it does not take long to discover that each one of them is a specialist either in production from certain types of presses or service of a distinct and individual nature.

What good is your cost system going to do if it only tells you that your cylinder-press work is costing you $2.25 an hour when your competitor who is specializing in cylinder-press work has an hour-cost of only $1.60? He can sell his printing at a big profit, at a price which is actually below your cost, and you can therefore do no business without either robbing your customer or eventually going broke.

The printer, located in a city large enough to have specialized plants, who is operating, say, one light platen, one heavy platen, one automatic, and one cylinder press, hasn't a ghost of a chance to make a profit on his actual printing, whether he knows his cost or not, because those costs are bound to be higher on each type of machine than they are in the specialized shop running, say five or more of each.

It would certainly appear in the face of this evidence that the wise printer will eventually pick one line of work and build his plant to produce that work, sending the work adapted to other presses to the specializer in that line. The printer can of course take up several specialties when he has sufficient production in each. The real salvation of the industry is not in the cost system alone but in the far more important specialization.

The position of the printer is an exceedingly unique and favorable one, for, in addition to the opportunity to obtain a good profit by specialization, he has a far greater opportunity for obtaining a profit by developing the field of printing in at least one practically unworked field — direct-by-mail advertising. If he goes about this properly he can develop it on a service basis in such a way that his printing-plant becomes a mere department of the advertising service which he sells to his customer.

For every large national advertiser obtaining publicity through national magazines and newspapers there must be at least one thousand prospective advertisers who could more profitably employ the printers' product in the form of direct-by-mail matter. That this statement is true is amply borne out by the success of the office printing-machine, which is sold almost exclusively for the production of direct-by-mail matter. One particular manufacturer of office printing-machines, well known and a sore point to most printers, is spending between one and two hundred thousand dollars a year advertising the benefit of direct advertising, and is selling the "machinery" for its production. The

printer can certainly do the same to even greater benefit and, incidentally, reap some of the harvest of this large appropriation, because no office printing-machine, operated by an office-boy, can possibly compete in service, character of product, typographical effect, advertising benefit or cost with the product of the printer produced as a result of better equipment and multiple experience.

Therefore, in conclusion, let it be said that the overworked cost system should be relieved of at least part of its burden and a superseding slogan be used:

"After the Cost System — Specialization of Equipment and Product."

Careless Punctuation

By W. P. ROOT

SINCE the introduction of half-tone illustrations the general appearance of our great magazines and catalogues of all kinds has undergone a radical change. Booklets without number are now launched on the public, all worthy of unstinted praise. The advertisements in particular seem to be arranged with an eye to typographical balance that is charming. These remarks apply to the physical aspect, but not to what I might call the esthetic taste of those who admire literary finish. At present I have nothing to say about the continual misuse of words, such as "most" for "almost," "appreciate" for "realize," etc., but I refer mostly to a manner of dressing up proper words in such a way as to render them ambiguous, and to throw on the reader the task of determining a point which the corrector of the press should have decided. But while I speak of such an assistant, I feel that most offices of publication have no such help except in the sense of one who has nothing to say about his own ostensible work, but must carefully perpetuate the misprints of others.

In a recent letter from Mr. Teall he said he regretted the fad of using no hyphens at all except to divide words. I have noticed the same thing in the general run of papers, and in some of a higher class as well.

Now, nobody of any literary standing will deny that the use of a hyphen in compound nouns and adjectives is a great help to a correct understanding of the words of a writer. Thus, "The French captured twenty four inch cannon." How many cannons — 20 or 24? What was the bore? To me it was the typography. Last night I said to a

postoffice clerk, "Please give me twenty one-cent stamps. Mind you, I did not say twenty-one cent stamps, for that would be one stamp too many." He smiled, and said he saw the joke.

In the most prominent scientific journal in the country, which I have always admired for its correct punctuation, I now find it uses a hyphen rarely where there should be one, but frequently where one is absurd. Here are some samples to show irregularity and carelessness:

"This was done on the mail order plan" — that is, the mail [order plan]. In this case we have a "mail plan." "Mail-order plan" is the correct way to show which noun, "plan" or "order," is qualified by "mail."

In almost the same line I find "full-fledged chiropractor." That is correct, and proves the justice of my first criticism.

Among the other correct compounds I find "moving-picture houses," "eight-ounce bottle," "much-talked-of investment," "ice-breaking train," and many more. But with those correct compounds I find "water pumping plants" — that is, the water is pumping the plants. I supposed the reverse was the case. Here I find "nickel steel propeller"; "locomotive cab signals" — that is, a cab signal made by a locomotive, instead of a signal made by the engineer from the cab of a locomotive. "Talking picture machine" is ambiguous, as we do not learn what talks — the machine or the picture. "Street [cleaning department]" is another case of putting the cart before the horse. The department cleans the streets around here — sometimes.

These cases can be multiplied without limit, all showing a complete mixture of the correct and the absurd.

Right here comes in the third objection I would make — namely, using a hyphen where it is needless, as between an adverb and an adjective. Here are some samples:

"Sorely-worsted ally." Can anything be more out of place than that hyphen? It looks to me like a "very-odd" way of using the hyphen. Again, I find "heavily-massed columns." As the first word necessarily qualifies the second, and can not qualify the noun, why use the hyphen?

I feel confident that not even the editor I have criticized would call in question the correctness of my position, for I have simply pleaded for a uniform use of his own usually correct typography.

This all applies to compound adjectives, where the proper use of a hyphen is self-evident to all who stop to consider the matter. In the use of compound nouns the case is more difficult; but in the journal

quoted I would use a hyphen in such evident compounds as rifle-butts, drainage-plant, fruit-vender, fly-trap, stable-box (a box in a stable), stable-owner, and hundreds of other cases. Anybody, I think, would parse these as compound nouns; and if so, why not write them as such?

As I close these remarks I know by experience that the cloak of charity should be thrown over the editor, as the matter was probably written by various persons, and set by machine men who are not authorized to change their copy, and who probably do not desire to study over it.

I have used brackets in the above for the purpose of illustration. Of course they were not in the original.

Creating a Loss Where Profit Is Possible

By C. M. BUTLER

IT is perhaps too much to expect that any one man will "know it all" in printing. We must profit by the experience of others. Something new crops up in business every day, and yet one may run along for days or months before he stumbles against a problem which, perhaps, is simple to others, but which at the time is unsolvable to him.

A certain solicitor called upon a large user of printing and was given a job to print at figures which had been quoted by "the other fellow." The price looked fair, and his firm needed the work. The job was an oblong-fold catalogue of thirty-two pages and cover, 8 by 11 inches, untrimmed, out of 32 by 44 inch stock. Consequently it required three impressions to print the book.

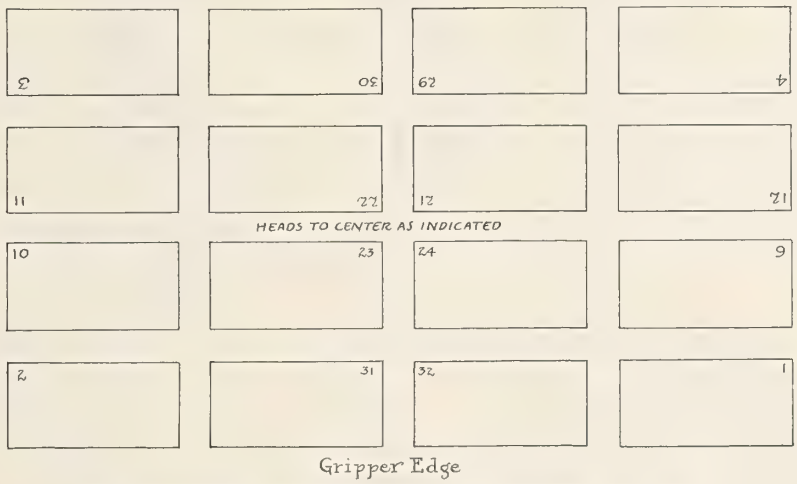
The folder would not fold a 32 by 44 inch sheet; therefore, only sixteen pages, or one-half sheet, could be folded at one time. The solicitor was given to understand that the job could be collated in three sections or parts. So it could, but not in the regular way.

The folder was not of the make which would fold an oblong sixteen; it would not make two folds in the same direction, one following the other. So the form had to be imposed in such a manner that two folds only were made, and by folding two eights (two on) at one time the work on the folder was not increased. After folding, the two forms were cut apart. Then it was discovered that it required five motions to collate the book. The loss on the job was about what the profit would have been had it been possible to collate in three sections.

The firm had a chance to reprint the job, but could not see a profit in it and "the other fellow" got it. He perhaps had a larger folding machine and could fold in sixteens, or knew how to collate in three sections and make a profit thereby.

The first form as printed consisted of two eights with the following folios: 1, 2, 3, 4, 29, 30, 31 and 32; 5, 6, 7, 8, 25, 26, 27 and 28. The second form of 9 to 12, 21 to 24, and 13 to 20. Consequently, after folding this first form it had to be cut apart before collating.

If, instead of the layout as above, the first form consisted of the first and the third signatures, and the second form of the second and fourth



Oblong form folding as two eights to be cut apart after folding and collating.

signatures, the binder could have inserted two signatures with one motion, and the forms would not have been cut apart until after the first insertion had been made. Then two other movements would finish the collating. The accompanying diagram shows the correct layout.

The second form should be printed in the same relative manner, placing page five where page one is in the first form, and page thirteen where page nine appears, laying pages in same relative manner. When collated, five will follow four, and thirteen follow twelve. The forms become genuine oblong sixteens when cut apart.

It is understanding the fine points of the game that turns a possible loss into a practical profit.

Resourcefulness, the attribute, perhaps, of a single mind, extends itself in various ways to other workers, and creates a vivifying influence on production.



Drawn by JOHN T. NOLF, Printer.

MOBILIZATION.

The Editorial Forces have retired behind their fortifications and a violation of the neutrality of a little "buffer" power is threatened.

EDITORIAL

It is a good thing to have a good estimation of the work you are trying to do, and it is a good indication of your ability to do the work better that you feel a sort of dissatisfaction with your attempts in the past, though you need not tell any one about it.

A good many things that are made for the printer are priced on what these things will accomplish and not on what they cost to make. But the printer almost invariably is obliged by competition to base his price on cost, if he has any basis of charging at all, and not on the service his printing performs. The printer talks of service, but thinks of it in its most limited sense, such as promptitude, style and accuracy. If we can bring about an appreciation of the business-building power of printing and apply that appreciation plus fine artistry and craftsmanship, we shall be on the road to making printing recognized as the greatest force in the world — as it is, of course.

The small printer and the country publisher in a small town may be limited in capital and other resources, but as a general thing there are possibilities within himself and within his environment that are overlooked. This oversight is one of the commonest of our common failings, except the disposition to blame our shortcomings on some one else. We are all inclined that way. But one of the greatest difficulties that face sales managers to-day is how to reach the small store economically and efficiently. Can the small printer or publisher of a newspaper in a small town not see in this economic condition an opportunity to make himself a sales force under such circumstances? The caustic reply to this question is, of course, that if one had such ability he would not be a small printer in a small town. But we deny this. The country newspaper printer is a hustler, but most times is hustling away from success instead of hustling toward it.

Charles L. Bernheimer, sometime chairman of the Committee on Arbitration of the Chamber of Commerce of the State of New York, has had exceptional success in overcoming bitterness and antagonisms between contending parties in the industrial and commercial life of his State. Inasmuch as the Great War now raging is to all intents and purposes an industrial and commercial war, Mr. Bernheimer sees hope of at least dampening the ardor of the combatants by an international conference, to be brought about by a universal appeal to public opinion at home and abroad. Space does not permit reprinting the entire text of this peace proposal, but copies may be obtained by addressing Charles L. Bernheimer, 120 Franklin street, New York city. We are afraid the war flames must burn themselves out, but there is good sense in having all the water handy that we can obtain against the time that it is safe to approach the ruins.

Louis H. Grieve, of Providence, Rhode Island, contributes in this issue of The Inland Printer the first of a series of articles discussing "The Printer and His Business," with special emphasis on "His Business." The philosophy of sales seems to be the weakest point in the printer's personal equipment, but he will strengthen that in time. Perhaps it is timely to say that we believe there are no men better fitted to meet changing economic conditions than printers when they obtain a clear sight of the road to that end. According to the opinions of some observers whose sincerity is beyond criticism, printers have not yet *come to themselves,* so that they have been busy competing about *things* rather than about *forces.* If the printer studies his business as a business-making force rather than as a craftsman, his convictions about his own status in the business world derived from such study will give him a bigger place in the sun.

A new word to take the place of a less significant one is always desirable. The gloomy word "undertaker" is applied almost exclusively to an industry which is particularly active in Europe at present, and the attention of the world is directed to the causes which create this activity. Interest will therefore be aroused by the inquiry of a correspondent of the *Literary Digest,* who states that

he " was startled " by seeing a sign on an undertaker's shop in New York bearing the inscription " Mortician." The correspondent asks for a reason for such a word and if the word is correctly formed. Messrs. Funk & Wagnalls are the publishers of the *Literary Digest,* and they are also the publishers of the Standard Dictionary, and consequently speak under the benefit of accepted authority in their reply. They say: " The word ' mortician ' is a recent innovation due to a need felt by undertakers for a word more in keeping with, and descriptive of, their calling than the word *undertaker,* which, being derived from ' undertake,' does not suggest any connection with the dead. The word is probably derived from the Latin *morticinus,* which means ' that has died,' or ' dead,' plus the English adjectival suffix *-ian,* meaning ' of or pertaining to.' " The printer's stock in trade consists mainly in the right use of words. Here is an opportunity to have a little more printing created by bringing the undertaker's literature up to date by making him a mortician. Pass the idea to the sign-painter also. If there are any other words that need revamping, remember that language is the printer's field of activity, and according to the manner in which he cultivates it, so will he prosper.

The Composing-Machine Situation.

Meantime reports from the front are contradictory. Retreats for strategic reasons are announced, and offensive action is deferred pending a reëquipment of the forces. Heavy guns are being mounted of a character which experts announce will destroy all opposition, and other experts state that these menacing engines are not new but are well known, and new and superior countering devices will be disclosed at the right time. The auxiliary forces are reported to be suffering in their *morale.* The enveloping movements of the belligerents, at various times menacing the lines of communication, are interpreted more or less in the favor of either side, according to the point of view. Non-combatants and neutrals are reported to be suffering from the cold, and a requisition for heavy, warm socks has been issued, but so far the supplies of these staples are second-hand and have holes in them. This is the typographical situation gathered from all the severely censored despatches, necessarily fragmentary and disconnected, which have been allowed to pass from the headquarters of the forces. The unconfirmed and personal statements of subordinate officers and the announcement of the official bulletins our readers are already familiar with. Time will tell, and history will record who started the war and why.

Trimming Engravings Square to Even Points.

Prior to the convention of the United Typothetæ last October, the secretary of that organization, Mr. P. P. Tyler, addressed a communication to the secretary of the International Association of Manufacturing Photoengravers, stating that a prominent member of the Typothetæ had represented that the fact that plates not trimmed to even points causes considerable trouble, delay and expense to printers, and that the good offices of the United Typothetæ would be desirable in starting a movement to coax photoengravers and electrotypers to trim all plates to even points " with a Miller or similar saw."

This communication was published in the *Photoengravers Bulletin* last September, and the editor of that publication replied in the following terms:

" The importance of the subject mentioned may be determined from the fact that the United Typothetæ sees fit to bring it to the attention of the International Association of Manufacturing Photoengravers. Every practical photoengraver knows the difficulty attached to making wood blocks of exact dimensions, and the still greater difficulty of retaining both shape and dimensions as long as wood is the material used. Printers have had endless trouble due to imperfect measurements and shapes, and now that they have made their wants known to us, it is our duty to find a way out of the difficulty. All type is measured by the point system, whereas engravings are usually made according to inch measurements. Printers would welcome a method of blockmaking that would produce photoengraved blocks trimmed perfectly square and to even point measurements. This subject will most likely receive attention at the Typothetæ convention, to be held in New York in October, and engravers are urgently requested to take up this subject at once and in a vigorous manner, so that our arguments can be presented in the forthcoming issue of the *Bulletin* and our officers may also present our case at the Typothetæ convention."

Due possibly to the very elaborate program provided for the U. T. A. convention, the subject of trimming engravings to even points was not put forward for consideration.

The members of the International Association of Manufacturing Photoengravers are, however, endeavoring to meet the requirements of printers in this regard, and manufacturers of the trimming machines are preparing suitable attachments for the machines now in use. But, we are informed, it will take some time before these equipments can be installed.

Printers, themselves, can help toward this

reform by marking their orders in even picas and points, and in no case using the inch standard of measurement.

Engravers claim that trimming to so close a measurement as the point is not practicable. This is the position taken in the reply of the secretary of the organization which we quote.

The expansion and contraction of wood bases vitiate any possibility of so accurate a measurement as the point.

Printers, in their turn, state that if wood furniture holds up to measurement close enough for their needs, the wood bases of engravings should do so also.

In our own practice we give the dimensions in picas and nonpareils and have had no difficulty in obtaining the measurements with satisfactory accuracy from the engravers. A more serious defect occurs occasionally in the engravings not being trimmed quite square all around. This, however, we ascribe to the personal carelessness of the operator, though it may be the machinery used is not of a character to insure against such carelessness.

If the practice of marking engravings to picas and nonpareils, or the points equivalent to these, is observed by printers, there is no doubt that the engravers will find means to meet these specifications.

What Is "Jobwork"?

In the January issue of this magazine we made a proposal to give a year's subscription for the best definition of "jobwork," as applied to printing, the United Typothetæ to name the judges of definitions. A number of definitions have been submitted, and judging from the character of some of them it is evident that what is meant by a definition is not very well understood. We therefore take occasion to ask our readers to study this subject and examine the dictionary to obtain a clear idea of the meaning of "defining," and then write to us what they define "jobwork" to mean. What is required is to separate and make the terms of the various classes of printing distinct and generally understood, so that they will not overlap. To obtain an authoritative decision on what shall be understood as "jobwork," what shall be understood as "bookwork," what shall be understood as "pamphlet work," etc., is what is aimed at. Suppose, therefore, we still keep to the work of getting a definition for "jobwork" established? This promises to be a somewhat slow process of clearing the way to a better understanding, but it is surely worth while, and in that belief we shall stick to the agitation to bring it to a definite conclusion. Send in *your* definition.

The Mental Attitude.

Difficulties arise, in the main, from a wrong mental attitude. The labor question is an illustration of this fact. Testifying before the Federal Industrial Relations Committee, in New York, on January 18, Roger W. Babson, statistician, of Wellesley Hills, Massachusetts, is reported to have stated that it was his opinion that labor is a commodity, and that the same laws should be applied to it that govern steel, copper, coal, or other commodities. This opinion is naturally in line with the methodology of the statistician, which is severely materialistic. It is also the easiest way to avoid the question of human responsibility.

A commodity is inert. Labor is a force, or, as some express it, a service. It is inherently competitive as all life is competitive. Its demands are most easily countered by assuming it to be a commodity subject to the vicissitudes of supply and demand to which all commodities are subject.

There would be few industries without labor, and there would be few wars of any consequence or no wars at all without labor. To obtain the participation of labor in war, and make war possible, nationalism is appealed to. Speaking before the delegates to the conventions of the Union of American Hebrew Congregations and the National Federation of Temple Sisterhoods, in New York, on January 18, Dr. Samuel Schulman, rabbi of Temple Beth El, said: "Nationalism seems to overshadow all consideration of universal human interest, all questions of humanity. Everything seems to have been concentrated into the self-glorification of the nation. It has come to worship itself, to limit the world to its national horizon.

"No nation is as yet ready to sacrifice itself for humanity, even as the individual is called upon to sacrifice himself for the State or Nation. No Nation has outgrown its barbaric childhood, if it has not made its guiding principle a consideration for the interests of humanity, if it does not look upon mankind as larger than itself and a holier ideal than its own aggrandizement."

The speaker also declared that the idea of nation based on race was destined to pass away. The ideal state should be based on the rights of men, irrespective of race or creed.

The attitude toward labor, regarding it as a commodity, and the attitude toward humanity, regarding it as nationalistic, are identical.

How far the world may succeed in recognizing its responsibility to humanity as overshadowing every other consideration will depend on how far the mental attitude of all peoples may be changed to view their responsibilities to each other as human beings and not as pawns in the game of acquisition.



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PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Too Unimportant for Contention.

E. E. P., Boston, Massachusetts, writes: "In the inclosed I contend that 'Aged 30 years' is correct. I should like to know if I am right or wrong. Also there are other things that do not strike me just right. Would you note anything else you see in this proof? It seems particularly bad to me. I refer to capitalization and punctuation."

Answer.— Inclosed was a proof, evidently of part of the proceedings of a meeting, as follows: "Business of the evening To Act upon the following application ——— Age, 30 Years. Residence, ——— Street, Boston. Occupation, Leather Manufacturer." This shows all possible subjects of question. Places with omission of points show breaks of display lines. The proofreader had marked Aged in place of Age, and his mark was crossed off, correctly. As it stands, the items age, residence, and occupation agree in treatment, and he was introducing disagreement. I think the capitalization is not good from a critical point of view, but that the whole work is not worth the trouble of being critical. The job is one in which such matters are of no importance whatever to any person except the customer, who should be allowed to have everything just as he chooses, without being pestered with contention. Or, if the customer does not care, and the foreman or employer does not wish to make changes in the type, the proofreader need not — should not — contend. The fact is that in such work anything is correct that will be accepted by the customer. By this I do not mean that anything is sure to be correct grammatically, but only that printers and proofreaders need not be concerned about strict grammatical correctness when commercial correctness is all that counts.

Faulty Syntax in Common Use.

R. E., New York, asks: "Is this sentence correct? 'This is one of the few magazines which holds to the practice of making a wonderful book of its Christmas number.' Should it be holds or hold?"

Answer.— The sentence as quoted is unquestionably ungrammatical, as the subject and its verb disagree in number. It really says "magazines holds," when it should say "magazines hold." It is exactly like the quoted sentences in the following from Bain's Higher English Grammar: "The following is a common error: 'That is one of the most valuable books that has appeared in any language.' The antecedent to 'that' is 'books,' not 'one.' So: 'This is the epoch of one of the most singular discoveries that has been made among men' (Hume). 'I resemble one of those animals that has been forced from its forest to gratify human curiosity' (Goldsmith)." Bain is now somewhat of a back number, but was in his time one of the most authoritative grammarians. On this point he agrees with all grammarians, and the citing of him was determined merely by the remembrance of his giving specific examples of the kind of error here treated. Most grammars merely state the rule that the nominative must have a verb that agrees with it in number. I repeat, to make it emphatic, the singular verb in the sentence under question is wrong; the verb should be hold, not holds. But that in itself is not sufficient correction. To complete the correction, the singular pronoun "its" must be displaced. My own writing would be, "This is one of the few magazines which hold to the practice of making a wonderful book of the Christmas number."

Such is the actual grammar of it. But something more is involved in the proofreader's duty in such cases. Inasmuch as some good writers do not recognize the true grammar of the sentence as such, and might even argue in support of the ungrammatical use, and might even prefer the singular "holds" and "its" regardless of grammar, no proofreader should make any change without the writer's consent. We see from Bain's quotation that Hume and Goldsmith used the incongruities of number, and it would not be hard to find many instances in books for ourselves. When any one really thinks such a thing is right, he is usually tenacious in such thought, and the man who pays for work is entitled to have it done in his way.

The Possessive Case.

G. R. D., Erie, Pennsylvania, asks: "Is it right to say, 'Have you ever heard of his playing an instrument?' or should it be, 'Have you ever heard of him playing an instrument?'"

Answer.— Every grammarian decides in favor of "his playing," that is, that the possessive form is the right one in such expressions. There has been much said in grammar-books about this use of the possessive, but mostly in discussing or suggesting other constructions as substitutes, such as "Did you ever hear that he played?" Whether some other words would not be better is not our question, however, but simply whether his or him is the right word to use with the others as they are. I am asked for my opinion as to choice between possessive and objective, and I give it decidedly in favor of the possessive. I have never heard or read any argument favoring the objective, so I am not prepared to refute such argument. All I can do is to cite a few authorities.

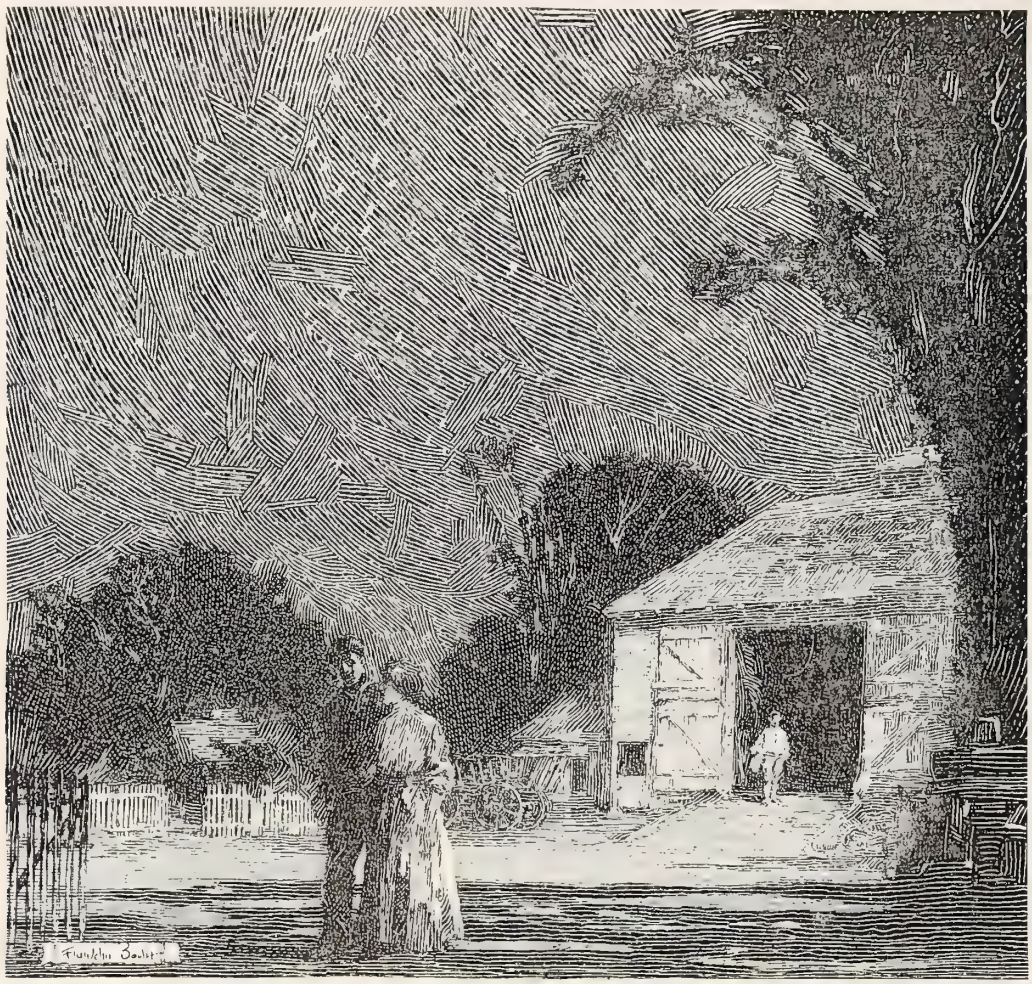
William Dwight Whitney was as well able to decide as any one, but he says, in his "Essentials of English Grammar," that in his true position the grammarian "is simply a recorder and arranger of the usages of language, and in no manner or degree a lawgiver; hardly even an arbiter or critic." Some of his classification I do not like, as when he calls such words as playing infinitives; these words

are the ones called infinitives in the following, from the work named: " The infinitive very often has before it a noun or pronoun in the possessive, signifying the person or thing to which the action expressed by the infinitive belongs, the one most concerned with it." He explains much more fully, giving equivalent expressions, but all that is necessary here is the citing of his examples. They are: " Tom's being here was a lucky thing. They insisted on his following them. He knew of my having been left out. The deep damnation of his taking off. We read of Cæsar's passing the Rubicon." He says that in the last of these " passing is unmistakably an infinitive, because it takes a direct object, Rubicon. But in ' Cæsar's passing of the Rubicon,' and yet more in ' The passing of the Rubicon by Cæsar,' passing has so entirely the construction of a noun, as if it were ' The passage of the Rubicon,' that we can hardly call the word anything but a noun. Out of this double value grow cases of disputed propriety of usage."

Alexander Bain was one of the most noted grammarians. He said, in his " Higher English Grammar," the following: " Preceding an infinitive phrase, a possessive word indicates the subject of the action of the verb. ' I am surprised at John's (or his, your, etc.) refusing to go.' Very frequently the participle is found in place of the infinitive, in which case an objective is used in place of the possessive: ' I am surprised at John (or him, you, etc.) refusing to go.' The latter construction is not so common with pronouns as with nouns, especially with such nouns as do not readily take the possessive form. ' They prevented him going forward '; better ' They prevented his going forward,' or ' They prevented him from going forward.' " Some of what Bain says is not clear to me, but the assertion that the possessive is better than the objective in such use is clear, and that is the point for which he is quoted.

If any one desires more of such lugubrious lucubration, it may be found ad nauseam in Goold Brown's " Grammar of English Grammars."

Claudite jam rivos, pueri; sat prata biberunt.



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EXAMINATIONS FOR LICENSES TO TEACH IN NEW YORK EVENING SCHOOLS.

Announcements have been sent out by the Department of Education of the City of New York, giving notice of examination for licenses to teach in the evening schools for the season of 1915-1916. Under Group B, for evening elementary or high school service, or both, as need may arise, appear the following subjects: Printing and typesetting, proofreading, lithographing, bookbinding, industrial design, etc. Applicants in Group B will be required to undergo oral and practical tests, which will be held at the call of the Board of Examiners, and in some subjects, written examinations also. Complete information may be secured by addressing William H. Maxwell, City Superintendent of Schools, 500 Park avenue, New York.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Packing for a Drum Cylinder Press.

The following has been suggested by a pressman using "Dusty" as a signature: "The packing on the cylinder may be as follows: Sheet of manila — this is put on first, as I think it is best, and it saves the rubber by keeping the rust of the cylinder from it — then the rubber blanket, one sheet of tympan, oilcloth — rough side taking impression. Build up on tympan, under oilcloth, three sheets of news, and then the final top sheet of tympan oiled on both sides."

Excellent Presswork from Australia.

The special number of the *Weekly Times*, of Melbourne, Australia, is better printed this year than ever before. The presswork is done under the direct supervision of J. V. Price, so well known to the readers of this department. The special number is a sixty-two-page magazine, 11½ by 16½ inches. Numerous full-page half-tone plates appear in colors, all of which are perfectly printed. The most noticeable features are the clean, sharp printing of the half-tones, and the uniform color carried on the various pages. The front cover is a striking design in black and yellow. The cover is stippled with a coarse design, giving it an attractive appearance.

Offset Mixture for Rotary Press.

(1675) "I am a rotary magazine pressman, and for an 'offset' mixture in the oil fountain I have always used either machine oil or a mixture of machine oil and kerosene. I believe that there is something more satisfactory for the better grades of rotary work, and if you could inform me of something better for this purpose I would greatly appreciate it."

Answer.— We would suggest that you try a mixture of paraffin and kerosene. Melt the paraffin and add to the kerosene, which may be warmed by placing a can or jug of it in a bucket of hot water.

White Ink on Light-Blue Board.

(1672) Submits a number of price-cards printed on four-point light-blue board in white ink. Owing to the presence of several conditions, the work was unsatisfactory. The pressman writes: "I enclose samples of a job that was run with white ink. I would like to know what the trouble is. The white ink does not lie flat on the surface of this stock. When run, the ink cakes on the type and it requires the face to be washed off. I have tried several things, and they did not improve it any. I have tried the pure ink first, and then I have used reducing compound and reducer. I have tried about everything I could under the conditions which exist. I would be thankful if you will help me out on this, as I meet with few jobs that give me trouble of this sort."

Answer.— Owing to the color and surface condition of the stock, the white ink can not be made to lie smooth and cover the stock as fully as a black or other dark ink. The type-face used was not a judicious selection, considering the color of ink and stock. There should have been no fine lines. A more fitting choice of type will be a condensed Lining Gothic, which, combined with a three-point brass rule instead of a two-point for the border, would be an improvement. Use a cover-white ink with hard rollers. Do not use any more impression than necessary. Use a hard tympan. Run the press slowly. Keep the air warm and you will not have to reduce the ink, for reducing weakens the tinctorial value of the ink. Lay out the cards in small piles or stand on edge, almost perpendicular.

Impression Increases without Apparent Cause.

(1673) A Central Illinois pressman writes: "I have trouble with the impression working heavy on cylinder press. When I start the job running there is a very light impression — barely shows on reverse side of sheet when job is made ready. After running two or three thousand, the impression has worked heavy enough to require removing a sheet of packing. The cylinder rides bearers; have two sheets of oiled tympan-paper next to cylinder; carry five to six sheets of 60-pound, 24 by 36 inch L. S. C. book, and a manila drawsheet for tympan. I do not think that the tympan is too heavy, that is, heavy enough for cylinder to ride the form. I tried the cylinder with a piece of tissue between bearers; it was done with form on. The press is not old, and has been kept in good condition. I have tried to overcome the trouble by leaving the form as loose as it would stand without type pulling out, and also by locking the form tight. Have considerable trouble with register on color plates in close-register work. Use the same amount of tympan and run press at same rate of speed, using the grasshoppers. Have good feeder; register will vary from one-half to one point. Will run all right for a while, but the longer it runs the more it varies. Is this due to the increase of impression? There appears to be no lost motion in the press-register segment, which is tight and strikes good. I have tried everything I can think of, but can not find the trouble. I will appreciate any information you can give me. When I have a nice job on the press, I do not like to spoil it by having it embossed on the reverse side of the sheet."

Answer.— We are under the impression that you are carrying too much tympan. One of the first things to ascertain would be the amount of tympan carried. When the cylinder is fully dressed, lay a straight edge across the tympan and the cylinder bearer. The packing should be no more than about the thickness of one drawsheet over the height of the bearers. In some instances even

this amount is excessive. Where the tympan is fairly hard, consisting principally of hard-packing sheets and but a small number of hangers, there will be only a slight yielding of the tympan, consequently the impression will vary but slightly. It appears that it is a common practice to remove one hanger after about three or four hours' running of the press, for at this time the yielding is perhaps ended. It might be necessary to change the drawsheet at the same time the hanger is removed, and thereafter when it shows signs of becoming indented.

Remedy for Creeping Plates.

Mr. Charles O. Dickson, of the printing department of The Conklin Pen Manufacturing Company, Toledo, Ohio, sends the following letter relating to Query No. 1668, which appeared in this department in the January, 1915, issue:

"The following is a method to prevent creeping plates which we tried out thoroughly. It may help some other pressman who experiences similar trouble. This applies especially to heavy cardboard. Where plates were solid or otherwise, we made the job ready exactly as for printing on paper. The cuts were underlaid where needed, and the overlay make-ready was brought up on good paper that could be removed without spoiling. When the impression was sharp and clean without punching, the pressman carefully removed his make-ready from the hooks and took one of the sheets of pressboard from the cylinder. The pressboard was the same thickness as the card stock to be run. Then the make-ready was carefully replaced and the thickness of the card stock brought the impression back to the original height. By this process we ran a job of heavy tints on street-car board, and at the end of a 5,000 run we found the plates in as perfect condition as when the job was started. This job was run to a hair-line register in four colors, and some of the plates were very delicate zincs, but they were not damaged in the least. The packing for the cylinder consisted of two sheets of six-ply pressboard, over which was stretched a manila drawsheet. Then over this about four sheets of S. & S. C. Book, 25 by 38, 70-pound, and the manila tympan. This brought the impression just right, so that the cylinder rode well on the bearers and the bed and cylinder traveled together perfectly. There was no excessive pounding on the gripper edge of the plates, and the results were as described above."

Sheet Wrinkles on Rule-Enclosed Form.

(1676) Submits a sheet of stock, 32 by 42 inches in size, on which a double rule border is printed. The rules come within about three-fourths of an inch from the edge of the sheet on both the gripper side and the opposite side of the sheet. As is well known to pressmen, this is a difficult form to handle without having the sheets wrinkle at the back edge of the sheet. The pressman writes: "We are enclosing herewith a sheet of a job which gave us a great deal of trouble on account of the buckling, which you will notice along the back edge of the border. We resorted to every known method that would overcome this difficulty, but without success. The job was run on a two-revolution press, and we were careful to see that the tongues were close to the cylinder. We also worked the job without using shooflies, thinking this might cause some buckling to the sheet. We also resorted to leaving the edge of the sheet outside the tongues free, that is to say, we did not tighten the gripper down on the two outside ends, thinking that in this way we might do away with the buckle caused by the tongues, but neither this way nor with the grippers tight would relieve our trouble. We also used what we call an apron, that is, a heavy paper covering the entire length of the bands, so as to take up every bit of slack paper before the sheet passed on to the form, but this did not relieve the trouble either. We have been readers of your journal for a good many years and have noted with interest the comments on difficulties encountered in the pressroom, and will appreciate any information you may give us regarding the difficulties we have here encountered."

Answer.— It appears that every precaution has been taken to hold the sheet firmly to the tympan. In addition we will make the following suggestions: (1) Make a tympan that will be as nearly unyielding as possible. We believe if it were possible for you to stretch a sheet or two of offset-press zinc over the hard packing and have but one sheet of manila between the zinc and the printed sheet, it might go a long way toward correcting the evil — providing that the stock does not have a wavy edge at the grippers. In that event, by increasing or doubling the number of grippers it may be possible to eliminate the buckling. The difficulties are many in securing a smooth print, with such a form, on stock with wavy edges. (2) It may be of further help to add another apron placed in the center of the present one — the additional sheet being only one-half as wide as the original one, which should extend as low as the lower rod of the sheet guards. The apron with which the writer has had the best success was made of heavy wrapper, such as comes around a bale of S. & S. C. stock. It is, of course, free from folds or wrinkles, is full width of cylinder, and is fastened to the top rod of the sheet guards, and the lower end extends as low as possible, just barely clearing the type form. When attached in place, the cylinder is allowed to move around to take impression, and when the grippers are down to the form the sheet guards are set up to a firm contact with the apron, beginning with the center guards and working outward toward the outside one. The principal reason for having an inflexible packing for such a form is that the amount of yielding for the rules parallel with the bearers will not be relatively greater than those at right angles thereto. It is well known that although the same amount of tympan may be used for both parts of the form, the rules running with the bearers will punch through more than the others. It is this very fact that leads us to believe that you will get relief by having an inflexible tympan, or one as nearly so as is possible. Perhaps putting your hard packing sheet closer to the drawsheet by placing some sheets of hard manila under it may solve the difficulty without resorting to a metal sheet.

To determine the waviness of a sheet, place one to the guide and turn the press until the sheet has been drawn away from the guides about six inches. Observe the sheet along the grippers. Properly, the sheet should lie flat after it is withdrawn from the guides. If it has a wavy appearance, relax the grippers a trifle by the cam rod and draw outward on the sheet from both ends so that the sheet lies flat at the grippers. Throw on the belt and allow the power to pull press over. Examine the sheet to see if it was wrinkled, as were those preceding. For the benefit of those having had this or similar troubles, we will publish any remedies suggested for the alleviation of the evil.

BOMB-PROOF.

Testy Old Woman — There now! I guess you won't go around poking your nose into other people's business after the raking I just gave you.

Reporter — Well, don't get proud about it, madam; you didn't hurt my feelings much. I've been insulted by experts.— *Life.*

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

"THE KING OF THE 'SPEED MERCHANTS.'"

To the Editor: BERKELEY, CAL., Jan. 14, 1915.

Have just received THE INLAND PRINTER for January, and its perusal has given me much pleasure. But the main reason I am moved to address you is the article on page 536, entitled "The King of the 'Speed Merchants.'" My attention was first attracted to this article, which appeared in the *Labor Clarion*, a San Francisco publication. The author of the interesting skit is a well-known San Francisco linotype operator, who went to the Islands, under contract, to do some special work. He has certainly "put one over" on us all. Payne only remained a few weeks, and returned a month ago. Needless to say, there were many inquiries regarding the "speed wonder," about whom he has written so plausibly and convincingly. But the amusing part of the "story" is that Payne admits it was a fabrication, pure and simple, and that there was not a word of truth in the entire article.

Payne is certainly in a class by himself, and can divide the honors with Münchausen, Ananias, and other celebrated prevaricators. C. W. WILLIAMS.

CONCERNING PEN-TYPE PRINTING.

To the Editor: SEATTLE, WASH., Jan. 4, 1915.

Continued observation of many months has brought to me the fact that THE INLAND PRINTER seems to advocate this form of display for what it seems to consider "fine printing."

I am at all times prepared to admit good effect in everything pertaining to all the industry, but I fail to see where the typographical end is encouraged in the advocacy of "pen-type" designs to produce the finest results in printing.

Furthermore, the name "pen-type" is distincly a misnomer, for, as it appeals to me, it is nothing more or less than engraving — of one form or another. If the typographical art is to be maintained on the standard of a craftsman's ability as a designer of pen-and-ink sketches of all kinds of bizarre lettering, then certainly a new school is about to open, and the man who at present considers himself a fairly good job printer will have to get busy — at a late stage in the game — to develop a new art, and one that requires a very steady hand and a sound set of nerves.

"Pen-type" designs, in the main, are very neat — I think all printers will admit this — but the salient point is this: Typography is essentially the product of *type*, whereas "pen-type" is artists' and engravers' work principally. So why should this class of work be advocated and continually put forward to the possible detriment of what we are proud to call the "Art Preservative of Arts"?

From the many articles that have been published of late in your journal, I am led to believe that the I. T. U. Course must devote a considerable portion of its time to the development of pen designs — judging from the numerous reproductions that have appeared — yet in your September issue you print a glorious word-picture on the development of what you term a "typographical architect" — which to my mind is the knowledge of type and the effects which can be derived from the use of same, always admitting it a valuable adjunct to be trained in such matters should occasion arise.

I class myself a fairly good job printer, and believe I am conversant with the tenets of "art" as applied to the production of good printing, yet I am no good when it comes to handling a pen in the production of fine lettering — a department left to the designers of type-faces, and which has always been considered specialty work. I would like to hear what some others have to say on this subject.

C. K. CHRISTIAN.

SELLING PRINTING BY SCALE.

To the Editor: PORTLAND, ORE., Jan. 13, 1915.

Referring to estimate in the January issue of THE INLAND PRINTER, page 548, 800, 6 by 9 inch, 32 pages, allow me to make a comparison showing the estimate of Mr. Daniels as published, and an estimate taken from my price-list.

Mr. Daniels' estimate:

56,000 ems, 10-point, plain; 23,000 ems, 6-point, tabular, based on 30 hours' time	$48.00	
Make-up, 8 hours	9.60	
25 per cent for profit	14.40	
		$72.00
Make-ready, 4 hours	$ 6.00	
25 per cent profit	1.50	
		7.50
Run, 1,600, 1¾ hours	$ 2.63	
Ink	.50	
25 per cent profit	.78	
		3.91
Total, composing and press room		$83.41

My list:

56,000 ems, 10-point, plain, at 50 cents	$28.00
23,000 ems, 6-point, tabular, at 80 cents	18.40
Add 50 per cent for make-up	23.20
	$69.60
Lock-up, 10 per cent, plus 25 cents	7.21
Make-ready, same as lock-up	7.21
Run, 1,600, 25 by 38, 60-pound, at $1.80	2.88
Ink, ¾ pound	.30
Total, composing and press room	$87.20

I have had a great many inquiries regarding my list, and have sent copies to each, and from a great many I have received replies recommending it as a solution of the price-making problem.

My estimate is made according to list. Ten-point lino-

type, plain, is 50 cents per 1,000 ems, plus 50 per cent for make-up. Six-point tabular is double-price, plus 50 per cent for make-up.

Is it not better to sell printing by a scale than by the old-fashioned method of guessing?

This scale is a mathematical problem, correctly graduated, and was not made by a theorist, but by a practical printer, and has been compared with time for the past twenty or more years. F. W. BALTES.

NOTE.— The list referred to by Mr. Baltes was published on page 260 of the November, 1914, issue of THE INLAND PRINTER.

SOME OF THE REASONS WHY.

To the Editor: LOUISBURG, N. C., Nov. 30, 1914.

For many years, the past few in particular, I have been trying to find the cause that has kept printers apart in beneficial organization, and especially in so far as the cost-finding is concerned. I have at last arrived at the conclusion that I have found at least two of the greatest causes, the first of which is: The eagerness of the typefounders and supply companies to sell material is so strong they entirely ignore a safe investment, and thereby encourage the establishment of plants by incapable parties in fields where there is absolutely nothing to gain and all to lose. The other is the inconsistency of the estimates of large and successful printing establishments.

In the first place, I have witnessed two plants established for political purposes wherein the parties who made the purchases expressed in actions and words that they could get the outfit by paying one-fourth down and could get the use they wanted of it before the first payment came due; and, accordingly, one typefounder's company, to our own knowledge, is out quite a large sum of money, all because it did not investigate the project in the proper way. These same parties were entirely incapable of managing a plant, as their experience proved, and their knowledge of estimating the cost of a piece of work was entirely a myth. In fact, we call to mind a job they took for $8, on which the paper alone cost more than their price, and they had to print and bind the work into a number of books.

It has come to pass that almost anybody, regardless of how worthless or irresponsible he is, that serves a few months in an office and can raise a few dollars, can get, without any investigation whatever, the typefounders to furnish him three to one. We know of a case of this kind now transpiring, and the printer is not only not responsible, but not capable of estimating the cost of a job. He has for his backing people who have put in a few dollars, knowing they can get theirs back in work in a few weeks and the company will be the loser. This local encouragement is given with the hope of bringing about a price-cutting campaign so they might profit thereby. A correction of this system could be so brought about that it would not be a hardship to the worthy person and would mean a great saving to the supplymen as well as the responsible printer. As it now stands, they not only sustain a loss in starting an incapable person off, but an additional loss by crippling an otherwise substantial printer by causing the prices to be hawked about and the patronage in a limited field divided.

To illustrate the second instance, I happened to see estimates by a small printer in a small town in competition with a larger concern in a city. It was a small-town job in the home town of the small printer. The job was a folder with four pages 6 by 9 inches in size, on fifty-pound M. F. book; 500 each week for one year, or 26,000. The second and third pages had to be reset each week, and the first page corrected, while the back page remained practically the same. The front page was a title-page, and the other three set thirty ems in ten-point, pretty well filled. The local printer's price was about $200, and that of the city printer $156, delivered. It will be noticed that one was $3 a week and the other about $4. This job represented about an hour's machinework besides make-up, two forms; presswork, two sides; postage and other handling each week.

It occurs to us that great deal better results would be gotten in the advancement of the cost-finding systems if some influence could be brought to bear upon the typefounders and supply houses to check their sales to parties who are incapable, and to show a party interest in the welfare of established printers, and to bring about a better understanding between the country and city printer.

A. F. JOHNSON.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THREE London printing and publishing concerns have contributed largely in employees to assist in the war, these being McCorquodale & Co., Ltd., with 200; Hazell, Watson & Viney, Ltd., with 140, and Spottiswoode & Co., with 100.

THE Linotype and Machinery Company, Ltd., of London, at its last meeting of stockholders, decided not to pay any dividends from the business of its past fiscal year. The war and the general condition of business make it wise to husband the resources of the company.

ON November 28, 1914, the Salvation Army issued the two thousandth number of its weekly paper, *The War Cry*. This publication appeared first on December 27, 1889, but with some difficulty, as "the machine stopped dead in the middle of printing the first issue and refused to move."

THE output of books and pamphlets on the war has been so great that Messrs. Grafton & Co., Great Russell street, London, have published an annotated bibliography of war literature, gotten up by Mr. F. W. T. Lange, librarian of the St. Bride Foundation, and his assistant, Mr. W. T. Berry.

BY mutual arrangement between the Association of Master Printers and the Typographical Society, the machine compositors of Glasgow receive an advance of four per cent on the piece rate, and 3 shillings per week on the time rate for work on the linotype and typograph, and 1 shilling per week for monotype work.

SIR WILLIAM LEVER, in a recent address before the Column Club of Manchester, on the subject, "In Time of Peace Prepare for War," told the following story, which advertising men will appreciate: "A canvasser who called on a prospective advertiser was asked where his paper circulated. 'Where does our paper go?' replied the canvasser. 'Why, it goes north, south, east and west, and if I don't get some advertisements soon it goes to — a place not on the map.'"

THE following war news, in a London paper, is interesting if true: "Germany's supply of lead and zinc for the manufacture of bullets is causing some anxiety in Berlin and Essen, and in order to maintain the supply the German government has commandeered the whole of the lead and zinc used in the production of music scores. A London music publisher says, 'Should this actually have

happened, no British composer will suffer more by this horrible action than I, as practically all my principal works, including quintets, quartets, trios, sonatas, as well as hundreds of piano pieces and songs, have (as it now most unfortunately turns out) been published by German firms, and a great many of the music plates were my own property.'" Whereat the Chauvinist grins and asks, "Why did he send this work to Germany?"

GERMANY.

THE L. C. Wittich printing-office, at Darmstadt, recently attained its one hundred and fiftieth year of existence.

THE oldest papermaker in Germany, Baptist Doetsch, of Ebnet, near Freiburg, Baden, died November 15, 1914, aged ninety-nine.

UP to the end of November, sixteen members of the German Typographical Union have received the iron cross as a reward for heroism while at the front.

THE famous Plantin-Moretus Typographical Museum, at Antwerp, according to a sign in its entry, is now "under the charge of the German police department."

ONE of the newly created periodicals, devoted almost entirely to war news and pictures, is given the title, "*8 gegen 2*" ("8 against 2"). It is published by the Hermann Bergmann printing-house, at Berlin.

A GERMAN printer, finding that large letterboards were sometimes hard to pull out from their slides under the stone, especially when well filled with forms and heavy, has hit upon the idea of attaching small rollers under them; which idea we pass on to the American makers of printers' furniture.

IT is said that about ninety per cent of the typefoundry workpeople of Germany are out of employment, it being one of the industries hardest hit by the war. Of those in Berlin, 323, and of those in Leipsic, 166 casters are idle. Offenbach and Frankfort a. M., both leading typefoundry cities, report similar great distress.

THE administration of Nuremburg has decided not to issue this year's city directory until war movements are modified to the extent that normal conditions may again prevail in the community. Still, this is a disappointment to the printers, as a directory is always a large job, providing additional work, which at present would be very desirable.

IT is pleasant to learn that a large number of the collective exhibits at the Leipsic graphic-arts exposition will not be disintegrated now that the affair is over. The German Book Trades Association falls heir to the technically instructive collections, the historic exhibits of the stenographic section, the unique displays of scripts and types for the blind, and the exhibits of the German colonies. The photographic section will remain together and form the nucleus of a Photographic Museum, as will those of the "child and school" section be the basis of a German School Museum. The special collection devoted to "The Merchant" will be added to and form a Commercial Museum under the auspices of the Leipsic Chamber of Commerce. The prehistoric and folklore section of the Hall of Culture goes to the Leipsic Museum of Folklore, and Prof. Karl Lamprecht's special collection will be taken care of by the Leipsic Institute of Universal History. The five large dioramas are given to the Librarian's School at Leipsic. Of the exhibits made by the countries neutral in the present war, much material is given to the Book Trades Museum.

BELGIUM.

INCLUDING its most important one, *L'Etoile Belge*, the majority of Belgium's newspapers have ceased publication since the country's occupation by German troops. Some have followed the government across the border. The *Independance Belge* now appears daily in London, in a much reduced format, as the organ of the Belgian refugees in that city, whose number is given as 200,000. The Antwerp *Metropole* has also migrated to the banks of the Thames, but has no corporeal form of its own, appearing as the last page of the London *Standard*. The Belgian government organ, *Vingtième Siècle*, is printed in Havre and circulates among the refugees in France. Of the noted ones that remain at home are the two Catholic-Conservative organs at Antwerp, the *Handelsblad* and the *Nieuwe Gazet;* the *Bien Public* and *Vooruit*, at Ghent, the last-named the organ of the Flemish Social-Democrats, and *L'Ami de l'Ordre*, at Namur. These five journals have submitted to the German military censorship.

AUSTRIA.

THE government has forbidden the use of the Cyrillic alphabet in school-books used for teaching the Servian language. They must hereafter be printed in Roman characters.

THE Royal Library has begun a collection of literature concerning the present war and has issued an appeal to all that are able to do so to assist in making the collection a complete one. As material for the future historian, it would certainly have great value.

THE wage agreement between Vienna's newspapers and its compositors and pressmen, which terminated with December, 1914, has been extended another year, neither side believing it wise to go into discussion over new wage-tariff details at present. The proprietors wanted the extension to continue to the end of 1916, but the workmen protested, and it was agreed to settle this point next August.

SWITZERLAND.

THE oldest Swiss weekly, *Die Freitags-Zeitung*, issued at Zurich, and which had entered its two hundred and forty-first year, ceased publication last fall.

SHOULD the war continue long, there is danger that the Swiss paper manufacturers will have to close their plants, because of shortage in raw materials. The paper-houses now sell only for cash, which adds to the hardships endured by the printing trade.

ACCORDING to a count made by the Swiss Typographical Union of 3,896 members on October 1, 1914, 759 were called on for military duty, 314 left to join foreign armies, 411 were out of work, and 1,077 worked short time, leaving but 1,335 who still had constant work.

NORWAY.

THE printing trade of this country also suffers from the war. Recent reports from Christiania state that one hundred and fifty compositors are out of work in that city and three hundred others are working on reduced time.

THEIR ADVANTAGE.

"Yes," said the world traveler, "the Chinese make it an invariable rule to settle all their debts on New Year's Day."

"So I understand," said the American host, "but, then, the Chinese don't have a Christmas the week before."—*Ladies' Home Journal.*

The Printer and His Business

No. 1—By Louis H. Grieve

The writer of this series of articles is a printing-office manager, who has been, and is, successful in that department of the printing trade. In giving him an opportunity to express his experiences and views we believe we are laying the groundwork of a very profitable discussion in which we trust our readers in every department of the business will take a personal interest and participate by expressing their own views and experiences, either in corroboration of the writer's experiences and views, or modifying them or contradicting them outright. Here is an opportunity that should be developed, remembering at the same time that brevity is desirable in order that as many expressions of opinion as possible may be given in each issue.—Editor.

THE one subject that has been continuously and everlastingly forced upon the notice of the printer for the past few years, and the vast amount of matter of all descriptions that has been written and published in the trade journals and elsewhere pertaining to same, is costs. This subject has been offered as a panacea for every ill that his business is heir to.

Nearly every article that he sees, reads or hears about has something to do or say about costs, efficiency and kindred subjects.

The sameness and repetition of facts of which many of these articles are composed carry very little convincing argument to him. However, the effect of all this on the printer generally has in the aggregate been a source of benefit to him.

But there are numerous cases among a certain class of printers where it has had a tendency to create in his mind a condition of doubt and indifference, and in some instances a state bordering on ridicule.

For this reason, which is not wholly his fault, to be able to get his attention to the extent of reading an article on any one of these subjects from beginning to end is somewhat of a task, and to really interest him to the point of criticism is at least a beginning. But to convince him of even one fact, against the bulwark of his present point of view, is, as Watson says, " Marvelous."

It is not a question of first convincing the printer that confronts the writer, it is a task of breaking down prejudice that later he may be convinced.

And, further, this prejudice has been strengthened in his mind, because it is often that the authors of these articles are not printers, but cost experts, accountants, " business doctors," etc., knowing nothing about the technical end of the business, and having no record of personal achievement under conditions that they advocate, and unable to meet him on his own ground and answer and explain by a convincing knowledge of every detail of the printing craft the statements that they so positively assert.

Not Charging Enough for Product.

It is a pretty stiff dose for the printer to swallow, to be told he is not charging enough for his product, in the face of conditions as he sees them, and repeatedly advised that the facts revealed by a cost system will prove this to him.

He knows of no way, and it does not seem reasonable to him, that he can improve his business and increase his sales by increasing his prices.

This is the main argument that is presented to him, and can you blame Mr. Printer for being prejudiced?

And right here comes the real issue. What the printer wants explained more than anything else is the intermediate facts, and to be able to do this requires that we first consider and start with Mr. Printer at the time he became an employing printer and began to " assemble " his present point of view against which every writer on costs directs his attacks and attempts to change.

Let us consider a craftsman printer who is possessed of ambition and a determination to get ahead, who is ever desirous and at all times seeking an opportunity to better his condition by learning, in every way possible, more about the trade or craft by which he earns his livelihood, that he may be capable and competent to fill positions calling for a greater knowledge and requiring and demanding a larger responsibility.

If he has made the most of his opportunities and been reasonably successful as a craftsman and executive, there is sure to come a time when he believes that the one thing left for him to do is to " go into business for himself."

Turning-Point in His Career.

The change from employee to employer is the real turning-point in his career, and he enters upon a field of endeavor of which he understands very little.

Possessing as he does the necessary knowledge of a printing executive, he is convinced that an understanding of the business end is something he can easily acquire, regarding it a secondary consideration, or at best an adjunct, any way.

He does not realize that there is a similar relationship between the years that he has given to learning the actual printing end of the business and the length of time necessary for him to acquire a corresponding knowledge of " business."

Under these conditions he has a very small chance of success, but it is hard to convince him of this fact even if you can prove your statements in a hundred different ways.

He starts to get his business knowledge and experience in the same way that most of us got ours, in a school of never-ending business worries and hazards, without the help of any real definite business viewpoint.

If he could be made to realize and understand some of the principles, facts and conditions that are part of and go

to make up the printing business, and the influences that bear upon them, he would have saved himself worry and money a thousand times.

Printing a Jobbing Business.

He would have found, as others have learned, that if you start to dissect and analyze the printing business alone, solely on a basis of its merits as a business, it must be classed generally as a jobbing business and not a legitimate manufacturing business that produces an actual salable product.

The output is a class of merchandise that can not be controlled by the printer himself. It can not be warehoused or sold to the consuming public generally. In other words, your customer controls your product at all times.

The average printer can not go to a merchant and sell him a commodity that his business actually demands. He can only go to him and ask for a " job " or a " chance " to figure on printed matter that he requires, the necessity for which the printer has not created. From a sales point of view, the printing business depends wholly for its success upon the prosperous condition of stable businesses. These conditions make it a poor banking risk, by reason of its inability to create for itself a class of commercial paper readily acceptable by banks generally. In fact, there is practically no negotiable value to printed matter.

It is only in the last few years, by reason of the chaotic conditions in the printing business, brought about mainly by the piratical business methods of the printer himself, through lack of mutual association and an ignorance of costs, that he has begun to realize that there is something in modern business methods that he has not noticed and could possibly apply successfully to his own business.

More Craftsman than Business Man.

In the main, the printer all the while has been more of a craftsman than a business man.

Now, business success in a large measure for the printer lies in his ability to create and produce a class of product that stable business demands and requires.

The fact that he can produce printed matter better and cheaper than some other printer is no guarantee of his success. There is only one direct road to business, or business success, and that is sales.

The superlative degree of business is sales, always sales. Sales is a constructive condition absolutely dependable on manufacturing efficiency. There can be no great, permanent sales organization without maximum manufacturing efficiency. The lack of a knowledge of the actual constructive details of these prime factors of business, by the average printer, is the principal reason for his general non-success and low rating as a business risk.

It is only recently that the printer has known or had any interest in a knowledge of the actual cost of his product, and to-day he is, as a class, as far away from a real knowledge of sales-building and organization as he was from costs.

Business Training Is Necessary.

The initial business point of view of the printer generally has been gained through his experience as a craftsman, and this point of view is really of minor importance compared to a thorough business training and a knowledge of costs and sales.

It is surprising the magnitude of the barriers that the lack of this knowledge has built up around him, against all arguments in favor of his adopting and introducing into his business the principles of cost-determining and sales organization.

He will employ bookkeepers, cashiers, clerks, etc., to care for the actual financial end of his business and consider it necessary, but to employ clerks to keep account of the time consumed and conditions that go to make up the cost of his product, he does not look upon as so vital, important or necessary.

It is, in fact, more important for the reason that records of cost are always susceptible to change and possible improvement to the advantage of the work, while bookkeeping accounts are generally positive and final.

If you converse with him on the subject of costs and sales, he immediately throws at you the facts (to him) that the introduction of all this detail (?) is only an added expense, and in no way tends to increase his sales or " business," as he sees it.

He tells you what he needs is more " business," not more expense to charge against his present business.

In this he is of course right, but it is the need of every printer, or business of any class, and puts him on a plane with every other business man.

Thinks His Business Different from Others.

The mistake that he makes is that he believes his business and its needs and conditions to be different from other businesses, and he cites numerous cases and instances of cut prices, friendship, graft, etc., that make it impossible for him to compete against, as he sees and understands.

You ask him what he has done to improve these conditions, and he tells you of " solicitors " that he has employed, often at a loss, and if he does happen to secure a good salesman, " he left to go with a competitor " or start in business for himself, and took a big slice of his business with him.

If you ask him what more he has done to improve his sales, he will tell you he has done some advertising; perhaps printed a booklet, etc., and changed some of his executive heads, hoping that " new blood " would reduce the cost of production and make up for competitive conditions and generally change the personnel of the whole plant, and you will find after a little further conversation that he himself has been doing the work of a $15 or $20 employee in the office and in the plant, and can not see that this is all he can earn for himself and his business.

This attitude alone proves that the real trouble is with the printer himself, and that he has never really graduated from craftsmanship to the degree of business-builder.

Business is a great science that few are masters of, and the proof of this is found in the small proportion of real business successes to the number of concerns that are attempting to " do business."

If the saying is true that " anything that is a necessity can be made a business success," it should surely be true of the printing business, for printing is one of the greatest necessities.

Printer Must Change Viewpoint.

The betterment of the printer and his business is only possible through a change of his viewpoint, and this is one of the hardest things for him or any other man to do, and it is sad to relate that if it does come, it is generally by reason of the dire necessity for him to preserve the very life of his business, which is then often too late.

The fundamental principles of all business are identical, and a knowledge of these is as essential to the printer as a business man as the knowledge of any technical operation in the manufacturing end is to his employees, and these principles can be reduced to the same definite actual detail.

Let us attempt to dissect and investigate some of the

conditions that have a vital bearing on his business and the manufacture and sale of his product.

The strongest barrier that every business man must reduce or meet on an equal footing to claim success is called competition, and this competition in business, in the main, is created by two conditions: Ignorance of costs and a low degree of manufacturing and sales efficiency; and a most intelligent knowledge of costs, the highest degree of manufacturing efficiency and sales organization.

These conditions are made up of a wide and diversified range of facts and detail.

Knowledge is always power, and the first essential that has a direct bearing on competition is an actual knowledge and a control of the details of every operation of labor, and the material and supplies, that enter into the cost of his product. This is the fundamental safeguard on which every manufacturer must rely, and is the basis on which he must build his manufacturing organization and create his sales force.

These facts determined, recorded, classified and recapitulated, is the power by which efficiency is created.

Printer Hard to Convince.

To convince the printer just how these conditions have a bearing on sales or " orders " is not an easy task.

He knows, however, without the help of a knowledge of costs, that to sell a commodity at a profit he must know what it cost him to produce, and right here is the great mystery.

Different firms are bound to develop a greater or less degree of efficiency in the manufacture of a similar product. For this reason one class of competition is created.

Greatest efficiency is always possible where a firm is organized to produce one particular line of work. Specialization in this respect reduces competition to the minimum, whereas a diversified product has a tendency to create complications in many ways and reduces maximum efficiency.

As conditions of cost can only be arrived at by the aid of actual detailed records, and as labor is one of the principal factors that go to make up the cost of product, we must have an exact accounting of labor.

The method that will most effectively and accurately supply this information is of vital importance to the printer. No self-solved systems of determining these records should be used. The consensus of opinion of successful printers of standard systems in use can generally be relied upon.

At this point let us state that, before going further into the discussion of the constructive conditions and fundamental principles of business-building, it is a condition of vital importance and absolutely essential that the printer must have a comprehensive understanding of costs. He can not side-step or have a partial knowledge of this subject if his ambition is to build a large, self-sustaining business.

The facts obtained and revealed by a cost system properly handled are a constant source of protection to the printer and the only sure and accurate basis on which the varied departments of a large organization can be profitably operated and expanded.

As records are only made to be broken, the records of cost of production are always possible of dissection, and the manual operations which they record improved and corrected.

To dispel the attitude of the average printer that the keeping of cost records in detail is an expense and tends to reduce the productive time of the actual producer, it is necessary to point out several of the numerous non-productive conditions that obtain where records of cost are not carefully kept and recorded.

Cost Department Controlling End.

As the office or cost department is always the controlling end of all departments of manufacturing, where all records of cost are recorded and compared, this department should be conducted on the same strict efficiency basis as any department in the manufacturing end of the plant.

In fact, in some respects it is more important, as this department is classed as wholly non-productive and the big item of " overhead " charge, and it should have just as much consideration in the scheme of organization as any other department.

It is not the plan of the writer to go into detail regarding the organization of this department at this time, only in such instances as bear directly on manufacturing efficiency as a basis of sales organization.

As the manufacturing order is the control of all productive operations, we mention this fact especially, that without exception in every printing-office operating under partial or non-cost system conditions you will find the indefinite, hurriedly and carelessly made out manufacturing order or ticket.

The great idea is to get the ticket into the plant and under way of manufacture without delay, because " John " or some other employee knows all about this order, as it has been handled by the plant numerous times before and it is not necessary to put all details on the ticket. This is just where a lack of efficiency starts. In about three out of five instances of this kind there is some condition or change that is not clear and that " John " does not feel sure of. He consults the office, but the person that took the order and is familiar with the conditions governing it is away and will not return until the following day. " John " can not pass on the order with certainty and holds it up, consequently time is lost and delay ensues.

Five minutes more, or even less, given to the careful making out of the ticket would have saved all this waste of time and money.

Manufacturing End Responsible.

This condition is one of the most frequent and common that the manufacturing end has to stand and pay for, and which should really be charged to the office as a mistake or error.

It is impossible to create and put in practice real efficiency methods without having first a clear, concise and definite manufacturing order. To obtain the highest degree of efficiency and speed of manufacture, the ticket or manufacturing order should be censored.

Especially is this necessary when a large volume of orders is in process of manufacture. A cost system will always reveal the reason why.

It is hard to make the printer realize the necessity of a carefully prepared manufacturing order in detail, and it is only after an actual record of lost productive time has been presented to him that he can see the necessity of making every fact bearing on the manufacture of the work clear, concise and definitely recorded on the ticket.

The ratio of clerical cost to do this work is always less than the productive time that performs the labor against the order, with the result that the time lost by productive labor in correcting and ascertaining facts not recorded on the manufacturing order is always a loss of efficiency, of money, and a reduction in the volume of output.

(To be continued.)

Written for THE INLAND PRINTER.

FROM PAPER-MILL TO PRESSROOM.

NO. II.—RAW MATERIALS.

BY WILLIAM BOND WHEELWRIGHT.

PAPER has been defined as "an aqueous deposit of cellulose," and while this is incomplete as a catalogue of the materials composing a sheet of modern paper, it is an excellent epitome of the foundation of paper-making. Minute cellulose fibers, derivatives of various raw materials, are deposited upon a wire cloth by the passage of a volume of water in which they have been suspended. The pulpy film thus formed becomes a sheet of paper, after the expulsion and evaporation of the water which served as a medium for their deposit.

The minute fibers composing this hypothetical sheet of paper may have been isolated from one of several sources in present commercial use, or the sheet may be composed of a mixture of different fibers, all more or less pure cellulose, in accordance with the preliminary treatment each has undergone.

The principal sources from which American paper fibers are derived are cotton and linen rags, hemp, jute, wood, straw, and waste papers.

Previous to the year 1840, the sources were limited to rags. These are almost wholly composed of pure cellulose fibers, which give up their non-cellulose concomitants with slight resistance. The more severe chemical treatments necessary for the isolation of cellulose fibers, from wood, for example, half of which is non-cellulose in structure, were unknown to early paper-makers, and only became possible after the discovery of bleaching-powder by Tennant, and the manufacture of soda by Le Blanc.

	1909	1904	1899
MATERIALS.			
Total cost	$165,442,341	$111,251,478	$70,530,236
Pulpwood, cost	$33,772,475	$20,800,871	$9,837,516
Wood pulp, purchased:			
Tons	1,241,914	877,702	644,006
Cost	$43,861,357	$27,633,164	$18,369,464
Ground—			
Tons	452,849	317,286	261,962
Cost	$9,487,508	$5,754,259	$4,361,211
Soda fiber—			
Tons	154,626	120,978	94,042
Cost	$6,862,864	$5,047,105	$3,430,809
Sulphite fiber—			
Tons	626,029	433,160	273,194
Cost	$27,184,726	$16,567,122	$10,112,189
Other chemical fiber—			
Tons	8,410	6,278	14,808
Cost	$326,259	$264,678	$465,255
Rags, including cotton, flax waste and sweepings:			
Tons	357,470	294,552	234,514
Cost	$10,721,559	$8,864,607	$6,595,427
Old and waste paper:			
Tons	983,882	588,543	356,193
Cost	$13,691,120	$7,430,335	$4,869,409
Manila stock, including jute bagging, rope, waste, threads, etc.:			
Tons	117,080	107,029	99,301
Cost	$3,560,033	$2,502,332	$2,437,256
Straw:			
Tons	303,137	304,585	367,305
Cost	$1,460,282	$1,502,886	$1,395,659
All other materials, cost	$58,375,515	$42,517,283	$27,025,505
PRODUCTS.			
Total value	$267,656,964	$188,715,189	$127,326,162
News paper:			
In rolls for printing—			
Tons	1,091,017	840,802	454,572
Value	$42,807,064	$32,763,308	$15,754,992
In sheets for printing—			
Tons	84,537	72,020	114,640
Value	$4,048,496	$3,143,152	$4,336,882
Book paper:			
Book—			
Tons	575,616	434,500	282,093
Value	$42,846,674	$31,156,728	$19,466,804
Coated—			
Tons	95,213	(2)	(2)
Value	$9,413,961	(2)	(2)
Plate, lithograph, map, woodcut, etc.—			
Tons	6,498	19,837	22,366
Value	$555,352	$1,458,343	$2,018,958
Cover—			
Tons	17,578	22,150	18,749
Value	$1,982,853	$2,023,986	$1,665,376
Cardboard, bristol board, card middles, tickets, etc.—			
Tons	51,449	39,060	28,494
Value	$3,352,151	$2,764,444	$1,719,813
Fine paper:			
Writing—			
Tons	169,125	131,934	90,204
Value	$24,966,102	$19,321,045	$12,222,870
All other—			
Tons	29,088	14,898	22,503
Value	$4,110,536	$2,928,125	$3,673,104
Wrapping paper:			
Manila (rope, jute, tag, etc.)—			
Tons	73,731	86,826	89,419
Value	$6,989,436	$6,136,080	$5,929,764
Heavy (mill wrappers, etc.)—			
Tons	108,561	96,992	82,875
Value	$4,380,794	$4,035,588	$4,143,240
Straw—			
Tons	32,988	54,232	91,794
Value	$870,419	$1,389,348	$2,027,518

	1909	1904	1899
PRODUCTS—continued.			
Wrapping paper—Continued.			
Bogus or wood manila, all grades—			
Tons	367,932	228,371	203,826
Value	$19,777,707	$10,099,772	$9,148,677
All other—			
Tons	179,855	177,870	67,338
Value	$10,202,035	$8,774,804	$3,293,174
Boards:			
Wood pulp—			
Tons	71,036	60,863	44,187
Value	$2,639,496	$2,347,250	$1,406,130
Straw—			
Tons	171,789	167,278	157,534
Value	$3,750,851	$4,367,560	$3,187,342
News—			
Tons	74,606	38,560	32,119
Value	$2,215,469	$1,174,216	$930,531
All other—			
Tons	514,208	253,950	131,777
Value	$17,539,768	$9,070,531	$4,829,316
Other paper products:			
Tissues—			
Tons	77,745	43,925	28,406
Value	$8,553,654	$5,056,438	$3,486,652
Blotting—			
Tons	9,577	8,702	4,351
Value	$1,186,180	$1,046,790	$580,750
Building roofing, asbestos, and sheathing—			
Tons	225,824	145,024	96,915
Value	$9,251,368	$4,845,628	$3,025,967
Hanging—			
Tons	92,158	62,606	54,330
Value	$4,431,514	$3,013,464	$2,265,345
Miscellaneous—			
Tons	96,577	106,296	49,101
Value	$6,869,169	$6,729,820	$2,795,841
Wood pulp made for sale or for consumption in mills other than where produced:			
Ground—			
Tons	310,747	273,400	280,052
Value	$5,649,466	$4,323,495	$4,433,699
Soda fiber—			
Tons	155,844	130,366	99,014
Value	$6,572,152	$5,159,615	$3,612,602
Sulphite fiber—			
Tons	444,255	376,940	271,585
Value	$17,955,748	$13,661,464	$10,451,400
All other products, value	$4,738,549	$1,924,195	$919,415
WOOD PULP.			
Quantity produced (including that used in mills where manufactured), total tons	2,495,523	1,921,768	1,179,535
Ground, tons	1,179,266	968,976	586,374
Soda fiber, tons	298,626	196,770	177,124
Sulphite fiber, tons	1,017,631	756,022	416,037
EQUIPMENT.			
Paper machines:			
Total number	1,480	1,369	1,232
Capacity, yearly, tons	5,293,397	3,857,903	2,782,219
Fourdrinier—			
Number	804	752	663
Capacity per 24 hours, tons	10,508	8,569	(3)
Cylinder—			
Number	676	617	569
Capacity per 24 hours, tons	6,316	4,740	(3)
Pulp:			
Grinders, number	1,435	1,362	1,168
Digesters, total number	542	517	426
Sulphite fiber, number	348	309	(2)
Soda fiber, number	194	208	(2)
Capacity, yearly, tons of pulp	3,405,621	2,644,753	1,536,431
Ground, tons	1,809,685	1,515,088	(2)
Sulphite, tons	1,250,983	885,092	(2)
Soda, tons	344,953	244,573	(2)

Table from United States Statistics of Manufacture for 1909, Showing Rapid Growth of Paper Industry.

Although experiments in search of suitable substitutes for rags began to be made in the eighteenth century, it was Keller's invention of ground wood in 1840, Routledge's work on esparto grass and wood with a soda process in 1866, and our own fellow countryman Tilghmann's patent

of the sulphite process in 1866, from which we may date the beginning of the now extensive use of materials other than cotton and linen wastes.

The accompanying table, taken from the United States Statistics of Manufacture for 1909, gives an illuminating indication of the rapid growth of our paper industry, and also shows the remarkable increase in the use of wood celluloses.

It may be observed that the percentage of increase in the use of wood pulp of all kinds for the decade 1899-1909 was 111.6, and of rags, 50. Approximately four and one-quarter million tons of paper were produced in 1909, for which the fibers used figured in the following proportions:

	Per Cent.
Wood pulp	61.6
Old and waste papers	21.4
Rags	7.8
Straw	6.6
Manila (rope)	2.6

Of the total amount of wood fibers, the various proportions were approximately as follows:

	Per Cent.
Ground wood	47
Sulphite pulp	42
Soda pulp	11

A further investigation as to the species of woods used shows that, while spruce is still the most important, contributing nearly 60 per cent, other woods are being increasingly used.

The comparative statement follows:

Kind of Wood.	Quantity, in Cords, of Pulpwood Consumed.			
	1911	1910	1909	1908
Total	4,328,052	4,094,306	4,001,607	3,346,953
Spruce, domestic	1,612,355	1,473,542	1,653,249	1,487,356
Spruce, imported	903,375	902,407	768,332	672,483
Hemlock	616,663	610,478	559,657	569,173
Poplar, domestic	333.929	315,717	302,876	279,564
Poplar, imported	34,295	45,359	25,622	22,653
Balsam fir	191,779	132,362	(1) 95,366	(1) 45,309
Pine	124,019	105,882	90,885	84,189
Beech	44,320	44,265	31,390	(2)
Maple	36,979	42,621	(2)	(2)
White fir	36,493	30,845	37,176	(2)
Cottonwood	25,043	31,099	36,898	45,679
All other	88,268	97,092	151,179	140,547
Slabwood, etc	280,534	262,637	248,977	(3)

(1) Balsam. (2) Included in "All other."
(3) Included with other wood by species.

Another noteworthy fact is the mighty increase in imports of wood pulps, which jumped from 33,319 tons in 1899 to 307,122 tons in 1909, an amount equal to 12 per cent of all that is used.

Although the use of wood now so heavily overshadows that of rags that it almost seems as though the latter were being slowly abandoned, this is of course only relatively true, their consumption being actually greater than ever. The mere cost of the rags in 1909 was slightly in excess of the total value of all paper products recorded in the United States Census for 1850, a circumstance which leads us to wonder at the timely discoveries which made wood cellulose available.

It is evident, however, that to some extent paper history is already beginning to repeat itself. The visible supplies of wood are markedly less, as evidenced by their increasing costs, and we are forced to a much more active attitude than one of mere speculation as to what new sources may become available to supply our demand for paper, which has lately been increasing in the value of the annual products by almost 11 per cent.

In the last decade, shown by government statistics, book-paper has advanced 104 per cent in quantity, but 120 per cent in value; writing-paper, 88 per cent in quantity, but 104 per cent in value; wrapping-paper, 43 per cent in quantity, and 72 per cent in value. It is true that rising wages account in part for these changes in value, but above and behind all this stands the inexorable law of supply and demand.

The discrepancies between the percentages of increase in production and value serve to emphasize the increasing difficulties in obtaining raw material. That sprucewood is being consumed in this country faster than it is grown, is indicated by the recourse to less-favored species, as well as by the steadily increasing imports, both of pulpwood and wood pulp. This situation justifies the subsequent chapter on fibrous sources of the future.

WITHDRAWN.

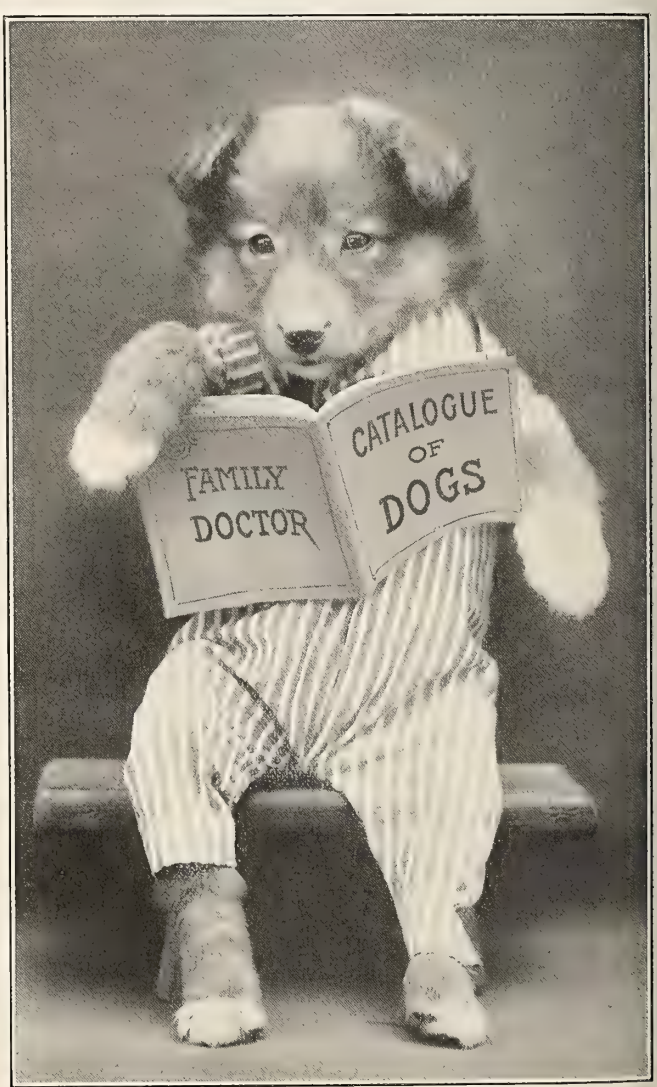
Among the Monday morning culprits haled before a Baltimore police magistrate was a darky with no visible means of support.

"What occupation have you here in Baltimore?" asked His Honor.

"Well, jedge," said the darky, "I ain't doin' much at present — jest circulatin' 'round, suh."

His Honor turned to the clerk of the court and said:

"Please enter the fact that this gentleman has been retired from circulation for sixty days."— *Green Bag.*



Master Puppe Looks for a Remedy for Short Pants.

Copyright, 1914, by H. W. Frees, Boyersford, Pennsylvania.

POSTERS



CZERNY

RUSSIAN HARPIST



BOWERSTOCK THEATRE
MONDAY, DECEMBER 28

8 p. m. ADMISSION 75c, $1.00, $1.25, $1.50 and $1.75

REDUCED IN SIZE.



RECITAL

of the

COMPOSITIONS

of the

ITALIAN MASTERS

JEDLICKA

Pianist

1915 SEASON UNDER DIRECTION OF THE

KRUPIA BOOKING CO.

87-88-89 EAST BENSON AVENUE, CHICAGO

REDUCED IN SIZE.



REDUCED IN SIZE.

ANNUAL EXHIBIT



BRONSON'S SCHOOL OF FINE ARTS

PASADENA, CAL.

THIRD FLOOR POLK AND MADISON STS.

DECEMBER 27 to JANUARY 5

REDUCED IN SIZE.

MAY FETE

UNIVERSITY GREEN
SATURDAY, MAY 21
BEGINNING PROMPTLY AT 2 P. M.

Auspices
Young Women's
Christian
Association



REDUCED IN SIZE.

FLOWER SHOW

UNDER THE AUSPICES
OF THE

CHICAGO FLORAL CLUB

COLISEUM

JANUARY 3 TO 10, 1915

ADMISSION 50c



REDUCED IN SIZE.

Recital

Under Direction of

Mr. Frank R. Smith

Carleton Opera House



Monday Evening, March 30

REDUCED IN SIZE.

JOB COMPOSITION

BY J. L. FRAZIER.

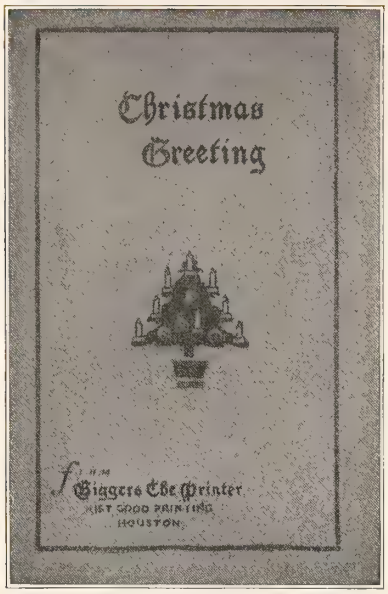
In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Christmas Greetings Received.

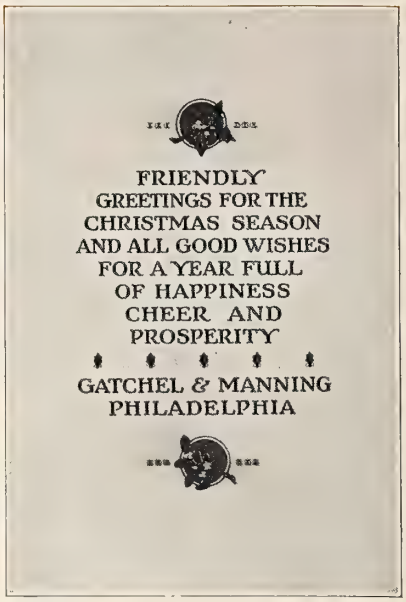
WITH the passing years the custom of observing the holiday season by the exchange of greetings and good wishes grows. Each year brings a larger number of artistic cards, folders, etc., and the past season found THE INLAND PRINTER especially well remembered. Because of the fact that compositors throughout the country are constantly being called upon to handle work of this character, we feel that a showing of some of the designs will be of interest, and for this reason this department has been devoted this month to the reproduction of a limited number. Because of the limitations of color, much of the beauty of the originals is lost, but the reproductions will serve to convey ideas as to arrangement. Those from whom greetings were received are as follows: Alpena Printing Studio, Alpena, Mich.; Mr. and Mrs. William C. Magee, Philadelphia, Pa.; The Biola Press, Los Angeles, Cal.; Harvey C. Kendall, Fremont, Neb.; Mr. and Mrs. Fred. Doig, St. John, N. B.; Clyde M. Robinson and Emry Jennings, Sapulpa, Okla.; Earl H. Emmons, New York city; Dover Press, Fall River, Mass.; Samuel S. Thorpe, Boston, Mass.; Carl Wagley Culpepper, Los Angeles, Cal.; The Kiesling Company, New York city; G. Gehman Taylor, Boston, Mass.; The Sullivan Printing Works Company, Cincinnati, Ohio; Axel Edward Sahlin, The Roycroft Shops, East Aurora, N. Y.; Biggers — The Printer, Houston, Tex.; Walter D. Clark, Riverside, Cal.; Mr. and Mrs. W. L. Washburn, Patchogue, L. I.; Corn Exchange National Bank of Chicago, Chicago; Mr. and Mrs. O. P. Brendal, Glenwood, Minn.; Harvey V. Biery, Saginaw, Mich.; W. H. Hohenadel, Rochelle, Ill.; The Blair-Murdock Company, San Francisco, Cal.; F. Wm. E. Cullingford, Charlotte, N. C.; Herbert L. Baker, Mount Vernon, N. Y.; Platt Young, New York city; John F. Glover, Morgantown, W. Va.; The Davis Press, Worcester, Mass.; The Du Bois Press, Rochester, N. Y.; Theo. Herzer, manager printing department, Aetna Insurance Company, Hartford, Conn.; Gatchel & Manning, Philadelphia, Pa.; Frank McLees & Bros., New York city; Mr. and Mrs. Charles R. Capon, Boston, Mass.; Robert Leon Meller, Alameda, Cal.; Royal Electrotype Company, Philadelphia, Pa.; William Pfaff, New Orleans, La.; *The Graphica*, Carnegie Institute of Technology, Pittsburgh, Pa.; C. W. Miller, Long Beach Cal.; George D. Graham, San Francisco, Cal.; Frederick F. Turner, New York city; Clyde B. Morgan, Rockford, Ill.; Mr. and Mrs. J. Glenn Holman, Findlay, Ohio; *Galt Reporter*, Ltd., Galt, Ontario, Canada; Elmer M. Blacklock, foreman printing department, The Cayuga Press, Ithaca, N. Y.; Barnes-Crosby Company, Chicago; Claude W. Harmony, Sapulpa, Okla.; Geo. A. Seaton, East Cleveland, Ohio; Edmund G. Gress, Brooklyn, N. Y.; Gustave Baumann, Chicago; Paul



Designed by Claude W. Harmony, Sapulpa, Oklahoma.

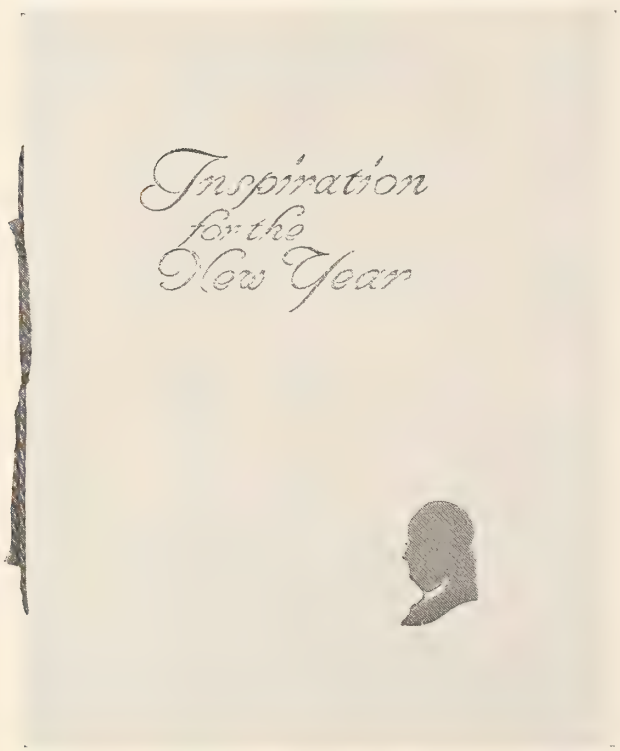




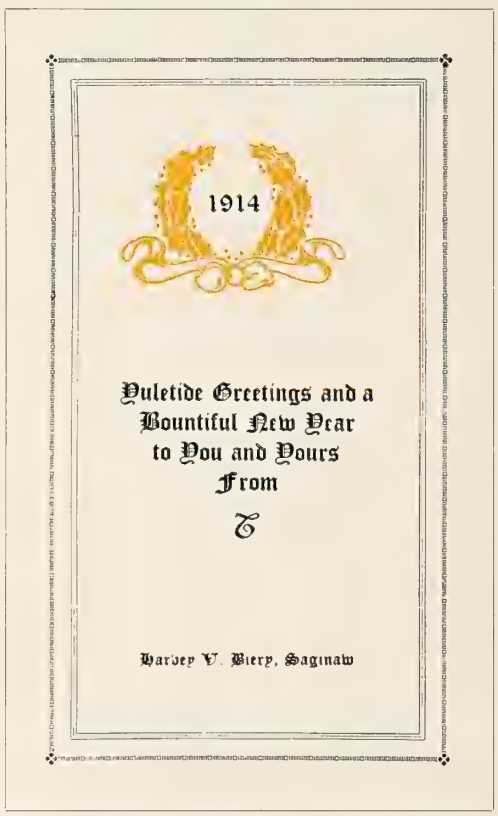


Attractive Christmas folders from friends of THE INLAND PRINTER.

Nathan, New York city; Arthur B. Rice, Chicago; The Challenge Machinery Company, Grand Haven, Mich.; Philip Ruxton, Inc., Chicago; Mr. and Mrs. Fred. W. Gage, Battle Creek, Mich.; H. J. Wendorff, Chicago; John Clyde Oswald, *The American Printer*, New York city; W. J. Hartman Company, Chicago; Miss Clara J. Shepard, Chicago; Joseph M. Anderson, Sacramento, Cal.; Bertsch & Cooper, Chicago; Sidney M. Weatherly, Philadelphia, Pa.; Louis A. Hornstein, New York city; Joseph Deutsch, Chicago; Carl S. Junge, Chicago; Mr. and Mrs. Daniel Boyle, Chicago; George A. Tracy and L. Michelson, San Francisco, Cal.; Hesse Envelope & Litho. Co., St. Louis, Mo.; J. Frank Candeto, Savannah, Ga.; The Buffalo Graphic Arts Association, Buffalo, N. Y.;



Very effective holiday-greeting booklet, hand-lettered, printed and embossed by The Franklin Company, Chicago.

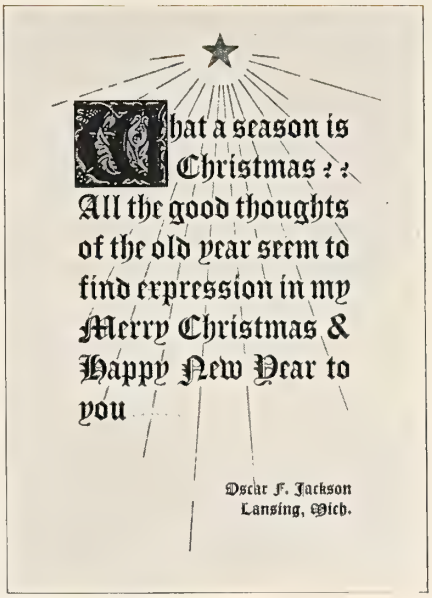


Simple but attractive greeting-card by Harvey V. Biery, Saginaw, Michigan.

University Printing Co., Chicago; Daniel Baker, Toronto, Canada; Irvin A. Medlar Company, Omaha, Neb.; Albert B. King & Co., Inc., New York city; Harry Wright Leggett, Ottawa, Canada; Bert D.

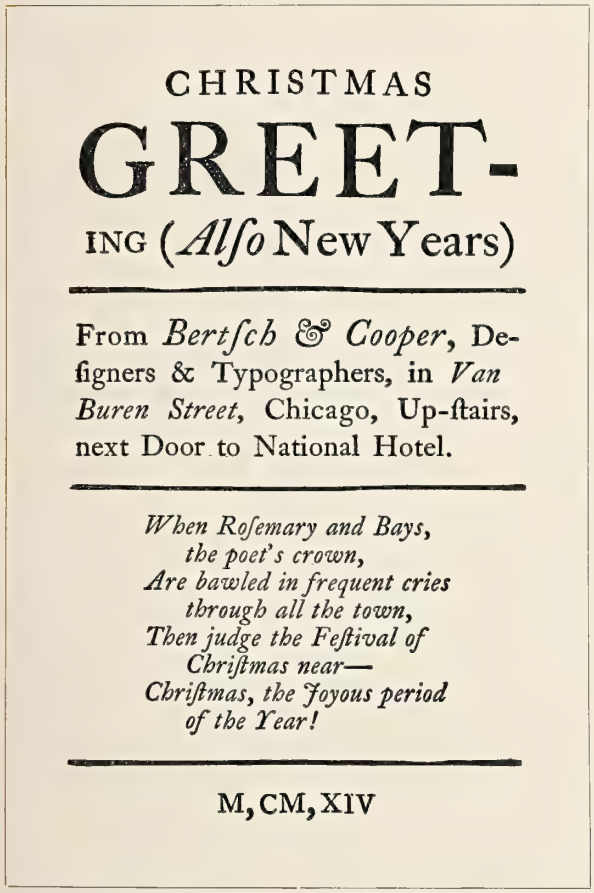






Greetings received from INLAND PRINTER readers.

Belyea, Boston, Mass.; Albert Edgar Munn, Chicago; J. F. Earhart, Cincinnati, Ohio; The Denver & Rio Grande Railroad and the Western Pacific Railway, Denver, Colo.; C. F. Whitmarsh, *The Printing Art*, Cambridge, Mass.; The Alling & Cory Co., Pittsburgh, Pa.; Fred Haigh, Toledo, Ohio; The Standard Cost Finding Service Company, Chicago; Geo. H. Morrill Company, Norwood, Mass.; Mr. and Mrs. Charles Long Hobart, Holden, Mo.; Esleeck Manufacturing Company, Turners Falls, Mass.; Robert F. Salade, Brooklyn, N. Y.; James H. Birch, Jr., Burlington, N. J.; Aime H. Cote, Springfield, Mass.; Apollo T. Gaumer, Indianapolis, Ind.; *Cosmopolitan Magazine*, New York city; C. W. Smith, Keystone Type Foundry, Philadelphia, Pa.; *The Baltimore News*, Baltimore, Md.; Theodore T. Moore,

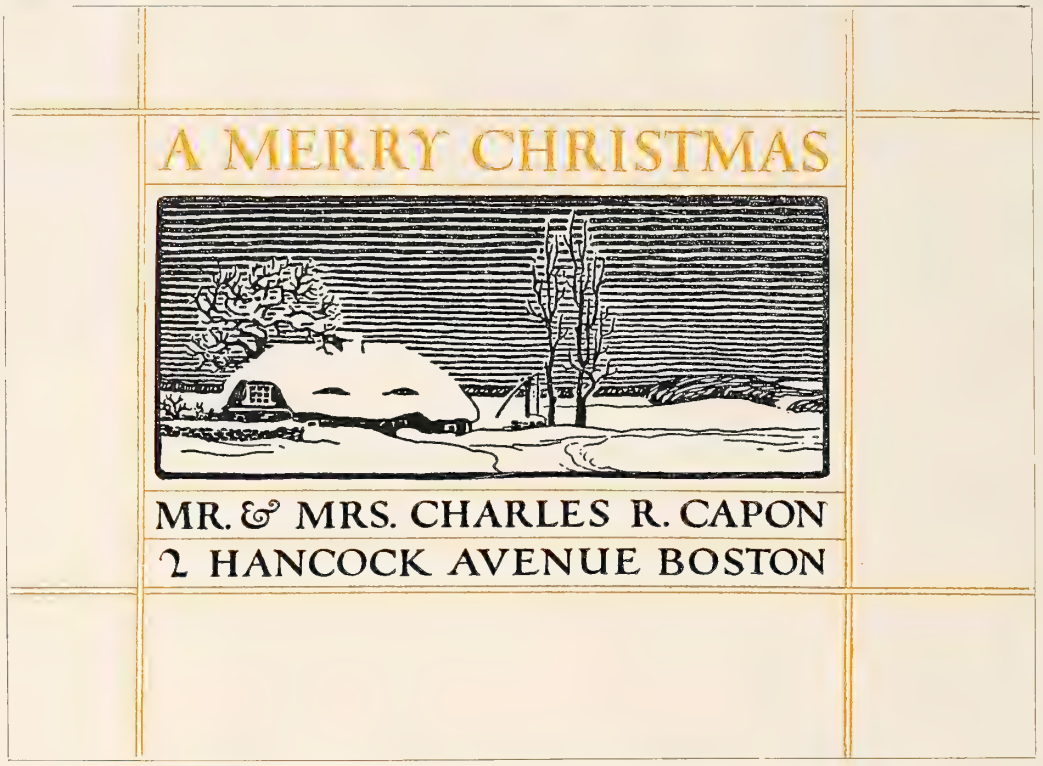


Colonial style of typography well represented in Christmas card of Bertsch & Cooper, Chicago, Illinois.



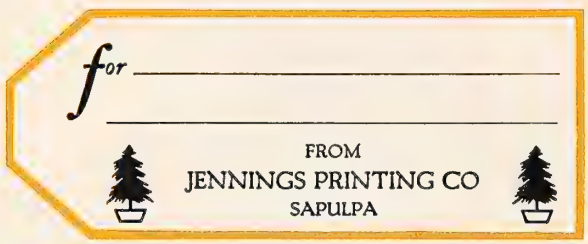
Unusual, unconventional style of lettering in Christmas-greeting card.

Lodi, Cal.; Walter Wallick, Cerro Gordo, Ill.; Wagner Printing Company, Topeka, Kan.; M. Widtman Printing Company, postmark illegible; Elmer M. Blacklock, Ithaca, N. Y.; J. Orville Wood, Cleveland, Ohio; Morris Reiss, Brooklyn, N. Y.; Oscar F. Jackson, Lansing, Mich.; Arvilla and Arthur Cole, Narberth, Pa.; William H. Trimmer, York, Pa.; Walter and C. S. Elliott, St. Louis, Mo.; Clark & Fritts, New York city; E. F. Wagner, New York city; J. C. Blair Company, Huntingdon, Pa.; Hyde Brothers, Marietta, Ohio; The Franklin Company, Chicago; W. B. Knight, Waco, Tex.; Dexter Folder Company, New York city; *The Gibson Courier*, Gibson City, Ill.; *Star-Bulletin*, Honolulu, Hawaii; Robert Grigg



Printed upon antique stock, the rich effect produced by this design was very pleasing.

Schneppe, Brooklyn, N. Y.; Joseph A. Weis, Springfield, Ill.; George W. Clark, Berea, Ky.; J. P. Gomes, Honolulu, Hawaii; Page Printing & Binding Co., Sherbrooke, Quebec; *Printing Trade News*, New York city; Eagle Printing & Binding Co., Pittsfield, Mass.; Charles D. O'Donnell, Printer, Des Moines,



Tag for Christmas packages in form of ordinary shipping-tag. By Claude W. Harmony, Sapulpa, Oklahoma.

Iowa; Mr. and Mrs. William Porter Williams, Evanston, Ill.; Frank L. Stebbins, Fresno, Cal.; T. Charles Phillips, M. S. C. I., 47 Cannon street, London, E. C.; Maruzen Company, Ltd., Tokio, Japan; The Robert Smith Printing Company, Lansing, Mich.; Ye Colonial Art Shop, Pasadena, Cal.; Bourges Service, Chicago; The George W. Wheelwright Paper Company, Boston, Mass.; C. E. Mack Ruggles, Boston, Mass.; The Edgewater Press, Chicago; Charles W. Hodson, Manhattan, Kan.; Frank H. Cook, Los Angeles, Cal.; The Commonwealth Press, Worcester, Mass.; *Hawaiian Gazette*, Honolulu; Watson F. Caldwell, Piqua, Ohio; *Sylvan Valley News*, Brevard, N. C.; *The Clarion*, Mitchell, S. D.; Hubert S. Foster, Chicago; *The Sawtelle Tribune*, Sawtelle, Cal.; *Bulletin Officiel*, Paris, France.

BULLS.

As the late Mr. Plowden, police magistrate in London, was famous for his Plowdenisms, so was Sergeant Arabin, who sat as a judge in the Old Bailey in the thirties, noted for his sayings, which were collected in a little volume and called "Arabina."

Many of them savored of Sir Boyle Roche, such as, "If ever there was a case of clearer evidence than this case, this case is that case." And on another occasion he delivered himself of this extraordinary dictum: "If the learned counsel for the defense can show precisely at what moment the offense was committed, and that the prisoner was not there when he did it, he could not have done it. We can not divest ourselves of common sense even in courts of justice." — *Exchange.*

APPRENTICE PRINTERS' TECHNICAL CLUB

BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Use of the Ampersand, or "Short And."

THE INLAND PRINTER each day receives many letters from printers located in all parts of the world who are desirous of information on some point regarding which they are in doubt. Several have written within the past few weeks for information on one point, and the thought that many others may be in the dark on the same subject prompts us to answer that question here.

Is it proper to use the "short and" elsewhere than in firm-names?

In answer to the question, we will say that the ampersand, or "short and," can be used — and correctly used — otherwise.

The ampersand is a contraction of the Latin word "et," the equivalent of our English word "and." Even before the advent of printing from movable types, it was extensively used by the letterers and designers of books for the saving of space, and also as a vehicle for the introduction of a little variation and, consequently, interest into a line. To-day it is universally used as a conjunction between names in a firm-name, such as Johnson & Morrison, and that represents its logical use. It is also used, and properly, too, by letterers and designers when a saving of space or a degree of embellishment is desirable.

In Fig. 1 we show various forms of the character, which illustrate its development from the Latin word "et," and the showing should prove interesting. The average printer will probably recognize but the first two, which are in the form more nearly representing the type character. The remaining figures, while adhering more closely to the letter form, are less frequently used and are not so pleasing from an artistic point of view. These figures are taken from "Alphabets Old and New," by Lewis F. Day, and show the prevailing forms in general use in the sixteenth century. One can readily see the transition from the Latin word, and can also see the reasons for it, both in the saving of space and adding a touch of decoration.

As regards the work of the printer, concerned only with the arrangement of type of a fixed form, we will say that he is justified in the use of the "short and" in display-work where the matter will not permit of his securing a shapely, consistent group without undue letter-spacing.

It is especially true in the case of book, booklet and brochure cover-pages, title-pages and running-heads. It must be said, though, that its use in advertisement headings and subheadings is undesirable and should be avoided. In running-matter where there is any great quantity, such as the text-matter of a booklet or the reading-matter of an advertisement, it is out of place. We show herewith a reproduction of a booklet cover (Fig. 2) wherein it is properly used and where the compositor would have been "up against it," so to speak, had he been compelled to use the word "and" in its entirety.

DON'T

be content with doing only your duty. Do more than your duty. It's the horse who finishes a neck ahead who wins the race.

ANDREW CARNEGIE

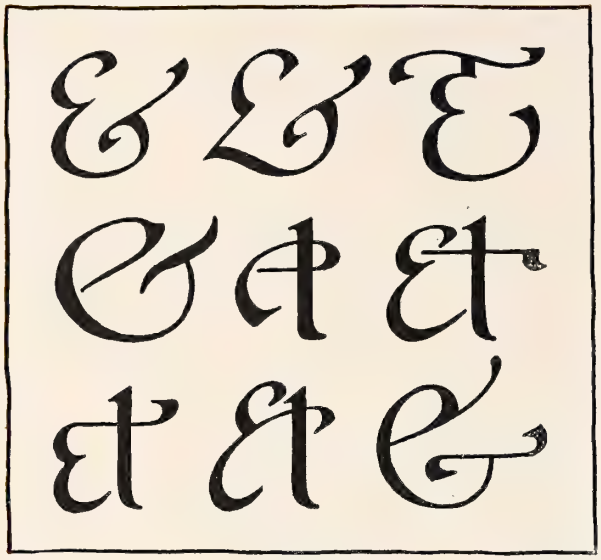


Fig. 1.
Ampersands of the sixteenth century, showing the development from Latin word "et," equivalent to English word "and."

It serves as a matter of great convenience and, besides, adds a touch of pleasing decoration. Fig. 3 shows a hand-lettered book-cover which illustrates the service it is to the letterer.

This brings up another point in the use of the ampersand in the insertion of an italic "short and" in preference to the regular roman character belonging to the type font. Personally, we do not admire the roman "short and" as found in the ordinary

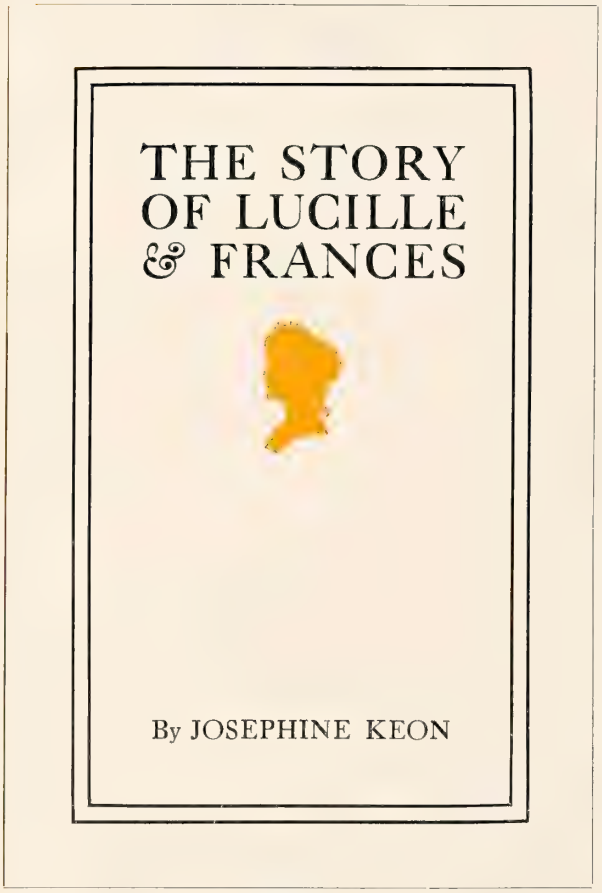


Fig. 2.
Type-design in which italic "short and" serves both as a means of convenience and decoration.

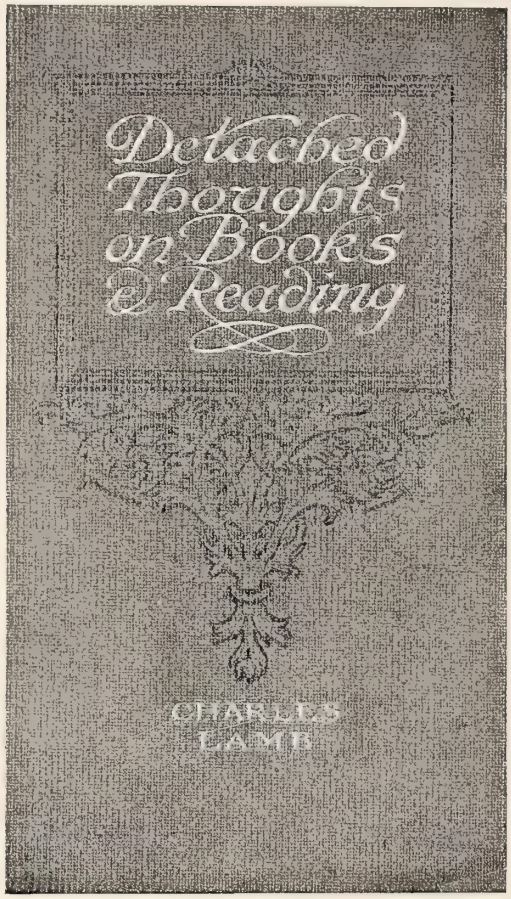


Fig. 3.
Hand-lettered book-cover, showing a correct use of the ampersand.

modern and old style alphabets. It seems rather crude when compared to the flowing, artistic lines of the italic form. A comparison of the two forms illustrated in Fig. 4 will convince the owner of an artistic eye of the desirability of using the italic form. This practice of using the italic character with the roman type has become quite general.



Fig. 4.
Illustrating the advantage in the use of italic "short and" with roman capitals.

Nevertheless, some printers — and accomplished printers at that — continue to disapprove of the use of the ampersand save in firm-names. It will continue in use, however, and the widespread study and practice of hand-lettering will increase its use, for

the reason that the designer and letterer have been quicker to see the decorative advantages in unconventional treatment than has the printer.
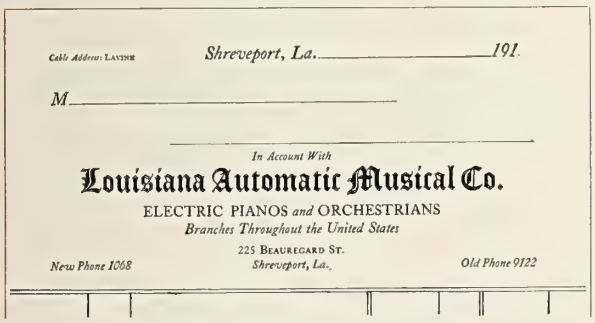
It will be remembered that the passing of punctuation-marks from the ends of display lines called forth storms of protest from many printers, who went to their graves unable to see the advantages of omitting them in such instances. To-day a display line with a period or a comma at the end is a rare exception, and the aversion toward the practice of using the "short and" in its proper place will die a natural death also. Verily, the world goes forward, and, as printers, we are glad to see the craft in the advance guard of progress.

Review of Specimens.

WALTER WALLICK, Cerro Gordo, Illinois.— The letter-heads are nicely arranged, but the fact that Old English is illegible in its smaller sizes prompts us to suggest that you use it for display lines only. Old-style roman capitals in small sizes make a fitting companion to text letters when used for display.

OXFORD ORPHANAGE, Oxford, North Carolina.— Letter-spacing the italic lines at the bottom of the design weakens them perceptibly, and the contrast in tone between these lines and those set in the heavy text letter used in the remainder of the design is not pleasing. The colors are quite satisfactory, but the embossing without printing of the face of the figure makes it rather indistinct.

RAY NICHOLSON, Shreveport, Louisiana.— You show very good taste and much ability for one whose experience is so limited. In


Cable Address: LAVINE

Shreveport, La., 191.

M

In Account With

Louisiana Automatic Musical Co.

ELECTRIC PIANOS *and* ORCHESTRIANS

Branches Throughout the United States

225 BEAUREGARD ST.

New Phone 1068 *Shreveport, La.* *Old Phone 9122*

Statement-heading by Ray Nicholson, Shreveport, Louisiana, apprentice of brief experience.

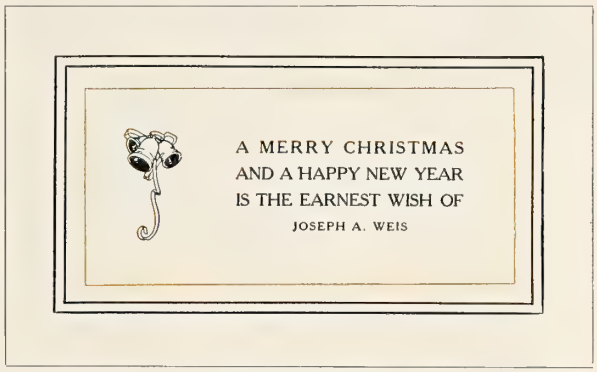
fact, your statement for the Louisiana Automatic Musical Company represents a handling of difficult copy which would do credit to any printer whose experience is measured by years at the case. We show herewith a reproduction of this statement. The letter-head, too, is quite attractive. You are fortunate in having Mr. Coleman to guide you in mastering your trade, for he is one of the most efficient printers whose work it is our pleasure to see.

Chance, a little paper in booklet form, issued by and in the interests of the Fort Wayne (Ind.) Vocational School, is a very satisfactory little publication. There is a tendency to place too much space between words, which should be overcome, for no matter how good a piece of printing is from the standpoint of design, it is easily spoiled by careless spacing. Read other reviews herewith for the correct spacing of words. A big improvement could be made on the cover if green were used, rather than brown, in printing the leaves, for the design seems rather dead as it stands.

SCHOOL OF PRINTING, Jefferson High School, Portland, Oregon. — Your booklet, "Wise Sayings of a Printer," is quite interesting, and well executed from a mechanical standpoint. Several slight changes, however, would result in improvement. Ragged borders such as you used show to better advantage when a one-point rule is run around the inside. We believe, also, that had you run the letters rather than the decoration of the initials in color, a more uniform tone would result and there would be less color on the pages, which also would be desirable. Presswork is excellent.

JOSEPH A. WEIS, Springfield, Illinois.— The Christmas card is a model of attractiveness, and shows plainly the pleasing results attained through simple means. It is herewith reproduced.

FRANK KICZYKO and HENRY HAVEY, Bridgeport, Connecticut. — While we dislike to see so many geometric squares as you have used to square up the type-group on the first page of the com-



Simple, attractive Christmas-greeting card by Joseph A. Weis, Springfield, Illinois.

mencement program, we are nevertheless well pleased with the work as a whole. We would suggest that where there are two unequal columns of names, as on the second page, you place the odd name in the center at the bottom. This permits of greater symmetry in white spaces.

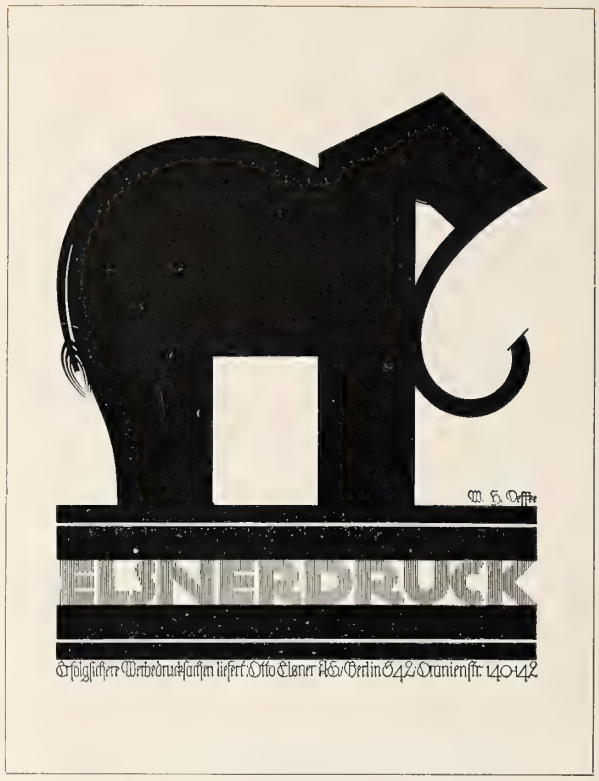
GEORGE WM. MAYER, Pittsburgh, Pennsylvania.— One or two minor points mar the appearance of your otherwise attractive Christmas-greeting card. In the second line a great improvement could be made by taking out about half the space between the two words, throwing the word "merriest" that much farther from the initial letter The second and third lines alongside of initial letters should be indented slightly, the amount of indention depending on the amount of space between the bottom of the initial letter and the line below. We should also prefer to see the last line of the sentiment centered, also your name, and further improvement we feel sure could be made by using but one hyphen between the figures 1914-1915.

MELVINE P. HOWDEN, Fillmore, New York.— As a rule you place too much space between words. Condensed type requires about four-em spaces, type of regular form three-em spaces, and extended type from an en quad, at the least, upward, depending, of course, upon the extent of the extension of the letter form. The best piece of work sent us is the slip, "Printing that Borders on the Artistic," and in it poor spacing is the only fault. The customer was decidedly right in regard to the bill-head for the Allegany Lumber Company. Practice religiously the style he has advocated — that of centering all lines — and you will save yourself considerable difficulty. The ornament is inappropriate, being suited only to work where time is a consideration, such as a literary society's year-book.

LIBRARIES.

Let us pity those poor rich men who live barrenly in great bookless houses! Let us congratulate the poor that, in our day, books are so cheap that a man may every year add a hundred volumes to his library for the price of what his tobacco and beer would cost him. Among the earliest ambitions to be excited in clerks, workmen, journeymen, and, indeed, among all that are struggling up from nothing to something, is that of owning, and constantly adding to a library of good books. A little library, growing larger every year, is an honorable part of a young man's history. It is a man's duty to have books. A library is not a luxury, but one of the necessities of life.— *H. W. Beecher.*









Characteristic German Design

The interesting reproductions above shown are taken from the most recent issue of *Seidels Reklame*, Berlin, Germany, and illustrate the tendency on the part of German artists to work for striking, unusual results rather than beauty.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat. If rolled they will not be criticized.

CHRISTMAS cards from the Fred J. Ringley Company, Chicago, are effective in design and colorwork.

ARKELL & SMITHS, Canajoharie, New York.— The envelope design is both original and excellent — a happy combination.

YE COLONIAL ART SHOP, Pasadena, California.— Your folder, "The Evidence," is very attractive.



So many decorative border units are used in the construction of the border of this design that the type-matter is buried, so to speak.

STEARNS, HOWARD COMPANY, Chicago, Illinois.— Your "Talk Turkey" menu is very attractive.

Richmond Conservator, Richmond, Missouri.— Both calendar and legal blank are in every way satisfactory.

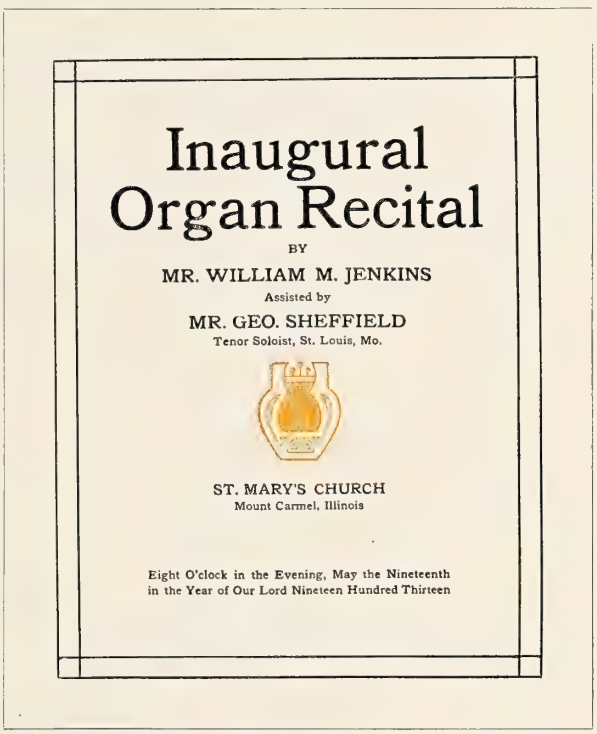
THE EDGEWATER PRESS, Chicago.— Your holiday blotter is very attractive, but when using red we would suggest vermilion rather than scarlet.

CHRONICLE PUBLISHING COMPANY, Orange, New Jersey.— Your holiday greeting-card is very attractive, although you avoided the conventional in the make-up.

FRANKLIN TYPE & PRINTING CO., Lima, Ohio.— The poster-calendar and January blotter are effective in design and show pleasing color combinations.

THE WAGNER PRINTING COMPANY, Topeka, Kansas.— The holiday cards sent us are very interesting indeed. Avoid the use of italic capitals whenever possible.

DILL & COLLINS COMPANY, New York and Philadelphia.— The folder holding printed samples of your high-grade papers is very attractive.



A rearrangement along simple lines, wherein the matter was given first consideration and the ornament and border selected to strengthen that type.

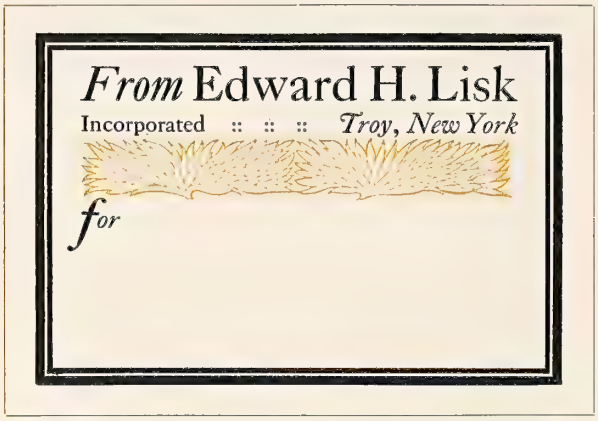
THE HILDMAN PRINTING COMPANY, Chicago.— Your Christmas blotter is very pleasing in arrangement, and the colors are well chosen. We dislike to see a line printed in red underlined by a rule printed in black, for the rule then seems to stand out stronger than the type. The line of type is the thing, not the rules.

C. M. MALCOLM, Mt. Carmel, Illinois.— You have incorporated in your Organ Recital program, especially on the title-page, too many decorative features, and the type-matter is subordinated. Only such decoration — and borders are decoration — should be used as serves to strengthen the page. An organ recital does not call for ecclesiastical decoration, even though held in a church. We are showing a reproduction of this title-page and also a resetting of the same copy in a style more appropriate, more attractive, and requiring much less work.

AUGUST PETRTYL, artist, has utilized his excellent drawing, "Baby's Dream," for a 1915 calendar illustration, and the combination with good paper stock is very pleasing.

C. H. DEXTER & SONS, INC., Windsor Locks, Connecticut, has sent us a copy of its house-organ, *Xtra*, No. 9, which is devoted to an excellent showing of book-marks.

The Nashville Printer, organ of the Nashville Printers' Club, is an admirable little publication, interestingly edited and mechanically well executed.



Original package-label by Edward H. Lisk, Troy, New York.

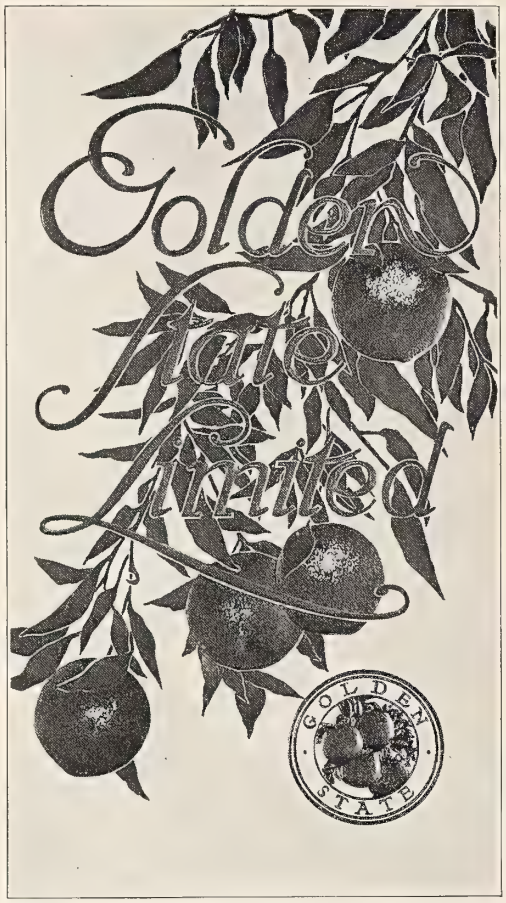
The Arrow, house-organ of the Powers-Tyson Printing Company, Grand Rapids, Michigan, is an attractive, interesting little paper. Typography is good.

F. L. HARNESS, Montrose, Colorado.— Your tickets and business-cards are little gems of artistic typography in which you demonstrate exceptional talent in both arrangement of display and selection of colors. One of your tickets, originally printed in violet and green, is reproduced.



Interesting calendar by Eugene L. Graves, Norfolk, Virginia.

EUGENE L. GRAVES, INC., Norfolk, Virginia.— Your January desk calendar is very neat and attractive. We show on this page a reproduction of it, but not in the colors of the original, brown and light green, which were responsible for some of its charm.



Attractive brochure-cover printed in blue, green and gold, and embossed. By Rand, McNally & Co., Chicago.

EDWARD H. LISK, INC., Troy, New York.— Your specimens are high-class, typography and color combinations being more than pleasing. We show on this page a reproduction of your package-label, which is very clever.

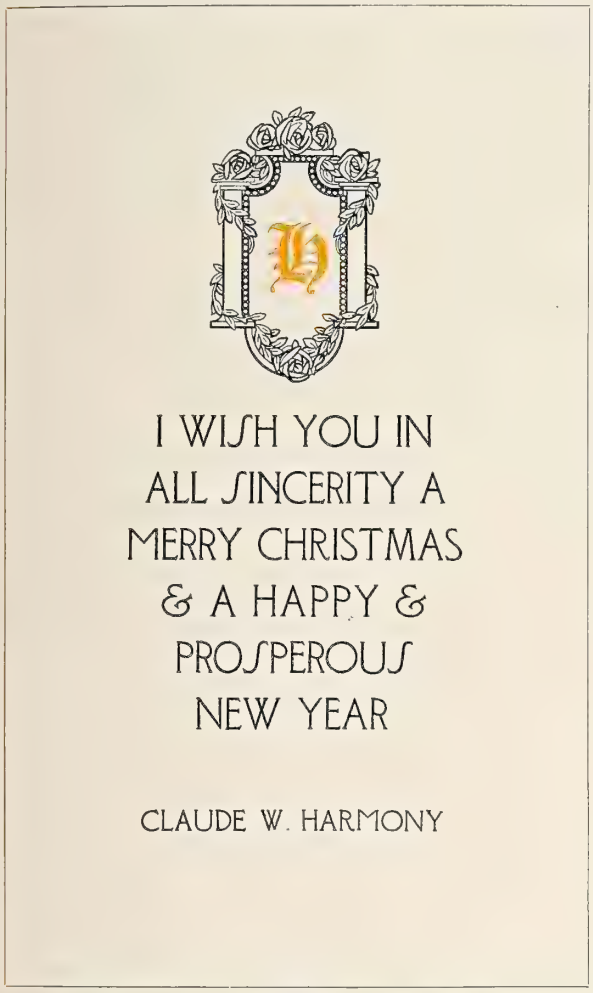


Interesting card arrangement by F. L. Harness, Montrose, Colorado. Original in violet and green was more attractive than reproduction.

A HANDSOME BROCHURE advertising the "Golden State Limited," Rock Island train to California, has been issued by Rand, McNally & Co., Chicago. Presswork, composition, artwork and lettering are excellent throughout. The cover, printed in blue, green and gold, and embossed, is reproduced.

THE A. R. MUIR PRESS, Spring Valley, Illinois.— The Thanksgiving card is neat, but an improvement could be made by removing the periods from either end of the main display line and letter-spacing that line slightly.

"THAT BEST PICTURE," a folder illustrating by word and example the ability of The Barta Press, Boston, Massachusetts, to handle high-class catalogue work, is harmonious with other work from this well-known firm — excellent in every way.



Here a blind-stamped border added a charm which we regret our inability to reproduce.

CLAUDE W. HARMONY, Sapulpa, Oklahoma.— Your work scores because of a consistent adherence to the policy of simple arrangements of simple types, some of your designs being delightful in their quiet dignity.

THOMAS TODD & CO., Boston, Massachusetts.— Your December calendar and the card advertising Christmas printing are dignified in design and yet possess a Christmassy flavor, which is very pleasing.

The Rotator, official organ of the San Diego, California, Rotary Club, is a product of the plant of the Elite Printing Company, of that city. Mechanically and in an editorial way it is an interesting publication.

THE GARDNER NEWS COMPANY, Gardner, Massachusetts.— The advertisement, the type-matter of which you set in varying measures in imitation of a Christmas tree, is a novelty indeed, but we doubt seriously its value from an advertising standpoint.

B. WALTER RADCLIFFE, Macon, Georgia.— Your stationery is attractive, the classic effect attained being very interesting. On your card the crest is not so pleasing as on the note-head, being inharmonious in shape with the shape of the page. A much smaller crest would have offered an opportunity for great improvement. The note-head is reproduced.

T. PFIZENMAYER'S SONS, Philadelphia, Pennsylvania.— Yours is the cleverest line of blotters we have seen in some time. One, the summery atmosphere of which should have a pleasing effect these cold days, is particularly interesting.

EAST TECHNICAL HIGH SCHOOL, Cleveland, Ohio.— The calendar is very interesting indeed, the selection of pictures of school activities for the various months being very cleverly accomplished.

CORDAY & GROSS, Cleveland, Ohio.— The booklets, "Cork in Motor Cars" and "The House that Father Built," are admirably printed and well planned. Personally, we do not admire the style adopted for the cover of the latter.

THE December number of *Printograms*, house-organ of the John P. Smith Printing Company, Rochester, New York, is a beautiful number, consideration being given in its make-up to the season of the year, with decoration to harmonize.

The Envoy, by the Times Printery, Scranton, Pennsylvania, is a neat house-organ, which we believe could be made brighter and more interesting by the use of two colors on inside pages as well as cover.

GEORGE W. CLARK, Berea, Kentucky.— The greeting-folder is very interesting, but the colors used on the inside page make reading, especially at night, rather difficult. Light greens, yellows, browns, etc., should be avoided in the printing of lines of small type.

REPORTER PRESS, Galt, Ontario.— All the specimens sent us are of good quality. When a group of type with a display heading is enclosed in a border, as in your folder for "The Galt Sweets," the space between type and border should be greater than that between any of the lines of type.

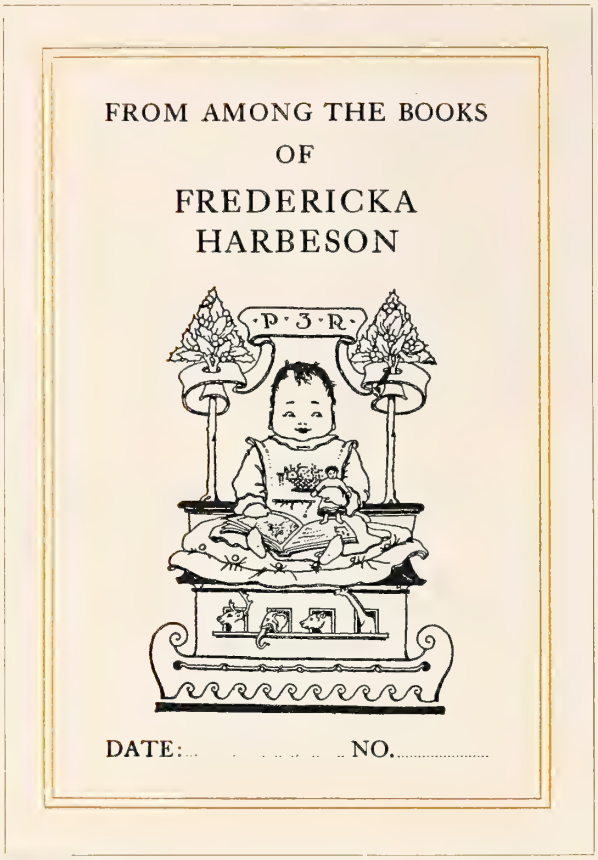
G. E. SHELDON, Phillipsburg, Pennsylvania.— The letter-head is nicely arranged, but italic capitals in connection with those whose lines are perpendicular offer a violation of shape harmony.



Classic letter-head by B. Walter Radcliffe, Macon, Georgia.

We believe, too, that by avoiding the squared, panel design you could have done much better with the copy.

THE COX-DURKEE COMPANY, Mitchell, South Dakota.— Your greeting-hanger, while elaborate, is quite satisfactory. The use of the initial at the beginning of the poetry is not satisfactory, and more especially since it is nearer the border than to the word of which it is a part.



Book-plate design by Wm. E. Fell Company, Philadelphia, Pennsylvania.

THE VAN TRUMP COMPANY, Rochester, Indiana.— *Things We Do*, being an alphabetical list in booklet form of the items you produce, is not only a clever advertising idea, but a very satisfactory job of printing as well. We should prefer greater margins about the pages, however.

WM. F. FELL COMPANY, Philadelphia, Pennsylvania.— To find fault with your work would simply be a case of voicing one's personal "likes and dislikes," for, from a strictly typographical standpoint, they are par excellence. A book-plate design is shown herewith, and the Royal Electrotype Company's greeting-folder is shown on another page.

SPECIMEN pages, including the title-page of M. A. De Wolfe Howe's historical sketch, "The Boston Symphony Orchestra," have been received from the Houghton Mifflin Company, Boston, the publishers. The title-page herewith reproduced is a very good example of the dignity in such arrangements secured by the use of roman capitals.

THE HUGH STEVENS COMPANY, Jefferson City, Missouri.— The brochure of examples of your high-class typography and half-tone work in colors is one of the best showings of a printer's work we have seen, and makes manifest the ability of your institution to handle the highest quality of work in a thoroughly satisfactory manner.

EMPORIA TYPOGRAPHICAL UNION, Emporia, Kansas.— Your package-label is very neatly arranged, but you have not given sufficient space for the writing of the names and addresses of such persons as are sent packages. The matter at the top could very easily have been crowded enough to give about three picas additional space at the bottom, which would answer.

"STUDENTS' WORK," a compilation of typographic work by students of Christchurch Technical College, New Zealand, for the year 1914, is a pretentious volume containing many good examples. Some, however, show a tendency to overadornment and a violation of simplicity in the breaking up into numerous groups or spots of attraction.

JNO. R. WHITACRE, McAlester, Oklahoma.— The Christmas cards are quite satisfactory in design, but we note a tendency on your part to place too much space between words set in text type. The nature of this face causes it to show to best advantage when compactly spaced, in order to make the type-group of the same rich tone as the letter itself represents.

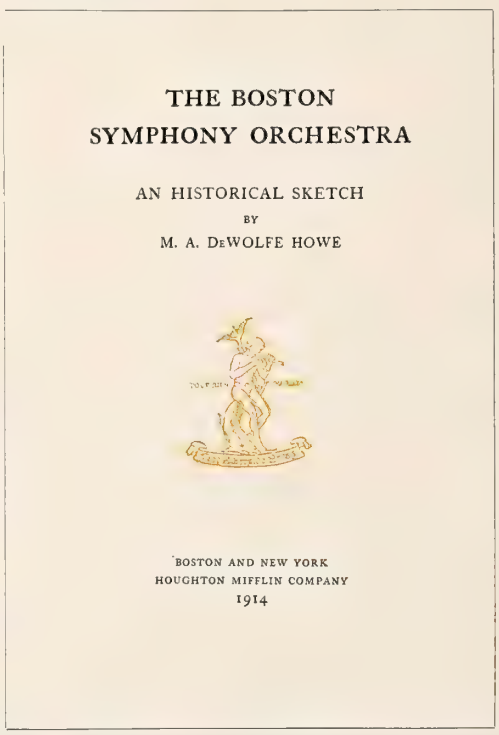
CLAUDE W. HARMONY, Sapulpa, Oklahoma.— Christmas printing received from you is exceptionally good. In the use of blind-stamped rule borders you add a "classy" touch which, in connection with your excellent typography, is good to see. Several of these are reproduced, and we regret our inability to show those on which you have used a blind-stamped border, for, if there is any difference, they are the best of the lot.

JOSEPH R. SNAVELY, Hershey, Pennsylvania.— "Hershey, the Chocolate Town" is an admirable booklet. The half-tones, printed in color, showing many of the city's buildings and points of interest, are admirably printed, and the fact that the pages were roughed after printing adds a pleasing touch. But the feature of the work which is most pleasing is the imitation of a cocoa seed, attained by cutting out the booklet to the desired oval shape and printing the cover in a realistic manner.

J. ORVILLE WOOD, Cleveland, Ohio.— Typography on your Football Banquet menu and program is of a high order, but the color combination is not pleasing. With the light-gray ink a red should have been used correspondingly light through the addition of white and yellow, while the red you have used is a dark maroon. When one color stands out as prominently over another as the red does in this instance, the effect is displeasing and is, in fact, a violation of tone harmony. Your card is excellent.

STANTON PRINTING COMPANY, Grand Rapids, Michigan.—Typographically and in mechanical presswork your specimens show to marked advantage. On the booklet, "Our Solicitor," however, the blue is too strong, standing out beyond the brown with such strength as to demand all the reader's attention and thus subordinate the remaining matter. The colors on your package-label and calendar are of more equal strength and are especially pleasing.

S. SILVER, New York city.— Minor points demand attention on your good work. On the inside pages of the December "Our Pi" the red used is rather dark, and the addition to it of a little yellow would make a more harmonious combination with the green. On the title-page for the booklet, "Printing — Art — Advertising," the main group is placed too low and balance appears insecure. The mailing-folder, entitled "The Silent Salesman," is very attractive.



Attractive, dignified title-page arrangement by Houghton Mifflin Company, Boston and New York.

CALKINS & HOLDEN, New York city.— We show herewith a reproduction of your folder title-page recently issued for the Pierce-Arrow Sales Company. The style is both distinctive and dignified, designed, perhaps, with a view to appealing to the high-class trade.

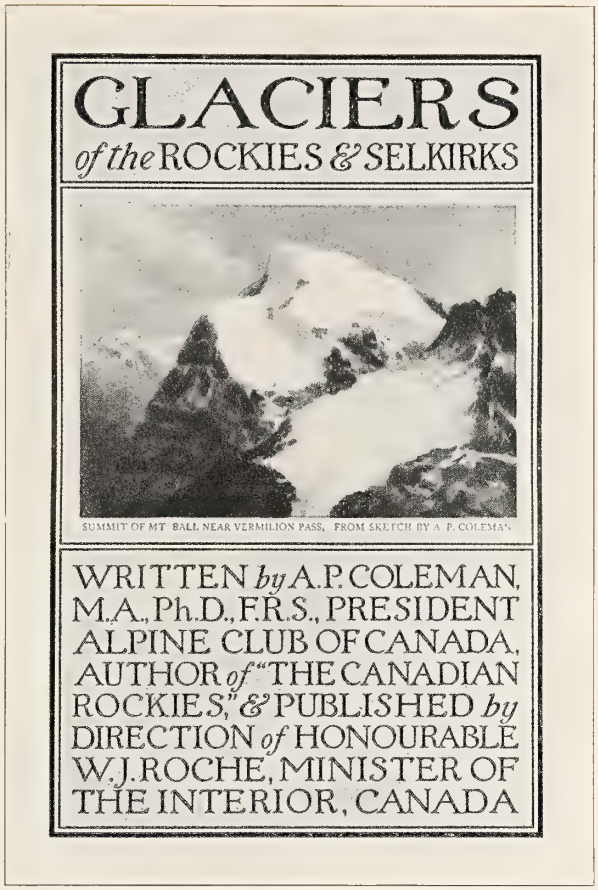
H. W. LEGGETT, Ottawa, Ontario.— "Glaciers of the Rockies and Selkirks," a booklet advertising Dominion parks, is, from every viewpoint, a handsome example of the printer's and pressman's product. The cover-design, lettered by you, is especially attractive and is reproduced.

Red Jacket, house-organ of the Webb & Vary Company, Atlanta, Georgia, while good in some respects, offers several opportunities for improvement. On the cover for the Thanksgiving number, for example, an improvement could have been made by setting both words of the heading on one line across the top. It seems, also, some little stories, aside from the subject of printing scattered through the book, would make it more interesting and consequently more valuable in an advertising way.

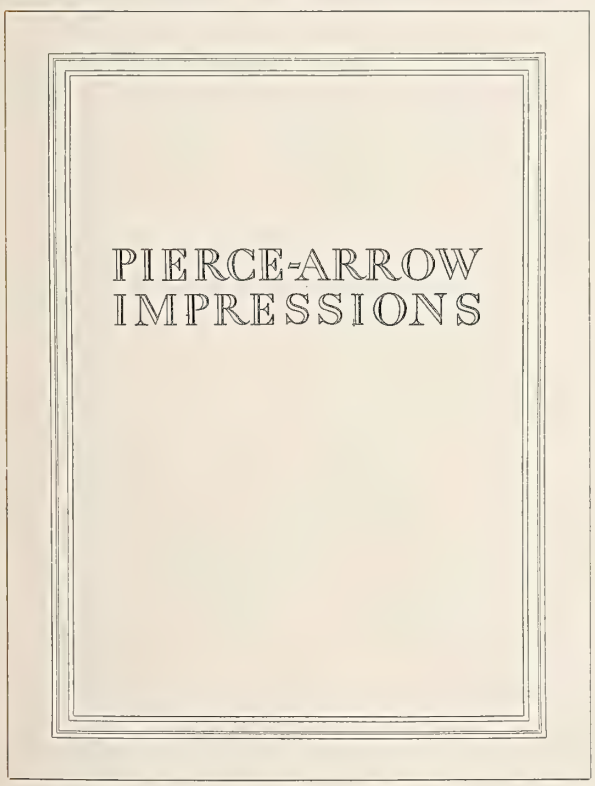
W. WILLIAMSON, Chicago, Illinois.— As a rule you use borders which, in their strength, subordinate the type-matter enclosed therein. As to the arrangement of that matter, you do very well indeed. The red you have used on the "You'll Like It" blotter harmonizes with black better than does that on the "Teddy Bear" blotter. The addition of some blue in the green on the Christmas-greeting card would have made a decided improvement, for as it is the red and black stand out too prominently. Your universal clock is quite interesting, and that interest is certain to prove good advertising for you.

NICHOLLS PRINTING COMPANY, Helena, Arkansas.— That you are capable of doing excellent work is plainly shown by the specimens sent us. You show good taste in the selection of colors also. When using red you show a tendency to get it too dark, making a scarlet rather than vermilion, which is more pleasing. We would suggest that when using gold ink, you confine its use to the printing of rules and decoration, for at night it is impossible to read, with ease, lines printed in gold ink. On the McKinney letter-head the main type-group should be moved to the right about three picas, because the monogram overbalances the heading toward the left.

HERALD PUBLISHING COMPANY, Albany, Georgia.— The cards are all quite satisfactory, with the exception, perhaps, of the one in three colors and gold for the Albany Trust Company. When using strong and weak colors, one should print the boldest type-faces in the weak color, and the small, light-face types in the stronger colors, so as to equalize the tone of the page. On this card you have reversed that order, and the result is the headings stand out entirely too prominently and break up the tone of the page. A job of that character is better when printed in one or two colors only, for a greater number makes complication more likely.



Cover-design hand-lettered by Harry W. Leggett, Ottawa, Ontario. Illustration from water-color by A. P. Coleman.



Dignified, chaste folder cover designed to appeal to high-class trade, by Calkins & Holden, New York city.

WALTER SCHNEPPE, Brooklyn, New York.— Your Christmas folder, while quite satisfactory, could be improved in several ways: First, by the use of a more artistic type-face, such as Old English or Caslon Text. With neither of these text letters available, we would suggest a roman letter rather than Bradley. Gold ink is suited only to the printing of rules, spots of decoration, and sometimes initial letters, but never desirable in printing type-matter. It is hard on the eyes and consequently difficult to read. The green stock used for the cover is so dark as to almost give the effect of black, and printing a light green thereon results in an unsatisfactory effect. While it has taken considerable space to suggest improvements, we do not want you to be discouraged, for the work stands comparison with the average run of work.

NORTHRUP PRINTING WORKS, Ellicottville, New York.— The display and general arrangement of your designs is quite satisfactory, but minor, and yet important, features have not been given sufficient consideration. On the Lowry letter-head you have used Engravers' Old English, a condensed, compact letter, in connection with Lining Gothic, a very extended letter, and the resultant inharmonious effect is not pleasing. Types, to be used successfully together, should share something in common, both as to shape and tone characteristics. In the Business Men's Association letter-head, the Lining Gothic is so small and the text so large in comparison that the shape variation is not noticeable, and it is in such instances as this that text and Lining Gothic can be used advantageously. The remaining specimens are excellent.

A SELECTION OF
Specimens
OF ARTISTIC
TYPOGRAPHY

Designed and carried out by Students attending the London County Council Camberwell School of Arts and Crafts Artistic Typography Classes

LONDON: Printed at the London County Council Camberwell School of Arts & Crafts, Peckham Road, S.E. *Sessions* MCMXI-XIII

Title-page of specimen-book issued by students of printing classes at Camberwell School, London, England.

DESIGNS

EDITOR: J. ROBINSON · MANAGER: W. HOUGHTON

Exhibition Collection

VOL. XXIV JULY *NO. XVIII*

CARPET DESIGNING IN THE TWENTIETH CENTURY - - - *Harold W. Robinson*
ILLUMINATING: OLD *VERSUS* MODERN METHODS - - - *Florence Nightingale*
ROUND THE WORLD IN SEARCH OF CURIOSITIES - - *Walter John Dickenson*
CRITICISM UPON EARLY MOSAIC ARCHITECTURE - - *William Brown, F.R.I.B.A.*
ATTRACTIVE TYPE FACES FOR MODERN DISPLAY - - - - *Reynolds Hopkins*

OUR SPECIAL FEATURES
1912

Arrangement of contents page by students in printing at Camberwell School of Arts and Crafts, London, England.

A HANDSOME book, showing examples of typographic design, the work of students of the London County Council Camberwell School of Arts and Crafts, Peckham Road, London, S. E., has been received, and is, in our estimation, the best thing of the kind that has ever come out of England. The use of old-style Caslon and Jensen throughout in simple designs, without undue decoration, and printed upon antique stock with ample margins, is a pleasing sight. It is, in fact, an innovation as regards British typography, but one which could be followed to advantage there. The title-page, in a style similar to the printing of colonial times, is shown herewith.



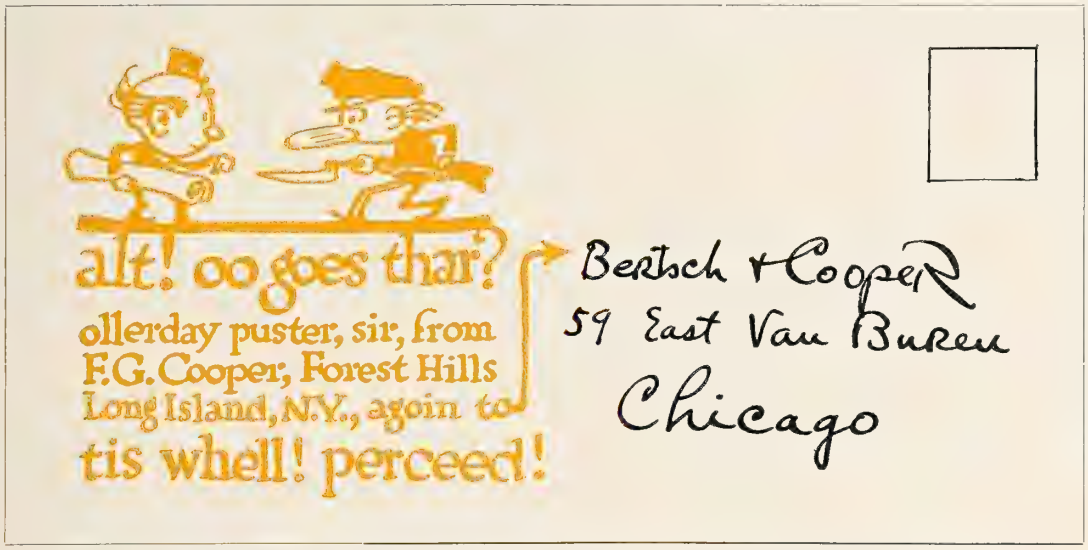
Effective illustration from removal notice of Union Paper & Twine Company, Detroit, Michigan.

FROM the Brandon Printing Company, Nashville, Tennessee, we have received a handsome menu and program for the annual dinner of the Nashville Printers' Club. Apparently, expense was not a consideration in the make-up of this booklet. The cover of heavy brown stock carries, besides the customary title-page matter, which is hand-lettered, a blind-embossed hand press, and at the top a half-tone printed inside a blind-embossed panel over a background of gold leaf, hot-stamped. The mechanical work throughout is as near perfect as one is likely to see, and good taste was exercised in printing the inside pages in full tone and tint of brown, thus harmonizing with the cover. In view of all these excellent features, it is hard to call attention to the use of script initial letters on lines set in Camelot. Had Camelot been used throughout, without this attempt at variation, the improvement would have been marked. We regret our inability to satisfactorily show reproductions of this menu-program, but the colors are such as do not photograph satisfactorily.

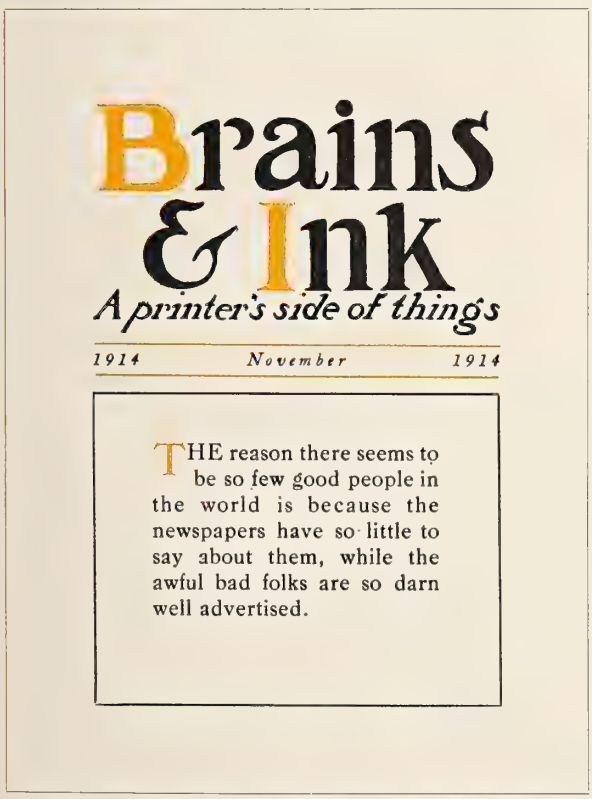
THE CENTURY PRINTING COMPANY, Elyria, Ohio.— Your hanger, "A Poem for To-day," is very attractive, although the average poetry does not permit of a very pleasing use of initial letters, owing to the indention of alternate lines, making it impossible to have white space uniform at the side and bottom of the initial. The little cards are attractive, but the larger card for the Corset Shop is not satisfactory. When panels and borders are used, the space between type and rules, or border, should be uniform on all four sides, which is by no means the case in this card. The rule is too light in tone to harmonize with the type used. The trouble with the Haserot Brothers letter-head is mainly a poor distribution of white space, the crowded effect in the center contrasting disagreeably with the large white spaces at either side. A suggestion for improvement would be to remove the rules beneath the line printed in red, for it already has sufficient prominence, lower the panel containing the griffin, and, with this gain in space, increase the main display line in size to make it longer, and then lower it to such position that it does not crowd the top so closely.

W. J. HUNDLEY, Clinton, Iowa.— The specimens sent us are exceptionally neat as regards typography and the colors are well

chosen. Of the collection, we like best your own card, printed in full tone and tint of blue on blue stock, and the T. I. McLane Printing Company's house-organ, *Brains and Ink*, which is admirably neat and interestingly written. We regret our inability to reproduce the card mentioned, but blue will not photograph, fading to white before the engraver's camera. On the card for the T. I. McLane Printing Company you paved the way to difficulty in dividing the panel. This gave you only short lines to work on, and as a result spacing is at fault in several instances. Then the almost equal division of this panel is in violation of the principle of proportion.



Interesting label for poster tube designed and lettered by F. G. Cooper, well-known New York artist and cartoonist.



W. J. Hundley, Clinton, Iowa, deserves much credit for the arrangement of this house-organ cover-page, which is at once interesting and dignified.

THE INLAND PRINTER acknowledges receipt and appreciation of excellent calendars from the following well-known firms: The Stirling Press, New York city; Milwaukee Western Fuel Company, Milwaukee, Wis.; The Stone Printing & Manufacturing Company, Roanoke, Va.; C. R. Gibson & Co., New York city; Castle-Pierce Company, Oshkosh, Wis.; Lehrfield Printing Company, Philadelphia, Pa.; St. Bride Foundation Printing School, London, England; John W. Little & Co., Pawtucket, R. I.; The Johnston Harvester Company, Batavia, N. Y.; *Richmond Conservator*, Richmond, Mo.; Stettiner Brothers, New York city; Bureau of Printing, Manila, P. I.; Libby, McNeill & Libby, Chicago; Thomas Todd & Co., Boston, Mass.; Pittsburg Photo-engraving Company, Pittsburgh, Pa.; Smith-Brooks Printing Company, Denver, Colo.; Hesse Envelope & Lithographing Company, St. Louis, Mo.; Commonwealth Press, Worcester, Mass.; W. J. Hartman Company, Chicago; August Petrtyl, Chicago; Wild & Stevens, Boston, Mass.; Denver & Rio Grande Railroad, Denver, Colo.; Cross Paper Feeder Company, Boston, Mass; Standard Printing Company, Providence, R I.; Eureka Printing Company, Eureka, Cal.; The Doerty Printery, Findlay, Ohio; The Keim Print Shop, Meadville, Pa.

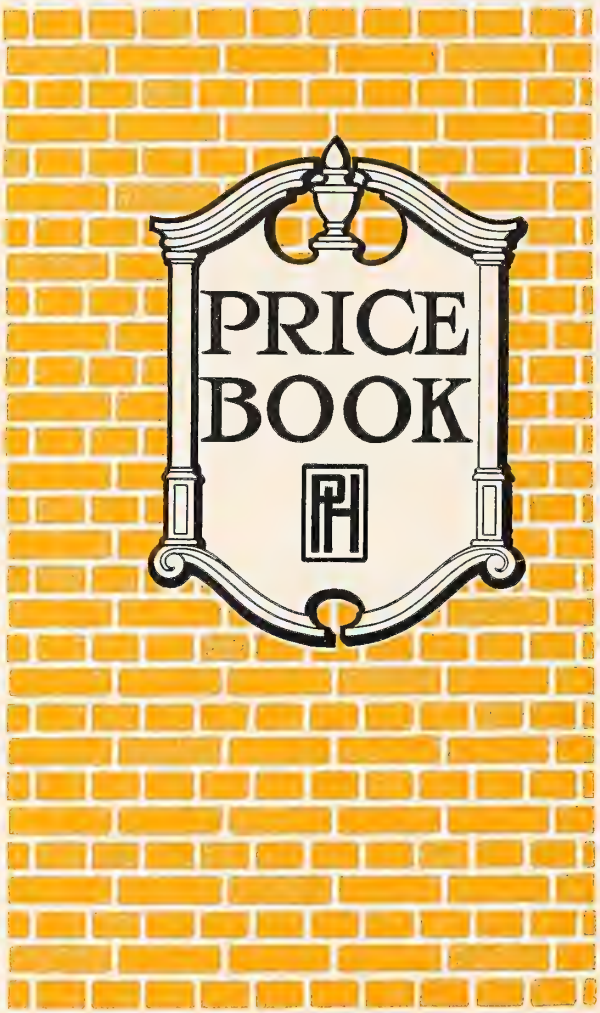
FRANK M. INGALLS, Morris Park, Long Island.— We admire the uniformity which characterizes the various items of your line of stationery, which, in addition to this uniformity, is excellent from an artistic standpoint. There is a certain illegibilty in the smaller sizes of text type, which is about the only fault one can point out, although the richness of the letter is broken up in a few places by the placing of too much space between words. These points, however, are easily overcome.

A. K. BURTON, Caldwell, Kansas.— We would caution you against the use of setting the main display line on a letter-head, or in any kind of work, in the form of a half circle, for, although quite the thing at one time, it is rather out of date now. The effect gained, if there is any, is not worth the amount of time consumed in the execution of such arrangements. Also avoid panel arrangement, such as that on the *News* letter-head, for extensions of horizontal rules are not pleasing. The simple style represented by your Richardson heading is by all means the best, and we suggest that you adopt this style as a general rule. The heading is placed rather high on the paper.

HAL. E. STONE, Adelaide, South Australia.— Your work is excellent, and we are especially well pleased with the booklet, "Roads of Memory." The colors, stock and type used on the inside pages combine in forming a rich, harmonious effect, but the stock used for the cover gives the appearance of cheapness, and the booklet as a whole, therefore, loses much. There should be a harmony between the stock used on inside pages and for the cover of all booklets. You are rather too liberal in the use of ornaments, which are sometimes not particularly significant. On the Christmas-greeting folder, printed in green and violet, and enclosed in a green cover, the violet is too dark. Violet of

the same strength as the green would have made a better balance and a more pleasing result. Cards with scalloped edges are "out of date" and seldom used, although paper-houses continue to handle them. Your remaining specimens are of uniformly high quality.

The Cosmopolite Herald, Girard, Pennsylvania.— While in a general way, and at first glance, your work is very attractive, minor points, easily remedied, stand in the way of its greatest



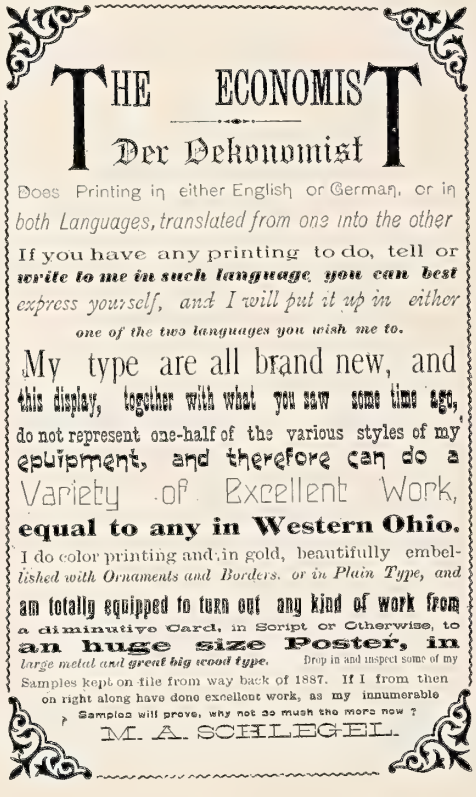
Cover of handsome booklet issued by Paper House of New England, Springfield, Massachusetts.

effectiveness. When capitals of two sizes are used to get a "cap. and small cap." effect, care should be exercised in lining the letters at the bottom, which you failed to do in the date line on the letter-head for Alexander, the Tailor. "Penn'a" as a contraction for Pennsylvania is improper, "Pa." being the correct abbreviation. In the letter-head for The Empire Company better results could have been attained by centering all lines with the exception of the address. In fact, this is always a very safe plan to follow. You could have made a much more effective cover-page for the Girard wrench catalogue had you avoided the scattered arrangement it represents for a symmetrical one and subordinated the border to the type rather than the reverse. Notwithstanding all this, your work is far and away better than the average from small-town plants.

EDWARD C. STERRY, Kamloops, B. C.— While your work is invariably interesting, the specimens last sent us are marred by features easily overcome. In your printer's announcement-folder, spacing is very poor both around the initial letter and between words. The fifth line should have been full measure, and the space at the side of the initial reduced to conform to the space below. Letter-spacing in same lines with copper, brass, or even paper spaces would have made it possible to keep space between words uniform throughout, and the letter-spacing would have been scarcely noticeable. We doubt the value of setting any great amount of matter in capitals, for, although the artistic effectiveness is heightened, legibility is impaired. On this announcement you have used scarlet ink, which does not harmonize pleasingly with black. Vermilion is the correct red to use with black. The bill-head and letter-head arrangements are quite pleasing, although we prefer symmetrical arrangements in all cases except where copy is suited to out-of-center design. The Christmas-dinner advertisement, which won first place in a recent Canadian contest, is especially attractive and effective.

JAMES S. MASTERMAN, Printing Department, Metropolitan Life Insurance Co., New York city.— In a handsome and pretentious volume, 9½ by 12½ inches in size and printed on deckle-edge Japan paper, your history of this great insurance concern is a model of the printers' and pressmen's art. Large type, proportionate to the page, and ample margins in good proportion, also further increase the effectiveness of the volume. Improvement could have been made in both engraving and printing the half-tones, the majority of which seem rather flat, lacking in contrast. The use of black ink instead of brown in this connection would have insured a better result.

LOUIS T. VAN VOORHEES, North Tonawanda, New York.— The use of head-rules and foot-rules on the pages of your theatrical program makes a great improvement, but we believe these should extend only to the edge of the type and not of the paper. The only trouble in using them as you have is that an ill effect results if they do not line up exactly with the corresponding rules on the opposite page. Typography is satisfactory throughout, but your title-page matter, the subject of the entertainment, should have been placed on page three rather than page four. The menu-cover is neat, but both too heavy and wide at the bottom. The main display should be at or near the top, and this should be as wide or wider than any other line on the page, so as to attain an inverted-pyramid effect. In this case "Palace of Sweets" should have been considerably larger.


THE ECONOMIST

Der Oekonomist

Does Printing in either English or German, or in *both Languages, translated from one into the other*

If you have any printing to do, tell or ***write to me in such language you can best*** *express yourself, and I will put it up in either* ***one of the two languages you wish me to.***

My type are all brand new, and this display, together with what you saw some time ago, do not represent one-half of the various styles of my equipment, and therefore can do a Variety of Excellent Work, **equal to any in Western Ohio.**

I do color printing and in gold, beautifully embellished with *Ornaments and Borders, or in Plain Type, and* **am totally equipped to turn out any kind of work from** a diminutive Card, in Script or Otherwise, to **an huge size Poster, in** *large metal and great big wood type.* Drop in and inspect some of my Samples kept on file from way back of 1887. If I from then on right along have done excellent work, as my innumerable Samples will prove, why not do much the more now?

M. A. SCHLEGEL.

Part of the equipment of an Ohio printer. Twenty-four different type-faces on a sixteenth-sheet hand-bill.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

"Penrose's Annual" for 1915.

From Tennant & Ward, 103 Park avenue, New York, comes the announcement that Volume XX of this valuable year-book will not be for sale in this country much before February 1. It will contain thirty-eight articles, occupying about 160 pages. The full-page illustrations will comprise seven photogravures, four litho-offset prints, twelve multicolor plates, sixteen three-color prints, eighteen two-color prints, thirty-two half-tones, besides numerous examples of reproductions in line. A review of the volume itself will appear later. The price, as usual, will be $3.

How to Learn Photoengraving.

N. B. D., U. S. S. Cincinnati, Shanghai, China, writes, under date of October 27, 1914, asking for information as to how best to learn photoengraving.

Answer.— This question could only be answered after knowing how thoroughly one wants to learn the business. The requirements of the trade have become so severe, and the quality of work demanded so high, that a journeyman had better perfect himself in but one branch of the work, and the proper place to learn it is in a plant, among competent workmen, and where high-class, up-to-date engraving is produced.

Photogravures in Color.

George R. Johnston, Boston, writes: "I was presented recently with a framed photogravure in color, produced in Paris, and though I am an old printer, I was obliged to admit to visitors that I could not tell how it was printed. The print dealer from whom the picture was purchased says that it was produced in all its colors with one impression. Can you tell me how this work is done, for it will interest, I am sure, many readers besides myself?"

Answer.— The printing of intaglio engravings in colored inks is an old practice. It reached its height in Europe between 1770 and 1815. The printer arranged on a convenient slab the different colored inks he was to use. The copper plate, while warm, was then with "stumps" dabbed delicately with the different colored inks and carefully wiped, after which the wetted paper was applied and the impression taken. It became the custom to print the edition in but one ink first, and then when the plate was worn to get the impressions in colored inks, so that engravings in color lost their value. The modern printer of photogravures in color is an artist-printer. His inks are laid out on a palette, as an artist does his oil colors. He applies the inks to the plate sometimes with his finger, then with "stumps" and fine lines with a brush. He has the original painting or water-color before him as he works. In the case of large photogravures, in many colors and tints, but few impressions are made in a day. No two impressions, by this method of printing, can possibly be alike, which enhances the value of each print. When well done, these prints from intaglio plates in colored inks may be termed the highest expression of the printing art of to-day.

The Criminal Waste of Silver.

Photography and photoengraving use up more silver than is taken for any other purpose except the United States Mint, and still we processworkers do not utilize in our negatives ten per cent of the silver we buy; the ninety per cent goes into the sewer. To think that we permit the first washings of wet plates, together with the cyanid of silver and the copper and silver washings, to run away into the drain-pipes instead of into barrels, where the silver could be precipitated and saved, is one of the principal reflections on our intelligence. A book could be written on this subject, but the only object of this paragraph is to urge the adoption of a glass dipping bathholder for the cyanid-clearing solution. This upright container is the sanitary method for preventing the breathing in of the deadly cyanid fumes. It also saves the waste of expensive cyanid, but above all it retains the silver dissolved from the negative film. This upright container can be of glass, with a cover to prevent the fumes from escaping. The cyanid solution can be used for weeks by strengthening when necessary. Drain plates well when removing them from the cyanid. To learn when the cyanid is rich in silver, take a little of the cyanid solution in a glass and put in it a strip of clean zinc or copper; these will precipitate metallic silver in a powder on the bottom of the glass. To get the silver from the cyanid solution, either evaporate it, out-of-doors, or send it, while in solution, to the refiners. As you will have to send the powder to the refiners anyway, it is better to send the solution at once.

Enamel Formula for Copper and Zinc.

E. D., Pittsburgh, Pennsylvania, asks for an enamel formula that will work on zinc as well as copper.

Answer.— Here is a recipe for the smallest quantity of solution one can well make up. Keep the same proportion for larger quantities:

Le Page's glue	1	ounce.
Water	2½	ounces.
Bichromate of ammonia	30	grains.
Ammonia	10	drops.
Chromic acid	5	grains.

The thickness of the enamel depends on the speed at which one whirls the plate. Should this enamel prove too thick for your use, add water to make it right. When burning in on copper, you can heat this enamel until it turns

almost black, though that is unnecessary. When burning in on zinc, heat until it turns red. Etch zinc quickly and allow as little water to touch the enamel as possible, as water softens the enamel. Every etcher has his pet formula for enamel which suits his particular handling best.

A Scientist Talks on Printers' Ink Prints.

Prof. Charles F. Chandler, Ph.D., LL.D., of Columbia University, New York, lectured recently before the Brooklyn Institute of Arts and Sciences on the photomechanical processes. It will be a memorable event for all those privileged to hear him. For nearly fifty years Professor Chandler has been studying photography and its applications, and is recognized as a leading authority on these subjects. His expert testimony has decided many of the great patent suits that involved photography, notably the Goodman-Eastman suit over the Kodak film, in which several millions of dollars were paid in damages for infringement of patent. The lecturer told his audience that illustrations entered so largely into our present-day life that every one should be interested in how they were produced. For this reason he had for thirty years been giving his classes in applied science three lectures on photography, and particularly on its applications to the printing-press. The subject became a hobby with him, and for years he has had in contemplation a volume on the subject which will cost about $25 a copy to produce. It is therefore with much pride that the editor of this department records here that Professor Chandler in this lecture told the audience that the best book written on the photomechanical printing processes was by S. H. Horgan, and published by The Inland Printer Company. More than a dozen of the lantern-slides used in his lecture were reproduced from the exhibits of the various processes used as illustrations in this work. The color-prints were reproduced into autochromes for projection by the lantern. The lecturer also passed a copy of the book through the audience so that they might become familiar with it.



SPIRITUAL LAW IN THE ANIMAL WORLD.

Copyright, 1914, by H. W. Frees, Boyersford, Pennsylvania.

Zinc or Aluminum for Lithographic and Offset Printing.

The question as to whether zinc or aluminum is the better metal for lithographic and offset purposes is asked so frequently that it is well to record here some of what Joseph Goodman, of London, has to say in favor of zinc:

As to the graining of both metals, which after all is the most important matter, he shows how the grain on zinc can be obtained in a few minutes by the use of the alum graining bath, while with aluminum the graining machine must be used and the time required may be an hour. This facility for graining zinc is of even greater value when, during printing, a spot on the metal surface may be worn smooth. To regrain a spot on aluminum is next to impossible, while with zinc it is done by applying some of the acid-alum solution to etch it. When get-

ting rid of old designs on the metal and regraining, the zinc is more easily handled. To remove an old design on zinc, all that is necessary is to treat it with potash to remove the design and, after washing, regrain it with acid and alum. With aluminum it is necessary to put it again through the graining machine. Again, aluminum, being a softer metal than zinc, is more easily damaged and the grain is broken down sooner. And, finally, zinc is the cheaper metal of the two. It might be added that in photographic printing direct on either metal, the zinc is so much easier to whirl in order to get an even coating of the sensitive solution. But last, and above all other troubles with aluminum, is the ease with which it oxidizes. One is told in the scientific works that aluminum is a non-oxidizable metal. Those who handle it in lithography know better.

Rotary Photogravure versus Half-Tone.

How far shall rotary photogravure supersede half-tone? is a question which William Gamble answers in *Penrose's Annual* by showing certain advantages favoring the newer process. For catalogue printing, for instance, the method of engraving the pictures on the copper cylinder has been described in THE INLAND PRINTER, and for printing-type it is only a question of setting up the type for the purpose of pulling a proof or transfer, applying this to a cylinder, and etching it, after which the cylinder can be placed straight on the press and printed from right away without make-ready. Moreover, roller troubles and difficulties of ink and paper are largely overcome, while the presswork requires less skilled attention, and the speed — 20,000 an hour — is higher than in letterpress printing. Mr. Gamble continues: "As the photogravure process gets more and more into use and is reduced in price to the level of half-tone blocks, plus the cost of printing them, then the buyers of printing will want the new process, and will probably make more extensive use of it than they have heretofore done with half-tone blocks and art printing. We do not suppose for a moment that the new process will eventually supersede entirely the half-tone process — there will always be use for it just as there is still for wood engraving; but probably not so many blocks will be wanted, nor will they be required of such a high quality, so that it may result in the half-tone process being used for a cheaper grade of work. The high-class catalogue, book and magazine work which has been the mainstay of the photoengraver may pass from him. It is indeed a serious outlook for the photoengraving trade."

Educate the Buyers of Engraving.

President Harry A. Gatchel, of the International Association of Manufacturing Photoengravers, has not been president of Princeton, as yet, though his wisdom expressed in such terse and vigorous English should qualify him. Here is a paragraph from a recent proclamation of his in *The Photoengravers' Bulletin:* "One of our greatest tasks is to educate the public — educate the buyers of our products. Convey to them an intelligent impression of the value of our product, not only its value to us, but its ultimate value to the user of it. The square-inch price, so frequently quoted and talked about, is based upon almost everything but intelligence. It is absolutely unsafe to make it the standard of value. It conveys nothing but misinformation, both to the engraver and the public. Every plate is made for a different purpose, and if properly made to suit the purpose for which it is intended, it is worth a fair price, and when you can make your customer understand that point, you will not be troubled very much with the price question. The engraver should work to produce a product suited to the various requirements of paper and press. This calls for different 'grades' and 'finishes' of the work, all of which involves various amounts of labor time, consequently the value of the product can not be determined by a square-inch rate unless that square-inch rate governs one class of work alone. Study the buyer's requirements, serve him well and you will get your price — provided you know what it should be and have backbone enough to ask for it."

Brief Replies to a Few Correspondents.

"Printer," Newport, Kentucky: For a small plant it is less costly to print from stone than from zinc. With large editions, of large-sized jobs, zinc is the cheaper.

F. F., Rockford, Illinois: Can not tell what causes "black blotches" on developed wet plates without knowing what chemicals you are using and how you work.

"Printers," Philadelphia: Many of the highly colored cards coming from France are partly printed in color, after which much coloring is done by hand.

J. D. Budford, Brooklyn: Lithographers enlarge and reduce labels with a French machine, which consists of a frame in which a sheet of prepared rubber is drawn taut. An impression is taken from stone on this rubber sheet in transfer ink. By a system of screws the frame is expanded or contracted, thus enlarging or reducing the transfer. Photolithography is now preferred to the machine, except where distortion is required.

"Student," Boston: Four printings are superseding three printings in the reproduction of color copy. The new two-color presses bring the presswork on four impressions but a little above the expense of three. On the other hand, there are rumors of a photographic process coming which, by using red and green films superimposed on each other, will give the illusion of many colors. It would seem from this that printers might also get more effects in but two printings.

WHAT DOES "CORPS" SPELL?

An orthographic puzzle confronts the spelling-reformers in the now daily and hourly used word *corps.* The "Simplified Spelling Bulletin" devotes more than a page to discussing the anomalies and ambiguities for which this unsimplifiable French word has been responsible. "But we must say *core* and spel it *corps,*" says the writer, though "the normal *English* spelling of *corps* is in fact *core,* or, if one so pronounces it, *cor.*" Apparently the "Bulletin" shrinks from the responsibility of advocating a phonetic spelling of the word; even in its pages the "army core" would cut a rather queer figure. In this connection one is reminded of another military term that may some day give a little trouble to the reformers, if it has not already done so. *Lieutenant* can hardly be said to offer a perfect example of phonetic spelling even to an American, far less to an Englishman, who customarily pronounces the word, *leftenant.* The American and the English simplifiers ought to get together and agree on an international spelling and pronunciation of this very common word. And while they are about it, they might also fix upon an international accent of still another military term, *subaltern,* which is emphasized on the penult in this country and on the antepenult in England. When the war is over and the things that military language stands for cease to be of an importance so vastly superior to that of the language itself, perhaps the world will have leisure to amuse itself with such questions as these.— *The Dial.*

Written for THE INLAND PRINTER.

THE LITERATURE OF TYPOGRAPHY.

XXIV.— FRANCE — *Continued.*

BY HENRY LEWIS BULLEN.

FRANCE is the latest country to discover itself among those nations which on various grounds may claim priority in the invention of printing. Holland has its Coster, Germany its Gutenberg, Italy its Castaldi, and France its Procopius Waldfoghel. In 1889 documents were found in the Registers of Notaries of Avignon which show that Waldfoghel, a resident of Avignon, had, in the year 1444, entered into an agreement to make known to Davin de Caderousse a new method of producing books, being then in possession of a screw press and other materials thus described: "duo abecedaria calibis et duas formas ferreas, unum instrumentum calibis vocatum vitis, quadraginta octo formas stangni nec non diversas alias formas ad artem scribendi pertinentes" — (two alphabets in steel, two forms of iron, one screw press of iron, forty-eight molds of tin or pewter, and various other accessories. In 1446, Waldfoghel further agreed to supply Caderousse with all the materials necessary for reproducing Hebrew books, with the stipulation that the process was to be kept secret. Waldfoghel, who was a goldsmith, also divulged his process for a satisfactory consideration to another citizen of Avignon — Georges de la Jardine. No book printed by these men has been discovered. It would not be extraordinary if other minds besides that of Gutenberg had solved quite independently a similar method of printing, which had, through fatal imperfections or lack of enterprise or energy, arrived at no useful or permanent results. These documents are the earliest which refer to any printing process and are more precise than any with which Gutenberg had to do, nevertheless the leading French authorities on the history of printing have advanced no narrow or factious claims, and continue to honor Gutenberg as the first inventor.

It is a curious fact that, almost simultaneously with the discovery in Avignon, there was discovered in the public library in Basle a letter written in 1472 by William Fichet, the manager of the first printing-plant in France, which is the earliest known specific acknowledgment that Gutenberg invented our art of printing. This letter was printed as a supplement or preface to the second book printed in France. To Fichet, professor of theology and philosophy, "a person of great enterprise, reading and eloquence," who had held the offices of rector and librarian of the Sorbonne, a college of the University of Paris, belongs the credit of introducing printing into France. He engaged in Basle, in 1470, three printers — Michael Freyburger, Ulrich Gering and Martin Crantz. These three names appear in the colophons of the first books issued by Fichet. In the second book they printed, in 1472, Fichet added a letter to Robert Gaguin, a scholar of Basle, which relates the history of the printing establishment. After relating the backward condition of learning at the time he first entered the University, he praises the recent advances made in all studies which are "partly due to the printers." These studies "have derived much light from the new kind of book-producers, whom in our own time Germany has discharged upon the world. They tell us that there, not far from the city of Mainz, the art of printing was first of all invented by one John, whose surname was Gutenberg. . . . And here, particularly, I will not omit to mention our own workmen, who now in skill surpass their master: of whom Ulric, Martin and Michael are the chief." These men had probably learned their art in Mainz. They had to make their types, inks, press, cases and other appliances. The Sorbonne press was discontinued in 1473, having produced twenty-two books, all in Latin. Fichet was then an exile in Rome, and the printers from Germany left the University and established themselves independently in the city. After 1477, Gering's name alone appears in the colophons. He continued to print for forty years, and dying left a good estate (25,000 livres) after a life of conspicuous philanthropy. Printing was popular in Paris, and in twenty years after the first press was established there were thirty-five plants in operation in that city.

During the first quarter century of printing in France there developed a number of typographic artists, whose chief output was Books of Hours for private devotion. Many of these are profusely illustrated with line engravings. Of these books, those produced by Du Pré (1481-1501), Vérard (1485-1513), Pigouchet (1483-1526) and Kerver (1497-1522), are the most valued by collectors. Examples of the work of these printers on paper and vellum are highly prized, and those of Pigouchet and of Kerver command admiration wherever found.

The demand for these books of devotion was active. Vérard, during twenty-eight years, issued fifty-eight distinct editions, in addition to one hundred and ninety-four other works bearing his imprint, and thirty-three supposed to have been printed by him. As in Italy, so in France, the better printing in the fifteenth century was a successful emulation of the book illuminators and engrossers. It is called the Gothic Period of Parisian printing. The books issued in that century in France were such as were acceptable to the medieval demands. The cheapening and multiplication of these books had an effect in extending scholarship and quickening ideas, but it was not until the beginning of the sixteenth century that France produced its group of scholarly, progressive printers whose aim was to promote classical modernism and banish medieval narrowness and superstition.

Early in the sixteenth century printing emancipated itself from the influences of hand-written book-making. Types and pages were made smaller, and the use of engraved initials, head pieces and borders abolished the occupation of the decorators and illuminators. These innovations came step by step, an evolution very interesting to trace and decidedly creditable to the progressive, practical and scholarly energy of the early printers. The spirit of innovation was at first most active in Italy; but there it soon ran its course, while in France it took firm root and gave that country a leadership in modernized book-making which it held for a long period and has never entirely abdicated. The French printer most influential in the modernization of printing was Geofroy Tory, born about 1480 in Bourges. He was an educated man. His first employment seems to have been the editing (in 1507) of a work in Latin and Greek for a Parisian printer. He continued this kind of work for other printers, and a letter of his, written in 1510, discloses its important character. "You made it your interest that I should emend Quintilian and have him printed as handsomely as might be. After carefully collating a large number of manuscripts, I industriously set to work and by eliminating almost countless errors I made a single manuscript of considerable accuracy. This in accordance with your orders I sent from Paris to Lyon. I hope that the printers will not introduce other new errors. Farewell, and love me." In 1518 Tory became a designer and engraver of initials,

decorations, borders, types and illustrations for the use of printers. His pencil and gravers were prolific, and in quality were unrivaled in his own time, while the influence of his art has been felt ever since, especially in the last three decades of our time. Bruce Rogers has recently reproduced one hundred and thirty-four examples of Tory's engravings in "Geofroy Tory, Painter and Engraver, First Royal Printer, Reformer of Orthography and Typography." About 1520 Tory opened a book store and published books which, though printed by others, were designed and illustrated by himself. These publications are now high-priced rarities. Tory did not, however, abandon his literary labors. He studied to give the French language a literary form. The invention of printing came to Europe when its written language was almost wholly Latin, and its conversational languages were, with the exception of Italian, grammarless jargons, disdained by the few who were educated. Tory, a traveled and classical scholar, was the first to attempt to rescue the French tongue from its inchoate condition and establish grammatical standards. The first published results of Tory's studies are printed in his celebrated work, "Champ Fleury," the first edition appearing in 1529, the second in 1549. This is a profusely illustrated book of special interest to printers. It is divided into three parts. To quote from the title-page:

In the first book is contained the exhortation to establish and ordain the French language by fixed rule and to speak elegantly in good and soundest French.

In the second is treated the invention of antique letters and the proportionate coincidence thereof with the natural body and face of the perfect man; with several happy inventions and reflections upon said antique letters.

In the third and last book all the said antique letters, in their alphabetical order, are drawn and proportioned in height and width according to their proper formation and required articulation, both Latin and French, as well in the ancient as in the modern fashion.

"O ye devoted lovers of goodly letters! God grant that some noble heart may give itself to the task of establishing and ordering our French tongue according to rule! . . . If it is not established and ordered, we shall find that the French tongue will be in great part changed and ruined in every fifty years." So writes Tory in his preface. His countrymen allowed themselves to be led by him, and so did the printers. A distinguished authority says: "The result of this work was an immediate and complete revolution in French typography and orthography — the general abandonment of text-letter design and the remodeling of the Roman design. . . . The Champ Fleury also attracted general attention to the proper use in French of the accents, apostrophe and marks of punctuation, resulting in a remarkable and immediate improvement in the general appearance of the national typography." Tory was the inventor and the first user of the acute accent, apostrophe and cedilla. In 1539 the King of France issued an edict that "henceforth all decrees, etc., shall be pronounced, recorded and delivered to the parties concerned in the mother tongue." This edict was one of the fruits of Tory's labors, for until then all legal writings were in Latin.

Tory began to print in his own plant in 1526, and in the same year was appointed Printer to the King, the first to hold that office. He died in 1533. Garamond, a punch-cutter of great excellence, the first to embark in type-founding as a separate occupation, was a pupil of Tory. The prefaces and announcements in Tory's book breathe a strong enthusiasm for his work. His attitude to the public is usually that of one conferring a benefit. His descendants continued to practice printing a century and a half after his death, as appears from an epitaph written in 1684:

To Geofroy Tory, born at Bourges, educated at Paris, accomplished scholar in both Latin and Greek, most devoted lover of Letters, very expert printer and learned author, inasmuch as he wrote elegant distichs on the parts of the house . . . He was the first man to discuss seriously the Art of Printing; described the forms of the letters or characters of the alphabet; taught Garamond, chief of engravers; always performed the duties of a man until he died in the year 1533. At the instance of Jean Tonbeau, likewise printer and author, mayor, alderman of Bourges, ambassador on very delicate state matters to the King and Council, great-great-grandson of the same Tory, heir of a famous printing establishment, Nicolas Catherinot, noble citizen of Bourges, counsellor of the King and senator in the metropolis of Bourges, from his tender years uninterruptedly to the present day most closely associated with the business of printing, wrote this epitaph hastily and rapidly at the end of November, 1684.

It was another printer, Stephen Dolet, "the martyr of the Renaissance," who did even more than Tory to establish a grammatical form of the French language. He wrote and printed three works on grammar, accents and punctuation, each of which went into sixteen editions, and had remarkable influence. Dolet was born in 1508, secured a university education, became a master printer in Lyons in 1538, was burned at the stake in 1546, and in 1889 the city of Paris erected a splendid monument in his honor, on the spot where he was executed. He printed sixty-eight works in his short business career, all of an educational character. Of one-fourth of these he was author, and of another fourth the translator. Neither Catholic nor Protestant, he was actively outspoken in the interest of liberty and toleration in a spirit misunderstood in his lifetime. He was assailed by religious bigots of all beliefs, and finally his life was taken after years of persecution. In course of time, he was honored as one of France's greatest men, as one who had ideas some centuries in advance of his time. The first recorded strike of printers occurred while he was an employer in Lyons, and he was the only master printer to immediately concede the claims of the employees. In 1542 he printed the Bible for the first time in French, and was therefor imprisoned "for damnable and pernicious heresies." He was a zealous defender of the liberty of printing. When that liberty was first assailed, he said, "I can not pass over in silence the wickedness of those wretches who, planning destruction to literature and to men of letters, are striving to put an end to the exercise of the art of printing, which is more essential than anything else for celebrating the glory and reputation of men." His printing has the distinction of proper types, proper proportions and display, and proper margins — a good printer as well as a great man.

In the revival of learning and of authorship in France, as in other parts of Europe, the invention of printing was the prime cause, and its marvelous effect was stimulated by the fortunate appreciation of its possibilities by many scholarly and progressive men, who not only made it notable as an art, but personally guided it as an educational force. Such printers as Tory, Dolet, the Estiennes, Bade, Gryphe, Morel, and others of lesser fame, were unexcelled in scholarship. Printing with them was a passion no less than other forms of art were to a Raphael or to a Da Vinci, but to this delight they had added to them the consciousness of being important factors in revolutionizing and advancing mental processes and establishing a better civilization. These printers, more than any other group in France in their time, laid the foundations of the real greatness of France.

The Greek Period of Printing in France commenced early in the sixteenth century, and is so called because of the introduction of the classic Grecian literature by the Estiennes and other printers. The prevailing ignorance was disclosed in a sermon against printing delivered in Paris on the first occasion of the New Testament being

printed in the original Greek, from which the Latin and all other versions have been translated. Said the preacher: "A new language has been discovered which they call Greek. You must be carefully on your guard against it. It is the infant tongue of heresies. I perceive in the hands of a number of persons a book written in that language. They call it the New Testament. It is a book full of briars and vipers. As to the Hebrew tongue, all such as learn it presently become Jews." This discourse was spoken in Latin, a language which the preacher doubtless believed to have been created in the beginning as the only vehicle of Divine truth. In this period the Estiennes were the leaders.

The founder of the illustrious Estienne family was Henri, who having duly served an apprenticeship, began to print in Paris in 1504. His descendants continued the business in Paris through five generations, until 1646, and probably later, and in Geneva through four generations, until 1627. Their Roman and Greek types are beautiful, and for their initials, head and tail pieces, and other decorative materials, they employed the best artists, including Tory. The great punchcutter, Garamond, was employed by them, and William Le Bé, successor to the typefounding business of Garamond, was an apprentice of the Estiennes.

All members of the family were scholars, but Robert I. (who printed from 1526 to 1559) and Henri II. (who printed from 1554 to 1598) were the greatest. Many of the books of Robert I. are *chefs-d'oeuvre* of the printing art. He printed and published five hundred and twenty-seven publications, and of many of these he was either author or translator or editor. His children were restricted to the use of Latin while at home or in the printing-plant. His compositors were required to be proficient in either Latin or Greek. There was, in fact, a law in France at that time requiring compositors to be proficient in the classic languages. The master work of Robert I. was the three-volume Latin Dictionary, edited by himself, which went into use in all centers of education. Although Robert I. enjoyed the protection of the King, he was constantly annoyed by theologians of the University, who opposed the publication of the Scriptures. These persecutions culminated in 1550, when he issued a magnificent folio New Testament in Greek. His property was then sequestrated, and he went into exile in Geneva, where he commenced to print in 1551. Here he became a Huguenot, but his eldest son, adhering to the old faith, returned to Paris, recovered his father's property, and reëstablished the business; thus the family came to operate two plants. Robert I. was the first to divide the Scriptures into verses. Prior to 1550 each chapter in the Bible was printed without paragraphs.

The achievements of Henri II. were no less than those of his father, Robert I. Latin was literally his mother tongue; at eleven, he commenced to learn Greek; at seventeen, he was proofreader for his father. Before he was of age he traveled extensively and collected manuscripts of the classic authors theretofore unprinted. Succeeding to his father's business, he published and printed a rapid succession of valuable works, mainly edited or translated by himself, and paralleled the work of his father by preparing and printing a complete dictionary of the Greek language, which continued for two centuries the chief work of its kind. In producing this, he ran through the fortune left him by his father.

I, for the sake of my mistress — the Greek language — and through an ardent emulation of constructing this Thesaurus (would I might not so truly say it), have gradually disbursed almost the whole of my slender means, and nearly exhausted my own treasury. . . . As typographic processes are daily subjected to a definite task, so I myself was bound to produce a stated quantity of written matter which must be forthcoming at a fixed hour. Neither was the time allowed me for such a task, however short, exempt from some other occupations and business of a varied nature, having relation both to my professional and domestic concerns. These interruptions were so frequent, that I have sometimes been obliged to lay aside my pen ten times in an hour.

Such was the spirit in those days of a number of printers in France, who measured up to the full stature of what a printer may be as an artist and an intellectual force in his community.

This glance at what is set forth in the interesting French literature of our art is intended to encourage that reading and study which can not fail to broaden and stimulate any man worthy of the occupation; and here is a list of books in English on the subject:

Bernard, Auguste. Geofroy Tory, Painter and Engraver, First Royal Printer, Reformer of Orthography and Typography under François I.: An account of his life and works, translated by George B. Ives; printed by Bruce Rogers, at the Riverside Press, Cambridge, Massachusetts, 1909; large 8vo, pp. xx, 332, vi, with 134 engravings faithfully redrawn from the Tory originals. This beautiful monument to Tory is published in a limited edition of 337 copies at $37.50.

Christie, Richard Copley. Étienne Dolet, the Martyr of the Renaissance, 1508-1546. Second edition, London, 1899, 8vo, pp. xxii, 570.

Claudin, A. The First Paris Press: An account of the books printed for G. Fichet and J. Heynlin in the Sorbonne, 1470-1472. London: The Bibliographical Society. Illustrated Monograph No. VI, 1898, 4to, pp. 100.

Greswell, William Parr. Annals of Parisian Typography, containing an account of the earliest Typographical Establishments of Paris and notices and illustrations of the most remarkable productions of the Paris Gothic Press, compiled principally to show its general character and its principal influence upon the early English press. London, 1818, 8vo, pp. xii, 356.

Greswell, William Parr. A View of the Early Parisian Greek Press, including the Lives of the Stephani, notices of other contemporary Greek Printers of Paris, and various particulars of the Literary and Ecclesiastical History of their Times. Two volumes. Oxford, 1833, 8vo, pp. xix, 412; vii, 413.

MacFarlane, John. Antoine Verard. London: The Bibliographical Society. Illustrated Monograph No. VII, 1900, 4to, pp. xxxi, 143, illustrated.

Apart from the above, those who do not read French must glean the history in encyclopedias, magazine articles, and in general histories of printing.

The next two articles will deal with the literature of printing relating to Great Britain.

RULES

1. Mix the cases as badly as possible
2. Cut the leads and slugs to bastard measure
3. Put leads where slugs belong
4. Put slugs where leads belong
5. There is no place for leads under 10 ems long; put them on a stone or any old place
6. There is no place for one-point leads; throw them away; the State has lots of money to buy more
7. If you have some furniture, and there is no place for it, put it on the floor; the janitor can throw it out
8. When you cut leads and brass, mix them so the metal man can separate them before melting

If you observe and uphold the above rules, everybody will be your friend for life, but—

YOUR LIFE WILL BE SHORT

Rules for the "Devil."

Reproduction of a card gotten up by the "Devil" in the State Printing Office, Sacramento, California.

Written for THE INLAND PRINTER.

"AGLAIT ILLUNAINORTUT" OKIOK, LABRADOREME.

BY ALFRED W. BIRDSALL.

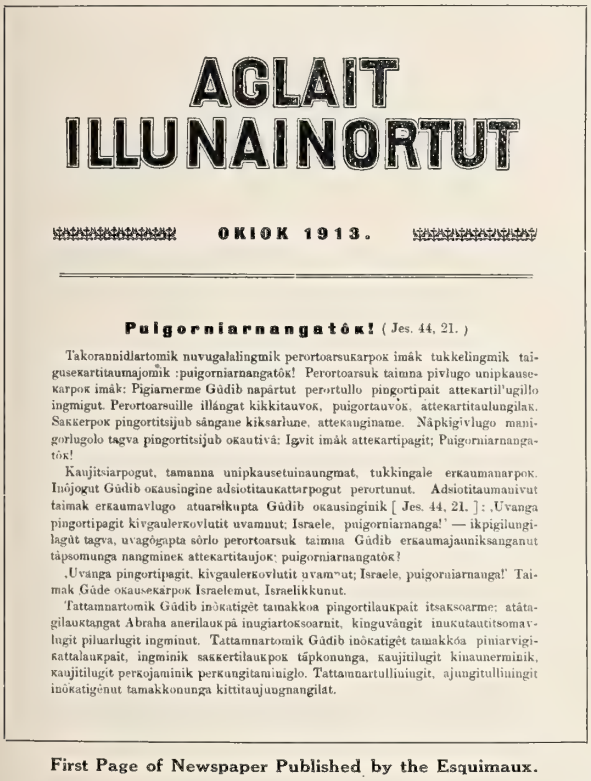
ONE would hardly believe that the heading of this article is the name of a paper published by the Esquimaux in Labrador. Last year the writer headed an expedition into Greenland and Labrador and North of Hudson Bay Country (Baffin-Land), and made fifteen thousand feet of moving pictures of the little people of the North and their industries, work and life.

Three weeks of my time was spent aboard the Stella Maris, a converted British sloop-of-war, and twenty-six days on the good old Moravian mission ship, Harmony, commanded by Captain William Jackson, H.M.N.R.

My ice pilot was Captain Moses Bartlett, of Newfoundland, uncle of Bob Bartlett, of the Roosevelt. Captain Mose has many relics in Brigus, in Newfoundland, that have been gathered in the Far North.

After three years of study in the domiciles of these northern Indians, delving into their mode of living and habits, I was thoroughly impressed with the great good that has come to them from the Moravian missionaries, headed by Dr. Henry Martin, at Nain, Labrador.

And not the least of their "civilization" is the paper published once in awhile — generally once a year — at



AGLAIT ILLUNAINORTUT

OKIOK 1913.

Pulgorniarnangatôĸ! (Jes. 44, 21.)

Takorannidlartomik nuvugalalingmik perortoarsuĸarpoĸ imâk tukkelingmik taiguseĸartitaumajomik :puigorniarnangatôk! Perortoarsuk taimna pivlugo unipkauseĸarpoĸ imâk: Pigiarnerme Gûdib napártut perortullo pingortipait atteĸartil'ugillo ingmigut. Perortoarsuille illângat kikkitauvoĸ, puigortauvôĸ, atteĸartitaulungilak. Saĸĸerpoĸ pingortitsijub sângane kiksarlune, atteĸauginame. Nâpkigivlugo manigorlugolo tagva pingortitsijub oĸautivâ: Igvit imâk atteĸartipagit; Puigorniarnangatôĸ!

Kaujitsiarpogut, tamanna unipkausetuinaungmat, tukkingale erĸaumanarpoĸ. Inôjogut Gûdib oĸausingine adsiotitauĸattarpogut perortunut. Adsiotitaumanivut taimak erĸaumavlugo atuarslkupta Gûdib oĸausinginik [Jes. 44, 21.] : ‚Uvanga pingortipagit kivgaulerĸovlutit uvamnut; Israele, puigorniarnanga!' — ikpigilungilagût tagva, uvagôgapta sôrlo perortoarsuk taimna Gûdib erĸaumajauniksanganut tâpsomunga nangminek atteĸartitaujoĸ: puigorniarnangatôĸ!

‚Uvanga pingortipagit, kivgaulerĸovlutit uvamnut; Israele, puigorniarnanga!' Taimak Gûde oĸausekarpoĸ Israelemut, Israelikkunut.

Tattamnartomik Gûdib inôĸatigêt tamakkoa pingortilauĸpait itsaksoarme; atâtagilauĸtangat Abraha anerilauĸpâ inugiartoĸsoarnit, kinguvângit inuĸutautitsomavlugit piluarlugit ingminut. Tattamnartomik Gûdib inôĸatigêt tamakkóa piniarvigisattalauĸpait, ingminik saĸĸertilauĸpoĸ tâpkonunga, kaujitilugit kinaunerminik, kaujitilugit perĸojaninik perĸungitaminiugio. Tattamnartulliuingit, ajungitulliuingit inôĸatigênut tamakkonunga kittitaujungnangilat.

First Page of Newspaper Published by the Esquimaux.

Okak, in Mugford Land — a God-forsaken barren, where nothing but snow and ice cover the land and sea.

Notwithstanding that this is a land of shale and rock, Dr. Grenfell, in 1907, was instrumental in purchasing about three hundred reindeer, which were shipped to Newfoundland from Lapland and Norway for use in Labrador. The natives of Labrador could never understand why this was done, as there was absolutely no food on the Labrador Coast for reindeer to live on. The people who purchased these reindeer — Mr. Francis Wood, of London, had charge of the transaction — knew this. The reindeer were shipped from North Norway on the steamer Anita, December 30, 1907, and a landing was attempted in Newfoundland after a stormy passage of twenty-one days. The absurdity of making any kind of a shipment that late in the year



Alfred W. Birdsall Taking Moving Pictures at Cape Chidley, Labrador.

was apparent, and particularly so when the landing was attempted. The Anita was caught in the ice, some of the reindeer were lost in the ice crevices and others stampeded into the Newfoundland barrens.

Whether the gullible Americans who subscribed their good money for the purpose of doing away with vicious fish-eating Esquimau dogs for the gentle reindeer of Lapland ever seriously realized that not one of these reindeer ever reached Esquimau Land, but instead were offered for sale to inns on the Island of Newfoundland as choice roasts and chops for visiting tourists, I can not tell.

It is really a shame that the public has been so misled by some of the missionary writers of the North. Newfoundland, which is a garden of beauty where one can gather butterflies and go in his shirt-sleeves well into November, has been vilified and lied about more than any place I know of. In one instance, powerful interests were used by those who were fearful of an exposure of their money-grafting methods to force the discontinuance of a lecture on this beautiful country.

If I have drifted from my subject, it is because of my sincere regard for the Newfoundland people, who have

harbored and assisted our ships in distress, and our sight-seeing tourists.

St. Johns is a city of refinement and culture, of thirty thousand souls, with up-to-date newspapers and printing-offices, and it is too bad that some of the best-known citizens of Terra Nova have joined hands with some of our American fleecers in collecting money for the illiterate mud dwellers of Newfoundland. The pretty homes of these northern folk belie this mud-house charge.

There are authors who have truthfully written of Labrador — and also of Newfoundland — foremost among them is Dillon Wallace, of New York, who was the companion of Leonidas Hubbard in the ill-fated expedition across the Labrador. I spent some time in 1913 with Mr. Wallace in the frozen north, and he is without doubt the greatest authority on the interior of this bleak north land.

All Equimaux read and write. They set all the type, and do the printing on an old German press — hand power, of course. Their words are the longest used by any people, and you would be surprised to hear them use them. The coming of their paper, *The Aglait Illunainortut* — a literal translation of which would be "Illuminating Information from English papers" — is made the occasion of great rejoicing.

In my visits to the North I have always found the Esquimaux kindly and considerate, excepting in the southern parts of Labrador, where they have become past masters in the art of separating a tenderfoot from his money.

The Esquimaux of Greenland are mixed with the Danes to such an extent that we do not find any of the real full-blooded people (raw-fish eaters) north of Suckertoppen on the west coast of Greenland.

On the Labrador one must get pretty well down north (and it is *down* north in the Arctic) before the blubber-eaters are found. These people are mostly heathens, and have not yet been brought under the protecting arm of the Moravians.

Many people have believed, and do believe, that the great Grenfell Missions reach up the Labrador Coast. They do not, and Dr. Grenfell does not reach the Esquimaux at all. The northernmost Grenfell Mission is at Indian Harbor, with mail service twice a week — and this station is closed in winter. The Moravians never close — and Dr. Filski, at Killinik, gets his mail once a year by boat.

The most southerly station where Esquimaux are found is Makovik — then Hopedale, Nain, Okak, Hebron and Killinik, Ungava. These missions are all governed from Herrnhutt, Saxony, and Dr. Henry Martin is in absolute charge of Esquimaux Land. They have no jails there, neither do they have police, or judges — they do not need them — but they do have a newspaper. Subscription, nothing per year, and no advertisements.

NEWS ITEMS FROM HEADQUARTERS OF UNITED TYPOTHETAE AND FRANKLIN CLUBS.

The three days' session of the fieldmen and cost experts of the United Typothetæ and Franklin Clubs of America, held at the National office during the week of December 28, proved to be very instructive and inspirational, and each of the men in attendance returned to his respective field with new enthusiasm and ideas. Papers were presented by those present, and problems of much consequence to the future work of the organization thoroughly gone into. Speaking of the affair, one fieldman said: "I only hope this will become an annual, or, still better, a semi-annual affair, for I have learned much, and will go back to my duties feeling fresh and full of new ideas."

Leaflet Number Five, just issued from the National office, is entitled "Why the Service Bureau?" A careful study of its contents will show new possibilities of how to take further advantage of a membership in the National body. Quoting one of the introductory paragraphs, we find: "A knowledge of the experience of other printers is of great assistance in determining action when questions or problems of management confront one. Realizing this, members of the United Typothetæ and Franklin Clubs of America are making liberal use of the Service Bureau." A careful perusal will convince one of the value of an affiliation, and also point out in how many ways one can benefit by a membership.

F. W. Fillmore, cost expert and accountant of the National organization, closed a contract for five weeks' service in a few plants in Washington, D. C.

In his recent visit to the Chicago office, Mr. Beckett reported an increasing interest among printers upon the subject of accounting, and especially were many anxious to know how to interlock their cost system with the accounts of their general books. This is indeed gratifying news, and indicates progress in our industry.

Three new local divisions of the United Typothetæ and Franklin Clubs of America, to be known respectively as Palouse Valley Division, Interstate Division, and Central Idaho Division, have recently been formed in the Pacific coast territory. These local associations represent printers of various towns, all located in points adjacent to some central point, which undoubtedly will serve as headquarters for each.

The Ben Franklin Club of Canton, Ohio, has affiliated with the United Typothetæ and Franklin Clubs of America, and hereafter this body will be known as the Canton District Division of that body. It includes printers in Canton, New Philadelphia, Massillon and Canal Dover.

The receipt at National headquarters of requests for special information from the Dutch Federation of Master Printers, Amsterdam, Holland; the British Federation of Master Printers, London, and The Master Printers Association of New South Wales, Sydney, Australia, indicate the world-wide influence of the United Typothetæ and Franklin Clubs of America.

MADE IN U. S. A. INDUSTRIAL EXPOSITION.

A "Made in The U. S. A. Industrial Exposition," to be held at the Grand Central Palace, New York, March 6 to 13, is the latest development in the nation-wide movement to popularize and permanently establish the "Made in The U. S. A." slogan or national trade-mark, and to increase American industry and trade. This exposition is designed to show "American Made" and "American Grown" products in practically all branches of business, and it is held at a time of the year when New York is the mecca of mercantile buyers from every section of the United States, and this army of merchants is to be supplemented this year by a large number of South American and other foreign buyers who have heretofore gone to Europe at this same season.

The exposition has been placed under the management of the National Exposition Company, of which Harry A. Cochrane is president, with executive offices in the Fifth Avenue building, New York. Mr. Cochrane is the originator, organizer and manager of the Annual Business Show and Efficiency Exposition, the National Printing, Lithographing, Publishing, Paper, Advertising, Business Efficiency and Allied Trades Exposition, held in the Grand Central Palace, New York, last April, and to be presented in Chicago next June at the time of the annual convention of the Associated Advertising Clubs of the World, and also other expositions in various industries.

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

THE CONFLICT BETWEEN NEWS AND ADVERTISING.

It is to be regretted that the business or profession of publishing a newspaper has "jes' growed." Printers, reporters, school-teachers, preachers, lawyers, real-estate dealers and accountants, bankers' boys, politicians, advertising experts and railroad magnates, all have acquired newspapers by one method or another, and have then proceeded to demonstrate what a "real newspaper" should be.

The newspaper business has not been of those taught in the schools, and therefore there has not been the gathering together and digesting of information for the novitiate, and the determination of certain fundamental principles, similar to those on which other professions, such as law, medicine or pedagogy, rest.

Having never been told that there were fundamental principles of the profession to be learned, men have gone into the business with either the mistaken notion that there was little training necessary, or the still more mistaken notion that a mastery of one branch of the business was a mastery of the whole business.

After all these men of many callings have gone into the newspaper-publishing business, each has made his own contribution to the ideals of the profession. These contributions have been inharmonious and contradictory, and the result is that the business is without fixed standards as regards both business and editorial problems.

Many Men of Many Minds.

Let us see what have been the contributions of each of the men of many callings who have become publishers — every observant reader knows all this, but I am setting it down for the more logical presentation of my argument:

By far the larger number of publishers were, first of all, printers. To the profession, as a whole, they brought ideals of mechanical excellence, but so far as their own professional career was concerned, their very strength was their weakness. Their mastery of one branch of the business gave them a false security as to their mastery of the profession. Without editorial or business training, they — I might say "we," but I am going to stick to the third person — have often failed to adopt sound editorial and business policies. They have thought that mechanical work yielded a profit when sold for fifty cents an hour. As employees, they liked to be busy, but they did not learn that there is a vast difference between busy-ness and business. One can be very busy publishing a newspaper which as a business proposition has no right to exist.

A considerable number of publishers were first reporters. Obviously these men have set a high standard of news service, but in their work as publishers they have disregarded the "dead line," published better newspapers than their communities would pay for, and have sold their advertising much less than it cost because some one told them what the usual rates were.

A certain number of publishers were first teachers or preachers, who went into the newspaper game — and survived. To these men, among others, both within and without the profession, we owe the constant reiteration of the idea that the newspaper stands with the school and the church as one of the great uplifting forces of the community. To them the long editorial of the pamphleteer is a delight, while the human-interest story of the reporter is an abomination. In so far as these men emphasize the seriousness of editorial responsibility, their contribution is excellent, but few of them persist in the business, and of those that do, many are so weak in their business administration as to almost concede that the newspaper is a public charity.

Occasionally, real-estate dealers, accountants or other men with business training have a newspaper wished on them, and not liking the prospect of financial loss, apply themselves to the problem of making their investment profitable. As every publisher is presumed to be attempting to at least make a living out of his calling, these outside business men seldom do anything except to demonstrate their incapacity of handling such a complicated business as that of publishing a successful newspaper. Be it said to the credit of these men, however, that if they become seriously interested in the business, they are among the first to adopt a cost system and get on a business basis.

Business, and Business Only.

Then there are the people who believe that the newspaper is, and by right ought to be, an "organ," and so a politician turns publisher or a publisher turns politician — which amounts to pretty nearly the same thing. The politician, the scion of a prominent family, the stock company backing the small country paper and the railroad magnate backing the metropolitan paper, have all brought to the profession the idea that, after all, the newspaper is a special pleader, and by many, both within and without the profession, it is so accepted. I am not going to discuss this cancer in the journalistic profession, but am only citing it as one of the tenets of the profession which is honestly held by a certain number of publishers.

Conflicting Ideals.

Some publishers hold that in the last analysis a newspaper is an "advertising proposition"; that between the interests of the reader and the interests of the advertiser, the publisher should ever accede to the advertiser; that every line of the paper — advertising, news or editorial — can legitimately be sold. Other publishers believe that the

publisher should be responsible not only for the integrity of the news and editorial columns, but for every word of every advertisement.

There is no doubt as to how this conflict should be decided with respect to the moral standard, but the fact which I am deploring is that there is no professional standard by which this problem may be judged. Or, taking problems which have no moral content, has any representative body of publishers ever determined what is the proper division of the space in a newspaper between the advertiser and the reader?

Recurring to the many ideals of what constitutes a good newspaper, who, pray, has authority to say that the newspaper which is mechanically perfect is the ideal newspaper, or that the one with the strong news service is the ideal newspaper, or the one with the large advertising patronage is the ideal newspaper, or that the one with the strong editorial page is the ideal newspaper, or that the one which sells every line in the paper is not the ideal newspaper, or that the special "organ" is not the ideal newspaper? Or who has the right to say that a combination of certain qualities makes an ideal newspaper; and if a newspaper must combine certain features, then who can say just in what proportion those features should be combined?

What Is a Real Newspaper?

This notable lack of professional standards came to my attention in thinking over the request of a young man in the South, who wrote me to send him three or four weeklies which I considered best, as he wanted to show some friends "what a real paper looks like." Of course what the young man wanted was the "real paper" which came nearest to being an "ideal paper," and so I looked over my exchanges and found:

1. A paper with three columns of editorial of the highest quality, fair news service, and fair advertising patronage.

2. Another paper with no editorials, poor news service, and a great amount of advertising.

3. Another paper with a news service which covered everything from the European war to the visits of farmer families in the outlying precincts of the county, fair editorials, and scarcely any advertising.

4. Other papers with a fair amount of local news, fair editorials and fair advertising patronage, but each showing considerable divergence from the other in the proportion in which the space was divided.

Now, which of these is "the real paper"?

With considerable regret, I excluded the paper with the extraordinary editorial page, for the total subscription receipts of this newspaper do not pay the market value of those editorials. With a somewhat different kind of regret I laid aside the newspaper with the heavy advertising patronage and small news service, for certainly the world has little use for the man or the institution which gives as little and takes as much as possible. With regret, also, I laid aside the paper with the extraordinary news service, for such a paper can not live except by getting revenue from outside sources, and that is an unhealthy condition.

I therefore selected a number of the fourth class of papers, papers in which the news service was fair, in which the editorials showed thought, while the advertising patronage was being kept at a point where, taken with other regular sources of income, it made the newspaper a paying venture.

Perhaps many readers will disagree with me that the fourth class included the real newspapers, and perhaps a majority will agree with me, but I would remind both that none of us can speak with authority. Each has a right to his own opinion as to the conduct of his own newspaper, but the point I am making is that it is to be regretted that the broad foundation principles of the business or profession are not better established for the guidance of those who are about to embark into journalism.

In my work of editing this department I am compelled to ask myself, "What is a real newspaper?" much oftener than the reader might suspect. I believe the real paper is somewhere in that fourth class, and yet, if I am right, the publisher of the paper with the extraordinary editorials, and the publisher of the paper with superexcellent news service, and the publisher who considers his paper as only a business out of which to get all he can, are all wrong. If any one of them is right, then I am wrong.

Establishing a Balance.

Assuming that I am right, then a newspaper should be made up of news matter, editorial matter and advertising, without unduly sacrificing each to the other, and the paper should be self-sustaining. The question then arises of apportioning the space among the different departments.

Taking as our basis of study a six-column quarto costing about $100 an issue, we find ourselves confronted by these problems.

A paper with something over six solid pages of advertising and a little less than two pages of reading-matter would pay out, if the advertising rate averaged 10 cents and the subscription receipts were $30 a week, but such a paper could not get subscriptions of that amount nor advertising of that amount.

If the condition were reversed and two pages given to advertising and six pages to reading-matter, the subscription receipts of $30 would come, but the cost of the paper would mount to $150, and the advertising would have to yield $60 a page, or 50 cents an inch. At such a rate, even the two pages of advertising could not be obtained.

These extreme examples set out the problem which is before every country publisher, and show the absurdities toward which so many country newspapers tend until the publisher squarely meets the question of a "dead line" between news and advertising service just as metropolitan publishers have been compelled to do. This "dead line" is not an arbitrary thing, but one in which the publisher finds himself confronted by several conflicting factors, which must be harmonized.

Firstly, there must be a different allotment of space for either a four, six, eight, ten or twelve page paper. The cost of an average issue of each size must be determined.

Secondly, the news and editorial service must at all times be sufficient to attract enough readers to make the paper a valuable advertising medium. No publisher can say to himself, "My subscription receipts will purchase so much news service, therefore I will give only so much." If he did this, his subscription receipts would keep decreasing until they vanished altogether. Nor can a publisher decide to print all the news available in his community — no paper does — because he would then face certain bankruptcy. The problem is to find just the point at which the quantity of reading-matter is satisfactory to the subscriber without being a burden upon the publisher.

Thirdly, the necessary amount of advertising to be carried at a specified rate must then be determined to assure the financial success of the paper. It may be ten columns at 50 cents, twenty columns at 25 cents, or twenty-five columns at 20 cents an inch. Whatever amount be determined upon will have to be further modified by the varying

cost of the paper, but that problem is not so serious as the one which will be found to arise of getting into the given number of pages, both the amount of reading-matter that the subscription department demands and the amount of advertising that the business department demands.

Strife between Subscriber and Advertiser.

The subscriber and the advertiser between them demand more space than there is in the paper, the subscriber asking that it be given him in news service, and the advertiser demanding that it be given him in advertising service. The publisher must stand as arbiter between them and all the while insist on payment for his own services and for such profit as will satisfy his cupidity, and so we have a three-cornered contest to be disposed of.

The case of the publisher with the $1 subscription price and the 10-cent advertising rate is hopeless. He can not give enough news service to his readers nor load enough advertising in his columns at 10 cents an inch to make his paper worth either $1 a year to his subscribers or 10 cents an inch to his advertisers and still make it pay.

The case of the publisher with a subscription rate of $1.50 to $2 a year and an advertising rate of 15 to 30 cents is not hopeless, but he is then presented with the problem of just where his dead line should be between news service and advertising.

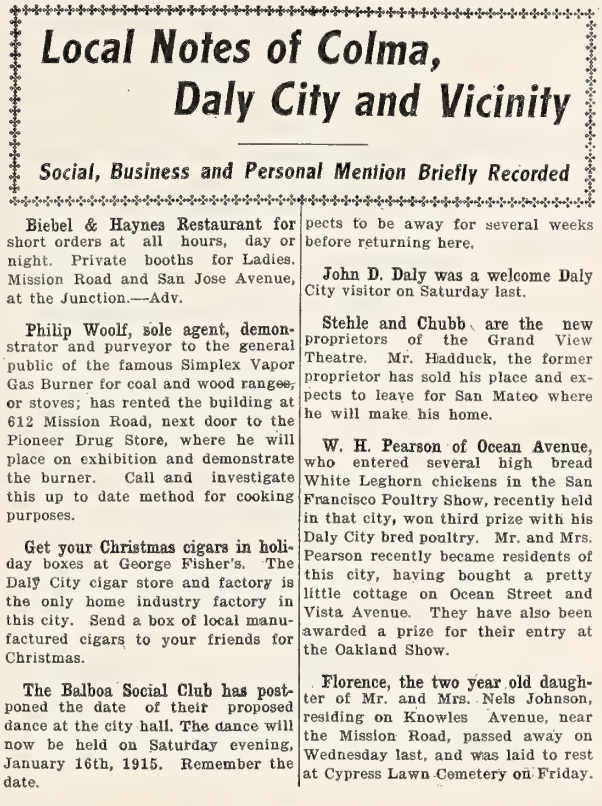
As a profession, we should have some kind of a standard for our guidance, and it is this lack of a standard which I am lamenting, and toward which I am trying to direct the attention of fellow publishers.

After a publisher has determined how the space in his paper should be allotted, the only advice I can give is that he should keep this standard in view and then make some concessions to circumstances without letting his course be decided by circumstances, as so many publishers are doing. If a publisher decides that he should devote not over two-fifths of his paper to reading-matter, but finds himself in competition with a publisher that is devoting four-fifths of the paper to reading-matter, then obviously the thing to do is to yield a little on that two-fifths, but try to make what matter he does publish more desired by the readers than the large quantity published by the competitor. If a publisher decides that he should have 25 cents an inch for twenty columns of advertising, but finds himself in competition with a paper which will take any quantity of advertising at a much cheaper rate, then he might yield to the extent of taking twenty-five columns of advertising at 20 cents; but his best course is to insist that his subscription list and the much better service which he gives to advertisers makes his space worth more — as indeed it is.

Fixing a Dead Line.

The dead line of a metropolitan paper varies from day to day, according as an eight, ten, twelve or twenty page paper is printed, the number of pages varying according to the amount of advertising. If the advertising be obtained, then the editorial matter in the required amount must be furnished by the editorial department; if the editorial department insist on having more space, then the advertising department must hustle the advertising. Each is kept on its toes " passing the buck " to the other department, and the publisher profits.

A country publisher can not adopt this system, but he can adopt and adapt the idea. He can not vary the size of his paper much from week to week, but he can adopt an average standard based upon the available amount of business, make his own rules and be guided by them instead of by the hit-and-miss circumstance. If the advertising for any particular issue fall below the required amount, and the number of pages can not be decreased, then the home news service should not be allowed to expand itself into this available space, but the space should be filled by patents or plate — which cost next to nothing. On the other hand, when the advertising patronage becomes heavy, the publisher should not hasten to print additional pages until the advertising has reached a point which he has previously adopted as a dead line. Just as an illustration and without assuming to decide the question for other publishers, let us assume that the publisher of a six-column



Local Notes of Colma, Daly City and Vicinity

Social, Business and Personal Mention Briefly Recorded

Biebel & Haynes Restaurant for short orders at all hours, day or night. Private booths for Ladies. Mission Road and San Jose Avenue, at the Junction.—Adv.

Philip Woolf, sole agent, demonstrator and purveyor to the general public of the famous Simplex Vapor Gas Burner for coal and wood rangee, or stoves; has rented the building at 612 Mission Road, next door to the Pioneer Drug Store, where he will place on exhibition and demonstrate the burner. Call and investigate this up to date method for cooking purposes.

Get your Christmas cigars in holiday boxes at George Fisher's. The Daly City cigar store and factory is the only home industry factory in this city. Send a box of local manufactured cigars to your friends for Christmas.

The Balboa Social Club has postponed the date of their proposed dance at the city hall. The dance will now be held on Saturday evening, January 16th, 1915. Remember the date.

pects to be away for several weeks before returning here.

John D. Daly was a welcome Daly City visitor on Saturday last.

Stehle and Chubb are the new proprietors of the Grand View Theatre. Mr. Hadduck, the former proprietor has sold his place and expects to leave for San Mateo where he will make his home.

W. H. Pearson of Ocean Avenue, who entered several high bread White Leghorn chickens in the San Francisco Poultry Show, recently held in that city, won third prize with his Daly City bred poultry. Mr. and Mrs. Pearson recently became residents of this city, having bought a pretty little cottage on Ocean Street and Vista Avenue. They have also been awarded a prize for their entry at the Oakland Show.

Florence, the two year old daughter of Mr. and Mrs. Nels Johnson, residing on Knowles Avenue, near the Mission Road, passed away on Wednesday last, and was laid to rest at Cypress Lawn Cemetery on Friday.

No. 1.

Local news column from Daly City (Cal.) *Tattler*, illustrating idea of setting first line of each item in bold-face type, to serve as a heading without causing the item to occupy additional space.

quarto has decided that he will allot the space between the subscriber and the advertiser equally, twenty-four columns of advertising to twenty-four columns of reading-matter. Then if the advertising drop to fifteen columns, the publisher would, if he followed the principle followed by the metropolitan paper, drop the amount of his reading-matter to fifteen columns. No country publisher could be expected to do this, but he should not increase the amount of his home-set matter to thirty columns, as so many do, but instead should utilize plate or patents. On the other hand, when the advertising patronage became heavy, I would load to thirty or even thirty-two columns of advertising with only sixteen or eighteen columns of reading-matter before I would increase the number of pages. The standard apportionment of space between the subscriber and the advertiser should be decided with the fact in mind that at some periods of the year the subscriber can be given more space than he is entitled to, and at other periods of the year must be curtailed, and the problem is to keep from giving him too much when space is plentiful and to give him enough when space is scarce.

As I have before said, the whole problem of dividing the space between the advertiser and the subscriber is a

difficult one for any paper, and it is an especially difficult one for the small country weekly. Where the metropolitan paper easily deals in pages, the country paper deals in


A COUNTY NEWSPAPER THAT REACHES THIRTY-FIVE HUNDRED HOMES

THE NEWS DEMOCRAT.

TWENTY-SEVENTH YEAR. GEORGETOWN, OHIO, THURSDAY, DECEMBER 17, 1914. NUMBER 12

ALLIES TO FREE BELGIUM OF GERMANS
RUSSIANS FORCE RETREAT FROM WARSAW

MEXICANS MUST CEASE

Holiday Scenes Common In Warring Europe

WARSHIPS ON BELGIAN COAST.

Plan Agreed Upon by Commanders of Allied Forces Is Complete Change of Base—Marked Advance Already Made.

BERLIN DENIES SUCCESS.

Dresden, Last of German South Atlantic Fleet, Takes Coal and Supplies and Again Goes To Sea—Two Austrian Ships Reported Sunk.

VOSGAS TAKEN BY GERMANS.

FINAL SUMMONS FOR DR. W. H. EVANS

LOW GRADES HOLD PRICES

LIQUOR BOARDS GO TO WILLIS

HAMERSVILLE INSTITUTE ATTENDED BY MANY

MUNICIPAL TREE FOR HOLIDAY SEASON

No. 2.

Interesting first page of *The News Democrat*, Georgetown, Ohio.

columns, but columns can not be dropped and added at will, while pages can be. It is because of the inelasticity of the country weekly that I am such a stickler for the advertising rate-card which favors the steady advertiser.

Subscriber and Advertiser Are a Team.

The subscriber and the advertiser each wishes to pull the newspaper off in a different direction. It is only by hitching them together in such a way that the energy of each is applied to drawing forward the financial load of the publisher that real progress can be made. Just as neither horse in a team can be permitted either to shirk or to do all the work on account of the danger of upsetting the vehicle, so the publisher must see to it that neither the subscriber nor the advertiser should be permitted to think that he can appropriate as much of the paper to himself as he desires. The wise coachman will sometimes give one horse the "long end" and the other the "short end," and the wise publisher may see fit to vary his dead line one side or the other from center, but he will not put in a backhitch permanently, but will match the team up better. That's what the dead line is — just matching the team and setting the evener.

And getting back to the starting-point, if the newspaper profession had been "brought up" instead of "jes' growed," wouldn't we to-day have some idea as to just what a "real newspaper" looks like, instead of anything from a misplaced confidence to a two-sheet poster, as is shown by the various exhibits on our exchange-tables?

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

The Republic, Kansas City, Kansas.— Your first page is pleasing, although the ink distribution is not uniform, due to improper setting of the fountain. In some of the advertisements inharmonious type-faces are used, the ill-effect of which shows plainly the advantage of confining the display of a given advertisement — if not the entire paper — to one series. Then, too, plain rules as borders about all the advertisements would result in a decided improvement. Text type should never be letter-spaced.

The Tattler, Daly City, California, is an interesting little publication in an editorial as well as mechanical way. This paper sets the first line of each of its local items in bold-face type, the idea probably being that it serves as a heading without causing the item to occupy additional space. Part of this column is herewith reproduced as a suggestion to publishers who like to plan (No. 1).

The Daily Herald, Gulfport, Mississippi.— The Christmas number of your paper is good in every way, but we would suggest that you use plain rule in preference to linotype borders as cut-offs between items inside an advertisement.

ONE of the best small-city papers which has ever reached this department, taking every item of newspaper work into consideration, is *The News Democrat*, Georgetown, Ohio. Very good presswork, excellent advertisement composition, and a clean, nicely arranged, interesting first page are among the features of this admirable paper. The interesting first page is shown herewith (No. 2).

W. W. DRUMMOND, Council Grove, Kansas.— We admire your clever work — it is as good as the best received by this department. In your advertisement for the Farmers and Drovers Bank, we believe the entire first sentence, "This bank is more than just a bank," deserves uniform prominence, and the short sentence, "It is your friend," is deserving of


Autumn Apparel for Women and Misses
Introducing the New Style Features

The leading tendencies of authentic fall fashions splendidly adapted to the requirements of any type of woman. Here you will always find the greatest variety of individual styles

Suits, Coats, Dresses, Skirts, and Furs in All the Newest Creations

You can find what you want here, no matter what it may be, that is ready-to-wear for women misses and children. We cater to the women and, therefore, understand your wants.

New Fall Suits $15.00 to $85.00 | New Fall Coats $5.00 to $75.00 | Latest Dresses $3.95 to $22.50 | New Fall Skirts $5.00 to $75.00

Special, Saturday, September 19th; One Day Only
The $30.00 Redingote Suits, $22.50

All Sizes "NO TWO STYLES ALIKE" All Colors

This announcement, coming right at the opening of the fall season, is sure to bring a big response from those who seek the very latest and best.

There is no novelty in neckwear, handbags, hair pins, puffs, made here, you can't find here. In fact every article was our stock is large and varied. We urge you to inspect our stock now.

Rain coats, sweater coats, house dresses, underwear, petticoats, corsets, muslin gloves, handkerchiefs, accessories of all kinds, won't your approval at the ever ac store for women, misses and children. Come tomorrow

Outfitters to Women, Misses and Children Centerville—North Side Square HOLMAN'S Outfitters to Women, Misses and Children Centerville—North Side Square

No. 3.

Clever advertisement display by Erwin Baldwin, foreman *Iowegian*, Centerville, Iowa.

some display too. On your very excellent full-page advertisement for The Leader we have one suggestion to make — center the words "The Leader," and at either end, in smaller type, set the words "The Big Cash Store."

THE work of Erwin Baldwin, foreman of *The Iowegian*, Centerville, Iowa, is always interesting. It is perhaps the neatest, cleanest advertisement composition which comes to this department. There are, of course, places here and there where a lead out or a lead in would make an improvement, but, when the whole is so excellently planned and carefully carried out, it would be like splitting hairs to suggest such slight changes. One of Mr. Baldwin's page advertisements is shown on this page (No. 3).

The Argus, a Saturday-night weekly of Seattle, Washington, in addition to its regular issue of December 12, issued an eighty-page pictorial

supplement, printed on calendered stock, showing interesting scenes in and about Seattle. The issue is admirable in every respect and an excellent advertisement for this up-to-date northwestern metropolis. Half-tones are more satisfactorily printed with black, however, than with ink of any color.

The Timberman, Portland, Oregon.— The mechanical work on your publication is very good indeed and, considering that you do not use a



No. 4.

Page improperly arranged, where advertisements cut up reading-matter of page in such manner as to give appearance of disorder and make reading unpleasant.

high grade of stock, the half-tone printing is excellent. The cover for your December number is not only pleasingly appropriate, but effective as well.

The Lodi Review, Lodi, California.— You use too many type-faces in the same small advertisements for best results, and in some cases you have displayed too many lines. The best plan to follow in the composition of advertisements is to bring out the one or two big features and set the remaining matter in a manner as readable as possible. There are advertisements, particularly those with few words, which must be heavily displayed, and it is in these that the advantage in the use of a single series is most readily seen.

The Philadelphia Evening Bulletin, in its issue for December 12, offers an excellent illustration of coöperative advertising. In it the manufacturers of the Waterman fountain pen have inserted one of their regular general advertisements. Alongside, the local dealer for the pens, Wm. H. Hoskins Company, has placed its own advertisement, devoted that day to Waterman pens also. In this way the company is virtually getting the benefit of both spaces for the price of one. The newspaper man looks at it from another viewpoint — he cares not who pays for the space as long as he gets the money. The idea which occurs to us is that those papers carrying foreign advertising might go to the local dealer for a certain item on a day when a particularly good advertisement is scheduled to appear, and use it as argument to sell additional space. The Wm. H. Hoskins Company states that the plan has proved successful, so of course it is quite reasonable to suppose it will prove equally so for other dealers.

Oscar H. Givler, DeKalb, Illinois.— The advertisement composed by you, and on which a DeKalb merchant won the $25 prize offered by a leading clothes-manufacturing firm for the best advertisement submitted, is a worthy example. It seems to us, however, that the heading is a little weak, considering the size of type used for body matter, the large signature and the border units at top and bottom. Good balance in typographic design is secured by keeping the greatest strength at or near the top. Your paper is well executed, the presswork being especially good.

R. M. Coffelt, Sweet Springs, Missouri.— The January 1 issue of *The Eagle* is attractive, the large two-page advertisement being very effective.

The Thief River Falls News Press, Thief River Falls, Minnesota.— Your first page is nicely made up, but an improvement could be made by taking the small items at the bottom of the middle, or fourth, column and placing them at the top of the column. The long item with the large heading should then be placed at the bottom of the column. The idea in this is twofold — to break up the monotony of three headings alongside of each other and to give a little life to the bottom part of the page.

Charles W. Hodson, Manhattan, Kansas.— The advertisement for the Knostman Clothing Company is satisfactorily displayed and nicely arranged. Opinion differs on the correct make-up of the newspaper page as regards the placement of advertisements. Your idea of working the advertisements to the lower right-hand corner of the page, or the right side, is a good plan and followed by a number of very good papers, among which is the *Chicago Tribune* and, we believe, the *Kansas City Star.* The idea in this is that in turning from page to page the reader's eye turns naturally to the upper left-hand corner. Inasmuch as the readers are the life of a paper, their interests should be considered first. Papers whose space is not in such great demand, and which must give preferred positions in order to secure advertising, can not establish a style and hold to it. Remember one thing always, however, one column of reading-matter should extend through to the bottom of every page if at all possible.

Edward C. Viereck, Albany, Oregon.— The full-page advertisement-circular is strong in display, a style particularly suited to a clearance sale. An improvement could be made, we believe, by removing the parallel two-point rules from inside the six-point rule of the border. That



No. 5.

Page in which advertisements are properly gathered to right side and toward lower right-hand corner. (Read review of Charles W. Hodson, on this page.)

would give more white space between border and type, an ever-desirable feature. We note you used the hair-line rule as underscores against your judgment. In this you were right, for rules should approximate in strength as nearly as possible the strength of the type under which they are placed.

Walter Mott, Yazoo City, Mississippi.— We do not know that the light-green ink and brown stock used on your "Mississippi Edition" have any significance, but it is a fact that whatever is gained in symbolism, there is a corresponding, and greater, loss in appearance. Then, beyond this, it would be practically impossible to read it by gas or electric light at night. The use of the green ink caused much difficulty in the pressroom, too, we feel sure, and results in that respect are not what they should be. The Christmas edition is by far the best issue. The main fault to be found with it is in the presswork, the flow of ink being heavy and light in spots and not evenly distributed. Advertisements are quite satisfactorily composed.

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Matrices Sheared.

An Indiana operator writes: "I am sending you a matrix which has been run through the machine only once. You will observe that it is sheared. Every new matrix I put in the magazine gets this way. What is the probable cause, and the remedy, if any?"

Answer.— There are two possible causes. First, the mold keeper may not be placed fully up against the under side of the mold base. Second, the back adjusting screw on the first elevator may be turned down too far. To determine the first-mentioned cause, open vise and turn mold disk so that the mold is horizontal. Examine the mold keeper and see if it is fully upward against the under side of the base of the mold. To determine the condition of elevator down-stroke, send in a line, and when the second justification lever rises the second time, push back the starting lever. Observe the space between the lower end of the back screw and the vise cap. There should be at least one point. If you find that the screw is touching the vise cap, loosen the nut and turn up the screw a trifle. Then set the lock-nut.

Overset Lines.

A northern operator writes: "I enclose two matrices from which the bottom ears are broken. These, and a number of others almost as bad, were in the machine when I started work on it, and I found them sending in tight lines. I adjusted this so that it is now impossible to send in tight lines. I ordered new matrices and threw out the old ones. The other day I noticed the same ear that broke, and was damaged on the old matrices, is slightly bent. Have only found two thus far, and think the trouble is due to their falling in the magazine and sticking there and filling the entrance of the channel until the distributor stops, causing a bent matrix. But why should it be this same ear — the one under the face of the matrix? Have you any reasons or suggestions?"

Answer.— The cause of the trouble is very likely due to tight lines. The assembler should be set about a thin space less than the face measure of your slug, and in no case should a line go through unless the star wheel turns freely. The ears are pinched by the mold when it advances. Go over your matrices and remove all that show any signs of damage to ears, then set the screw in the first-elevator head so that it will not operate on the vise-automatic stop lever when a tight line is sent in. This will then cause the machine to stop on lines of improper length.

Cleaning Matrices.

A Wisconsin operator writes: "Would you please tell me whether soaking a linotype matrix in wood alcohol for the purpose of cleaning, and afterward rubbing with a clean white rag or soft brush, will ruin the matrix or break down the cell walls? Also if burning a matrix with clean alcohol — that is, after the matrix has been thoroughly cleaned and then washed in clean alcohol and laid out to dry, and after about fifteen minutes, to be sure that the alcohol is evaporated, taking a lighted match and holding it over the matrix and burning off all alcohol not yet evaporated — is likely to ruin the matrix?"

Answer.— You should not, under any circumstances, clean matrices as you have described. If the matrices have oil on their sides, or if the ears are dirty, you may clean them as follows: First, run the matrices out and stack edgewise on a single galley in two rows. Place slugs against the matrices to keep them in position. Second, take a small piece of clean cloth and moisten slightly with gasoline. Rub the upturned edges of the matrices until the dirt is removed. Third, rub dry with a clean cloth and finally polish with a brush covered with graphite. Fourth, lay a clean galley on the matrices and turn over. Repeat operation for opposite edge of matrices. If the matrices are greasy, then each one should be rubbed on a piece of cloth which has been liberally coated with graphite. This operation will rid the matrices of the oil and at the same time will give a coating of the graphite to the sides of the matrices. If the magazine is dirty, brush it out with a dry brush until all the visible dust is removed, then you may put gasoline on the brush and finish the cleaning. When the gasoline evaporates, which takes only a few minutes, put a small amount of graphite on the brush and rub the channels vigorously until the graphite has been distributed and the grooves are polished brightly. Fifth, before running the matrices into the magazine, clean the following parts, first with gasoline and lastly with a brush covered with graphite: Line intermediate channel, first-elevator jaws, distributor box and distributor screws. When the foregoing plan has been faithfully carried out, you should not have much further trouble with greasy or dirty matrices unless you oil the following parts too liberally: Line-delivery slide slideway, distributor screws and ejector slide.

Worn Plunger Causes Spongy Slugs.

An Iowa operator writes: "We have a Model 5 linotype that has been in use for about five years. When setting 13-em eight-point we are troubled with lines sticking in the mold. I will state what measures we have taken to remedy the trouble. The mold is cleaned and polished daily. The plunger is cleaned daily, and the metal, to top of well, is bailed from the pot every night. Sample of metal was sent in for testing and was found to be in good condition. New metal was used. The burner gives good flame, but the heat is slightly irregular. The vents in the mouthpiece were found to be closed up, and they were filed out and the mouthpiece honed down smooth. After this

the machine worked fine for about two weeks without any trouble except a small squirt caused by the metal escaping through the vents. The holes in the mouthpiece are a little larger than the ones in an old mouthpiece taken out when this one was put in. They are about three thirty-seconds of an inch in size. Would a new mouthpiece remedy the trouble? It seems that the trouble is caused by the metal being too hot, but when the heat is changed in the least it will freeze up. All the sticking occurs on the right end of slug, or downward side as it is ejected from mold. The machine will run along fine for a while, and then it will stick, and when more metal is put in the trouble will cease for a short time. In an hour run to-day, six or seven slugs stuck while setting one and a half galleys of matter."

Answer.—The spongy slugs may be due to a loose-fitting plunger. Would suggest that you order a plunger (F879), and, after it is attached, increase the stress of the pump spring and clean out both holes on the side of the well. Keep the metal at normal height in the pot — that is, about one-half inch from top of crucible. Keep the temperature so that the face of the slug is sharp. It is better to have the metal a trifle too hot than too cold. In filing the vents in the mouthpiece, a slitting file should be used, otherwise the vents are likely to be made too wide. A better way is to cut them with a sharp, narrow cold chisel; then smooth down with a file the ridges formed on each side of the vents. The bailing out of metal each day we consider an unnecessary operation, nor can we see any good reason for cleaning the mold daily as you have described. Avoid, especially, the polishing of the mold with an abrasive substance.

Distributor and Line Delivery Carriage.

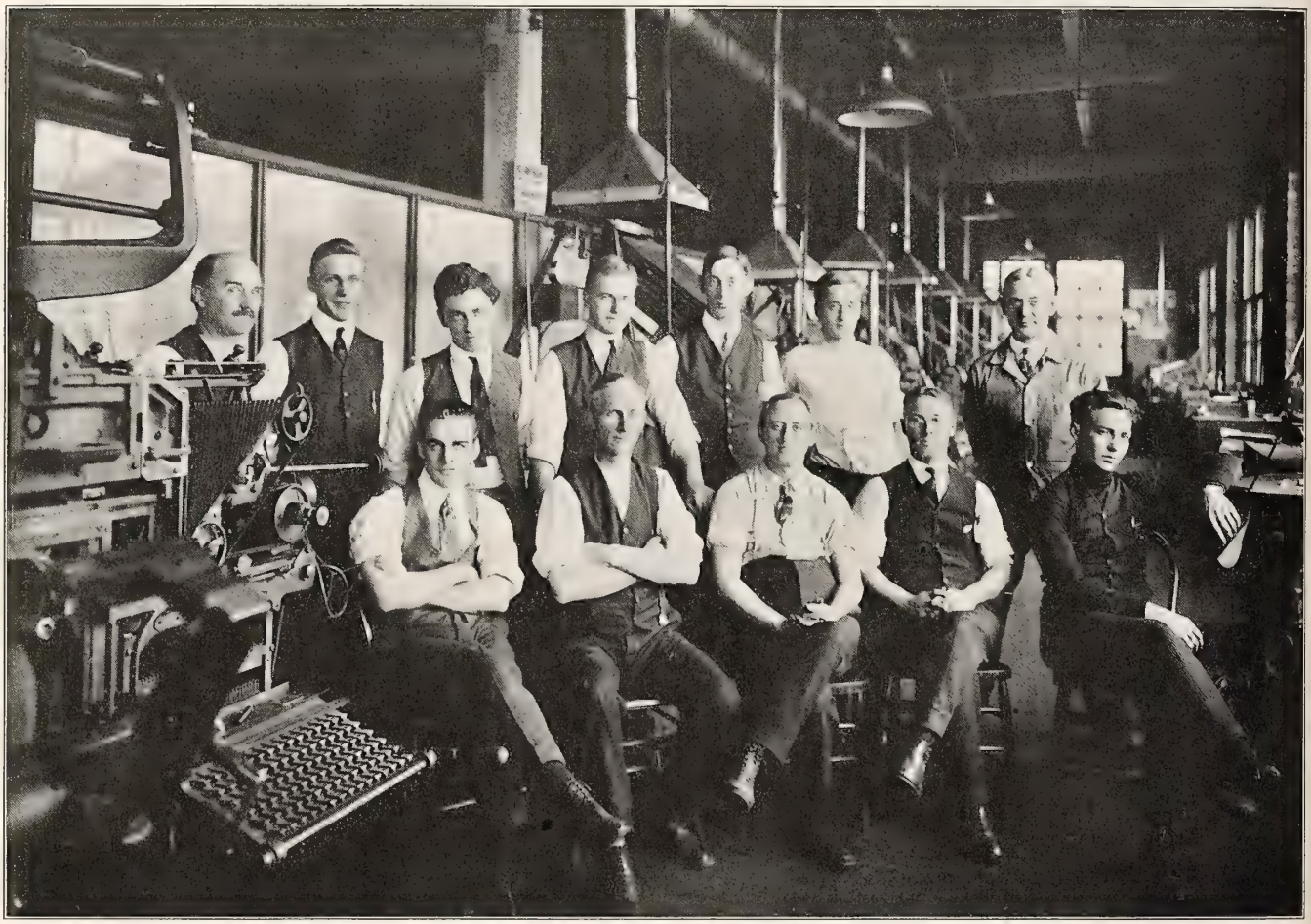
A Nebraska operator writes: "(1) I am working a Model K and have trouble with 11-point quads which will not distribute. The only reason I can find for this trouble is that the ears of the em quads and leaders are set in the center of the face of the matrix instead of on the edge as all the other matrices are. Therefore, the quads push the lifting pawl of the distributor back and it can not get under the matrices till I pull out the shifter slightly, when they go ahead. Quads, only, give trouble. Can you give a solution? (2) For the past few days the delivery-link knob slips out of the spring of the line-delivery link when the delivery slide starts back to normal, and the long finger stops directly over the line of matrices in the vise jaws and, as the first elevator rises, strikes the long finger, and of course I have to back it up and connect the link in the lever again. I can find nothing in the book that will throw any light on the matter. This occurs sometimes as many as four or five times in succession, and again it will not occur for an hour."

Answer.— (1) The trouble with the quads and leaders does not seem to lie where you say it is. The lifter should be equipped with a hook and support, so that when thick matrices are being lifted they will enter only every other thread of the screws. When using quads to fill out with, they should be alternated with figure and thin spaces. When



A VIEW OF THE LINOTYPE DEPARTMENT OF THE INLAND PRINTER TECHNICAL SCHOOL.

using leaders, use the em and en alternately. (2) To determine the cause of your link slipping out, open vise, release line-delivery slide and allow it to move to the left. Move it to the right by hand and while doing so observe if the finger catches on any part. If the finger is bent or will not otherwise move freely, there is some cause not to be determined except by close examination. Do not oil the slide, but use graphite instead. The slide should move freely by hand. See that no screws on the slide are extending outward, as they will bind and cause the link to slip out. Also do not have the slide traveling with too great a speed, for the sudden stop will cause the releasing pin to rise and it will catch on the bottom of the spaceband intermediate channel. A close observation of details will probably reveal the cause of your trouble.



GROUP OF STUDENTS IN THE LINOTYPE DEPARTMENT OF THE INLAND PRINTER TECHNICAL SCHOOL.

Spacebands Breaking.

A Cincinnati operator writes: "Enclosed find broken sleeve of a Mergenthaler spaceband. In the past five weeks we have had on an average of one each week break in exactly the same place, and in all but one instance on the same machine, a Model 5. Do you know of any stated reason why this should occur, or is it an unavoidable accident?"

Answer.— We can not see any indication of the cause of the breaking of the ear. We observe, however, some characteristic marks which may suggest that you are not cleaning the bands the proper way. First, there is a prominent dark spot where it locks against the side wall of the matrix seat. Also, there are scratches suggesting a rotary or sidewise movement of the band when polishing. Any method of polishing that necessitates such movement is wrong, and tends toward rounding off the edge of the sleeve, which you know must be kept sharp. Place a band, sleeve down, on a piece of soft wood having a smooth surface. The band is pressed firmly and moved parallel with the grain of the wood. No graphite need be used on the wood, which should be kept hung up when not in use, so that abrasive dust may not lodge thereon. The following are some of the causes of ears of the bands becoming broken: (1) Squabbled lines, the ears being pinched in the elevator jaws by the mold. (2) Bands are not taken all the way to the box, possibly remaining in the intermediate channel, where they are struck by the second-elevator bar. This trouble may be prevented by placing a strip of leather or wood in the groove of the intermediate channel just back of spaceband rail (D144). The object of the strip of leather or wood is to prevent the lower end of the bands from swinging when they shift, and to accomplish this, the leather or wood must be sufficiently thick to have contact with the lower end of the bands. (3) Sometimes it happens that the operator fails to pull forward to full distance the transfer-lever pawl catch. This causes the pawl to leave a few bands at the entrance of the box, and the next time the pawl moves to the left it carries the bands over, sometimes striking against the second-elevator bar and sometimes causing them to catch before going that distance. The remedy for this trouble is obvious.

Written for THE INLAND PRINTER.

HOW WE GOT OUR ALPHABET.

NO. VI.— THE GREEK ALPHABETS.

BY WALLACE RICE.

IF we take the shape of our letters from the Phenicians, who derived them from the priestly writing of the ancient Egyptians — the shorthanded hieroglyphs of the monuments, so to speak — we owe their final form and use to the Greeks. The Phenicians took over the Egyptian characters, dropped the needless and duplicated ones, simplified the rest, and made the whole practical for every-day use, but they retained part of the old idea of the syllabary, and invented no signs for the vowels, though these existed in old Egyptian. The Greeks took the old forms and values from the Phenicians so far as they applied, but they converted the Phenician gutturals and breathings, which the Greeks themselves did not need, since their language did not have the sounds, turning them into vowels. If, according to the old notion of the origin of peoples, the Egyptians were sons of Ham, the Phenicians sons of Shem, and the Greeks sons of Japhet, Noah's three sons bore an equal share in the greatest and most useful of inventions. Printing from type has the honor of being the art conservative of all arts, but this goes by just right to the long antecedent invention of the alphabet, which preserved all human knowledge up to the invention of movable types, and made these last possible.

The Greeks came into contact with the Phenicians at numerous points along the Mediterranean sea, and there is reason to believe that they also took over the Phenician alphabet and adapted it to their own uses at more places than one, and it is likely that the first of these goes back as far as the tenth century before Christ. The old myth told of Cadmus, the son of the Phenician king, bringing his invention of the letters, fourteen in number, to the Greek city of Thebes, in Bœotia, whence all Greece derived its knowledge of them. Later, tradition says, Palamedes added four letters to these, Theta, Xi, Phi and Chi; and still later the poet Simonides added four more, Zeta, Eta, Psi and Omega, bringing the number to the classical twenty-four. The germ of truth in this, as in most myths, lies in the universal acceptance by the Greeks of the fact that they owed their letters to the Phenicians, and the existence of an ancient and primitive form of these which may be called Cadmean.

This ancient alphabet was always written from right to left, as the Phenicians wrote then, just as the Hebrews and Arabs still do. It was followed by a period in which numerous local varieties of making the letters arose, together with changes in their values, omissions of old forms and additions of others, until every little city and state had an alphabet of its own; a period of confusion, which begins about the seventh century and lasts until the close of the fifth. By this time the Ionian Greeks, largely settled in Asia Minor, had brought their particular style of the characters to a state of practical perfection, so that it was generally adopted for the sake of mutual comprehension throughout Greece proper. This particular alphabet, in great part through the influence of the Eastern or Greek church, became the parent of the script of modern Greece, Russia and other Sclavonic peoples.

Religion has played a marked part in alphabetic distribution, as in the foregoing instance, and also in the prevalence of Arabic, the child of old Phenician, through the regions where Mohammed is held to be the prophet of God, and, as will presently be shown, in the part played by Rome in giving western Europe and America its own forms of the characters.

The Greeks had practically taken the place of the men of Tyre and Sidon along the Ægean sea as early as the tenth century. Miletus, in Ionia, was the great commercial center they established in Asia, while Chalcis, on the island of Eubœa, the modern Negropont, occupied a similar position in Europe. Being islanders, the Chalcidians were among the earliest sailors of Greece, and in the ninth and eighth centuries before our era conducted the trade between Hellas and Italy. Even earlier than this is the date assigned to their occupation of the Campania, through settlements at Cumæ and Neapolis, now Naples, the two colonies being only ten miles apart. It seems to be from thence that the various early peoples of Italy derived their alphabets, the Etruscans, Oscans and others, and it is certainly true that the commercial intercourse with Rome introduced them into that city.

The Ionian Greeks took over the twenty-two Phenician characters, of which they dropped three, Vau or Digamma, Qoph or Koppa, and Zayin or San, as needless. To the nineteen remaining they added the last five letters of the classical alphabet, Upsilon, Phi, Chi, Psi and Omega. The Italic Greeks retained all the original Semitic signs, to which they added others, as will be seen.

The one mighty and radical change effected by both Ionians and Eubœans was the differentiation of the vowels. They took the three guttural breathings of the Phenicians, Aleph, He and Ayin, and turned them into Alpha (ah), Epsilon (short e) and Omicron (short o). The semivowel Yod, or Y, became Iota (long e or short i), and the semivowel Vau, or W, became Upsilon (the French u). From the hard Phenician guttural Cheth the Ionians made two characters, one of them the rough-breathing or h sound, which was finally reduced in size until it was indicated by an inverted comma (‘); the other the vowel Eta (long a), represented by the character H. This last was retained by the Italic Greeks for the breathing, and is our sign H to-day. The last vowel, Omega (long o), was the latest addition to the Ionian alphabet, and holds the last place in it. It comes from the Phenician Ayin through the older Greek Omicron, the character for which our O was opened on its lower edge and spread apart. It was never used in Italy.

The three characters of the Ionian Greek alphabet before the last (Omega) were adaptations, like the others, of older Phenician signs. The earlier letter Theta was evolved from the Semitic Teth, which had a dental sound unknown to the Greeks. Its earliest Greek symbol was that of a circle enclosing a cross or X. The vertical stroke was dropped for Theta, leaving a circle with a horizontal stroke across, which stood for a t sound followed by an aspirate, such as may be heard in English in the phrase "at home." For the sound indicated by Phi, which we now pronounce exactly like F, but which the Greeks sounded like the p and h in "uphill," they took the vertical mark across the circle, which was the older Qoph or Q, no longer needed. For the sound indicated in English by the k and h in "back-hold" they used in Ionia the symbol which is now our X; in Eubœa they opened the loop of the Qoph or Koppa so that it looked like a Y with the upright stroke continued through to the top of the letter. The origin of Xi has already been spoken of, which was made in Italy like our X and in Ionia by three parallel horizontal lines, and is one of the test letters for differentiating; this is

true also of the Ionian letter Psi, which took on the sign appropriated in Italic Greece for k and h.

Enough has been said to show the difference between the two forms of the Greek alphabet which, through the Eastern or Greek church, have given the Sclavonic race their letters, and through the Western or Roman church the letters to all eastern Europe. To the casual observer these differences seem so irreconcilable that they may be summarized here.

A and B are the same in both alphabets. The Greek Gamma comes from an earlier sign which represented an angle opening to the right, like the mathematical sign for " is less than," which the Ionian Greeks straightened until it is a right angle like a T with the left half of the upper bar removed, while the Italic Greeks rounded it to make our present C. The character C had originally the power of G, and was for a time used for both sounds, which accounts for its place as the third letter, where the Semitic and Greek alphabets have G. The similarity of the Ionian Delta, an equilateral triangle resting on its base, can be traced to the Italic D if the curve of the latter finds its origin in a triangle with its angle pointing to the right. E (Epsilon) is the same in both. The Italic Greeks kept the Vau or Digamma for F, while the Ionians dropped it, though it was used by Homer, and substituted in its alphabetical place their Zeta (z and d, or d and z). G, obtained by adding a bar to the Italic C, followed. The Italic Greeks kept H as a breathing, while the Ionians used the same character for Eta (long e), and followed it with Theta, which the Latins dropped.

I is the same in both. The Eastern Greeks had Kappa, though K was rarely used in the West, its sound being represented by C. The Western L and Eastern Lambda may be identified by turning the latter, shaped like an inverted V, on its side. M and N were the same. Here the Ionians inserted Xi (k and s), made by three parallel horizontal lines, which derived from a similar sign of greater antiquity, which had, however, an upright stroke through the three and at right angles to them, the Phenician Samekh. As this had the value of s, which was taken by Sigma and S, it was dropped from the Western alphabet and afterward reinstated as X, the third from the last, for the sound of k and s, its shape being that of the plus sign (+) turned a quarter of the way around, which was obtained by dropping the two other lines of the old symbol. O stands for short o in the Eastern and o, either long or short, in the Western signary. The sound of p is indicated by Π (Pi) in Ionia and by P in Eubœa. The resemblance is not obvious, but is made clear by an intermediate form in which the second stroke of Pi is carried only half-way down, to be rounded by the Italic Greeks and continued on by their Ionian brethren.

Q, the old Qoph or Koppa, was dropped in the East and retained in the West. The sound of r was shown in the East by P, which in the West was given a tail to keep it from confusion with the other character differently used. S in the West and Sigma in the East are brought to resemblance through an intermediate form which drops the bottommost member of the Sigma and converts the three remaining into a continuous curve. T (Tau) is the same in both alphabets. V, the Western, and Y, the Eastern forms of the same letter, are identical in origin with F, the transverse lines of this last being headed upward in the other, and the stem dropped for V. The Ionian characters, Phi, Chi, Psi, Omega, were not used in the West by the Latins until much later, when the Greek Upsilon (Y) and Zeta were taken over to transliterate names from the Greek, and the last does little more in English at this day. Reference to the table will make clear the steps taken which bring the Ionian Greek and the Eubœan alphabets to their common origin in the twenty-two Phenician characters, which in turn are traced back to ancient Egyptian hieroglyphics. It remains to speak of another signary which might have become the alphabet of Europe and of civilization had not the Shepherd Kings swooped down upon Egypt when they did, with the traders of Tyre in their wake. Curious, is it not, that a historical event nearly four thousand years ago should have its determining influence at this hour on the life of every English-speaking or European child who is learning his letters? Those who propose casting away the old and tried for something " modern " may form from this some idea of the difficulties attending such a step.

The Ægean sea, that portion of the Mediterranean which lies between Asia Minor on the east, European Turkey on the north, and Greece on the West, was the seat of an ancient civilization which preceded that of Tyre or the Greeks of classical times. Syria, near by, had another civilization in that remote period known as that of the Hittites, a mighty people who fought on equal terms with the greatest empires of that day, Egypt and Assyria. In Cyprus and Crete a similar state of advancement prevailed. All these prehistoric nations had some means of writing, and the inscriptions which had been found in our own time show them to have characters which were unquestionably used for the preservation of knowledge, even when none of them rises to the dignity of a true alphabet. In the case of Cyprus a syllabary has been deciphered which is a long way on the road to alphabetism.

This civilization seems to have reached its height in Crete, which is traditionally one of the origins of Greek culture, and in the old cities of Argolis, where Schliemann's excavation of the site of Mycenæ brought to light the remains of seven cities, one built upon the ruins of another, three of them certainly preceding historic celebration. The Hittites wrote in hieroglyphs, not those of Egypt; in Crete and portions of Asia Minor a square character prevailed. It is likely that one at least of the Hyksos dynasties that ruled Egypt for so many hundreds of years was itself Hittite. It is possible at any moment that an inscription may be found written in Hittite and Assyrian, or Hittite and Egyptian, from which the significance of the writing, hieroglyphic or square, may be gained. And it is possible, too, that from this the modern scholar may learn that certain of our alphabetical signs had an origin other than that now assigned them; that is, that Hittite, or Cretan, or old Argolic, may have lent a character here or there to the Phenician.

This civilization is believed to carry the tale of civilized man upon the earth back nearly seven thousand years, and there are mounds and heaps that were formerly deserted cities of delight and grandeur, but are now mere haunts for unclean beasts all over the Ægean region that await the attention of the modern excavating student of antiquity, the spoils from any one of which may change our present views regarding our alphabet. What is certain, though, in all this maze of guesswork and conjecture, is that the interest in our letters will be increased thereby and not diminished, by carrying its beginnings back into the mists of the ages.

EXPERIENCE is a safe light to walk by, and he is not a rash man who expects success in the future by the same means which secured it in the past.— *Wendell Phillips.*

COST AND METHOD

BY BERNARD DANIELS.

Starting Right.

Most young printers, when they start out for themselves, are possessed with the idea that they have a perfect knowledge of the business and only need the chance to show it to just coin money, and only wake up to the real necessity of a knowledge of costs, estimating and business methods when they have exhausted their capital and credit. Therefore it is refreshing to find a young man who realizes at the outset of his business career that he needs a knowledge of these things, as shown by the following letter:

GENTLEMEN,—I am about to open a printing establishment, and would be thankful to you if you would answer by return mail the following questions:

Which is the best way to estimate on all jobs?

What is the price for New York and out-of-town composition?

What price is charged for work on both job and cylinder presses of different sizes?

Which, of all published books on estimating, is best?

To answer all these questions in a short article is no small contract, and the best we can do is to give him some general instructions, which may also be of use to other young men about starting or who are already in the printing business.

The best method of estimating for a practical printer is to carefully dissect the job into its component parts and ascertain the actual time it will take to perform each operation and the cost of the time, and then to add these various costs and the cost of the stock and other outside purchases to ascertain the total cost, to which must be added the amount desired for profit.

The reason we recommend the figuring at cost for beginners is that it will cause them to learn what are actual costs and how small a part of the selling price is really profit.

Of course the only way to know your own cost is to put in a cost system, and the very best and least expensive time to install a cost system is when the plant is started, and the next best time is right now. The cost system will not give results that are reliable as a guide for pricing until you have at least six months' records and averages, but meanwhile you can get a set of rates by corresponding with the nearest printers' organization, and if there is one in your city or within a half hour or hour by rail, join it by all means. This is especially the proper course for one who has had no experience in estimating.

There are but few books published upon the subject of estimating for printers, and these do not give made-to-order price-lists. The United Typothetæ publishes a list of selling prices for its members, and David Ramaley, recently deceased, published a very complete list based upon the same averages of cost. Either of these would be a help. Besides this, many of the larger printers' organizations, such as the one in New York city which is near this gentleman, publish lists of their own. But, after all, a list is a poor guide to estimating unless the printer learns to analyze his jobs and take them up in detailed section.

There is more hope for the man who starts out as this one has done, by endeavoring to learn correct methods, than for the other man who makes a big splurge and gets a lot of work at low prices in the beginning. The first man with a cost system may not see his plant grow quite so fast, but he will find that his real profits will grow faster and that keeping a keen lookout for cost will prevent him from making the mistake of overequipment.

Can Not See How It Is Done.

Here is a typical letter from one of our country-office correspondents who is trying to do good printing and thought he had the prices down to the lowest limit at which there was a profit in the work, making a specialty of running the particular class of work needed by one certain business:

DEAR SIR,—I would like to have you show me how firms in large cities can do work like the enclosed sample cheaper than I can. Specifications are: 40,000 four-page folders, 3¼ by 6⅛ inches in size, copy as per sample; paper, H. F. Cover, goldenrod, 20 by 25, 32-pound, printed and folded. My estimate was $58. I was informed that my price was considerably higher than the customer could get it done for in New York — that they had been paying 70 cents per thousand for the enclosed circulars, folded. Would you please mention this in your "Cost and Method" department, perhaps giving your estimate and showing me — and others — why small work of this kind can be done cheaper in large cities than in a small (very) country office?

The job which has annoyed our correspondent is an ordinary four-page envelope-stuffer in black ink on supercalendered Mill Cover, basis 20 by 25, 32-pound.

Here is a condensed estimate of the cost of running it in any ordinary plant, the job being reset from manuscript or corrected reprint copy:

	Cost.	
Composition, 5 hours, at $1.20	$ 6.00	
Lock-up for foundry, 1 form, 1-3 hour	.40	
2 sets electros, at $1.75	3.50	
Lock-up for press, 12 pages, in 1 form, 12½ by 20, ½ hour.	.60	
Make-ready, 1 hour, at $1.00	1.00	
		$11.50
Stock, 6¾ reams 20 by 25, 32-pound, at 6 cents	$12.96	
Handling stock, 10 per cent	1.30	
		14.26
Running, 13,334 impressions, 15 hours	$15.00	
Ink, 2½ pounds, at 40 cents	1.00	
		16.00
Cutting, ¾ hour, at $1.00	$ 0.75	
Folding, two-on, hand, 30 hours, at 35 cents	10.50	
		11.25
Delivery and packing	$ 1.50	1.50
Total cost		$54.51
Add for profit, 20 per cent		10.90
Total		$65.41

The right price for this job would be about $65; but as will be seen from this estimate it is possible to do it for

$58 and make some profit. This is about $1.60 per thousand, and the customer claims to be getting them for 70 cents. Had more electros been bought and a full sheet of 20 by 25 run, price would have been same for 40,000, but lower on larger quantities.

As the copy sent us is a circular that has had general distribution all over the United States, it is just possible that it was printed in much larger quantities, and the customer inadvertently gave the price paid per thousand for the larger edition; but even in this case it is very low, as the job is well worth 95 cents per thousand in an edition of one hundred thousand. It is also possible that the price named was for circulars delivered flat (not folded), which makes a difference of 30 cents per thousand on the smaller lot and 25 cents on the hundred-thousand lot.

Our correspondent asks why small work of this kind can be done at a lower price in the big cities than in the country plant, and in reply we would say that in our experience the cost of production in the two plants is very nearly the same. The city plant pays higher wages, rent, and other expenses, runs its presses faster and has a more steady run of trade, giving a higher efficiency; while the country plant, with its low wages, rents, and some other expenses also has a lower rate of efficiency. This is but natural, as the higher wages in the city attract the more efficient workmen, and the country shop must be satisfied with those who are willing to stay with it and with the apprentices, who are naturally slower.

As a matter of fact, there should be less than ten per cent difference in the cost of any job, within the proper capacity of the plant, between any two locations anywhere in the United States. Remember, we do not say hour-cost, but total cost of the job, including transportation on the paper and delivery to the customer.

It is the wilful disregard of this fact that makes the uncertainty of price in the printing market and keeps the customer in doubt of the honesty of the printer. In commercial lines only job lots and mistakes are sold below cost, and the market rates contain a fair profit, considering the rapidity with which the capital is turned over. This is equally true in most manufacturing businesses. That is the reason why the buyer always takes the lowest price as being somewhere near right and feels that the high-price printer is a robber and a pirate.

The true reason for the low price is often the fact that the printer does not really know what his goods are costing him, and lets the buyer make his prices by telling him how much lower he can buy the goods elsewhere, as he did in the case before us.

Goodness knows, there are enough of prices just as bad as this, but the only cure is to know your own costs and refuse every job that has not a margin of real profit in its price.

Regarding the Inventory.

The figures in your inventory are important at all times, but the beginning of a new year seems to increase the interest of printers in the subject; therefore, the letter given below has a certain degree of appropriateness at this time, even though the first month of the new year has passed into history:

Will you please inform me how to make an inventory so as to furnish the proper information for financial agencies (Dun's), insurance companies and in case of sale? What I want to know is, how to get the proper valuation on type, machinery and furniture. Given the cost price, how do I determine its value at the present time? I may have a piece of machinery I gave $100 for ten years ago. This may be "as good as new" to me to-day. What would it be appraised at now? I may buy a font of type to-day; but to-morrow I could not sell it for what I gave for it. Would it be valued at cost price in inventory? And so on.

This gentleman mentions the three distinct values of an inventory, though he mentions all of them in the very beginning of his inquiry. The fact is that most printers and many other business men fail to recognize this triple value of the inventory.

First, it must furnish the proper information for your private ledger and to answer the inquiries of the commercial agency. This might be called its business value.

Second, it must furnish a correct record of the replacement value of the plant — just exactly what it will cost to-day to renew or replace the plant in case of destruction by fire, flood or cyclone. This may be designated as its insurance value.

Article 10 Pt. Cheltenham Bought from

Date	Quantity	List Price	Net Price	Bought for	Sold or Destroyed	Present Value	Remarks
6/14/12	300 lbs	159 00					
1/10/13	50 "	26 50					
9/1/13	5 "	3 00					
11/4/13	½ "	40					

Individual Record Card — Use One for Each Article.
Size, 5 by 3 inches.

Third, it must show you just what the sale value of the plant is as distinguished from its book value or its replacement value. This is the actual sale value, or the figure that you must get for it at a sale to cover your real investment. This does not mean the figure it will bring at a forced sale, for there is no means of calculating that because it is governed by local market conditions at the time of sale and may vary as much as fifty per cent.

The first requisite of a correct inventory is a complete list of everything in the plant, with the list price of each article in position in your plant. Not the net price — the full list price.

The best method of making such an inventory is by using a card index with a card for each font of type, each article of furniture, and each machine in the plant. For instance, if there is a series of Cheltenham type, there would be a card for each size on which would be recorded the date of its purchase and the amount, with the list price; if there were two or more cabinets of exactly the same size and character, they could be recorded on the same card. In like manner there would be a card for each press or other machine, but if there were three 10 by 15 C. & P. Gordons, they would be on one card.

This is not so serious a task as at first appears, because you must write your inventory and by this means it is only written once for all, while by the book method it is written once each year.

These cards are classified according to departments, and in the departments as to whether they are machinery or fixtures. This can be done most readily by using different colors of card. In the files of the departments they are arranged alphabetically for quick reference.

As soon as the inventory is completed you can ascertain just what it would cost to replace the plant by deducting the present discounts on the various items. This is an important feature, as some of us know who have had our plant values fluctuate by the changes of discounts that manufacturers have made in their efforts to crowd each

other out of the market. We recall a year when we found our composing-room equipment had shrunk to the enormous extent of forty per cent in a period of six months because of a typefounders' war, and also recall our rejoicing when that same plant increased in value thirty per cent overnight when peace was declared. It is this value that you want to show your insurance company when you are making an adjustment with it. In one case, such an inventory was used and the current discount taken off, then one-third allowed for wear and tear, and a settlement secured on that basis. In another case the current price was found by deducting present discount from the inventory list and a claim made that all type was worth at least fifty per cent of its cost so long as it was in use, and this was agreed to by the insurance adjusters. It is generally admitted that type is depreciated twenty-five per cent as soon as it is laid in case, even if it is never used. This value is also the one by which you adjust the amount to be set aside for the replacement fund.

We have taken the second section of the inventory values

The third value — the sale value — is found by actual appraisement and taking a fair valuation based upon the cost and present condition of the machines and material. In this the complete inventory helps greatly, as without it many items would be overlooked and a price entirely too low would be made. As stated above, no machine able to produce commercial quality of work, and no type that may still be printed from is ever worth less than fifty per cent of the price of replacing it with the same kind of machine, but you will find that the price of that same kind of machine has dropped considerably because of improved machines that have taken its place, so do not make the mistake of pricing it by the improved article.

To answer our correspondent specifically, so long as the article or machine remains in the plant it should be carried on the inventory at the list price, and at each annual adjustment taken at the present discount rate. As soon as it reaches the point where it is not good enough to keep and to have its proper share put aside for the replacement fund, it is time it was thrown out.

DEPT. TOTALS, Dec 31, 1914 Binding.

	Total List Price	Total Net Price	Total Depreciation	Present Net Value	Remarks
Machinery	3475 -	2954 -	798 62	2145 38	
Fixtures	515 -	515 -	126 50	388 50	
Tools	85	80 -	30 25	49 75	
Trucks	100	90 -	9 00	81 00	New this year
Stock -	500	485 -	15 00	470 00	⅓ᵈ purchased once 9/1

Department Card—Use One for Each Department.

Size, 8 by 5 inches.

first because it is the easiest. From the individual cards there is made up a set of department totals, and these are really the more important, as on these cards you put in the figures showing the present or book value of the plant and keep them in your safe; while the individual cards, also kept in a place safe from fire and damage, are added to from time to time as new purchases are made, or taken out or changed where articles or machines are sold or discarded, thus keeping the inventory always up to date.

From the insurance value, or replacement value, you derive the present value of the plant by deducting a reasonable amount for depreciation according to the time the different items have been in use. This latter is your private or book value and the one you use in making a statement to your banker and the commercial agency. It may be, and probably will be, more than you could get for the plant even as a going proposition, but it is the value it has to you. Some items in it may have been depreciated all to nothing or less in the replacement account, and some others may be carried there at a fictitious value through the average system of taking the sum to be set aside for the purpose of replacement, but it is your value of the plant and should average pretty nearly its true value.

Another reason for putting the list price in the inventory is that at some time or other you have been able to buy certain things at a lower price than their real value, a price at which you could not replace them in case of destruction by fire; but if you do not put down the right value in the inventory you will forget it when the critical time comes and fail to get enough to replace the machine. This also applies in case of a sale.

Your book value on each article will be a gradually decreasing one; if you use the usual ten per cent decrease it will be about a century in reaching zero. Your replacement value will wipe out the whole in ten years so far as machinery and fixtures are concerned, and in four years so far as type is concerned; though they may have a real value beyond that time. By the ten-and-ten method your machine bought for $100 ten years ago will have a present value of $34.78 on your books, for your banker and the agency; a zero value so far as the difference due the replacement account, but would still contribute because that account is based on an average and some other article failed before its full time; a hundred per cent value, if you will, so far as usefulness is concerned, and possibly a seventy per cent value for selling.

MEETINGS

Cincinnati Printers Hold Annual Ben Franklin Banquet.

In commemoration of the two hundred and ninth anniversary of the birth of Benjamin Franklin, Printer, the Ben Franklin Club of Cincinnati gave a banquet on Saturday evening, January 16, at the Business Men's Club, which was largely attended by the employing printers and members of the allied trades and their wives, of that city and vicinity.

C. Lee Downey, president of the club, acted as toastmaster, introducing A. M. Glossbrenner, former president of the United Typothetæ and Franklin Clubs of America, who was the honor guest and the speaker of the evening. His subject was " Benjamin Franklin, the Printer, Philosopher, Statesman and Scientist."

The occasion was enlivened by music consisting of solos and popular songs by a male quartette.

Ben Franklin Celebration of the Buffalo Graphic Arts Association.

The Buffalo Graphic Arts Association held its annual celebration of Ben Franklin's birthday at the Ellicott Club, on Saturday, January 16.

The speakers of the evening were Louis Flader, of Chicago; Mr. Rogan, newly elected president of the Rochester Typothetæ, and John I. Laney, formerly a member of the Buffalo Graphic Arts Association, now located in Providence, Rhode Island.

Previous to the dinner, from four o'clock on, a general " get-together " meeting was held at which the guests were permitted to play any sort of cards, sing to the accompaniment of the orchestra, or just chat with other friends. Sliger's Orchestra played several selections and led in the singing. The dinner was made even more picturesque by the use of waitresses dressed in costumes of Dutch peasant girls.

The tickets were all numbered and a drawing made, with a ten-dollar gold piece as the prize, going to A. E. Blanck, of the Electric City Engraving Company.

One of the surprises of the evening was the distribution of the picture of the banquet, printed from half-tone, to every guest in attendance. The flash-light was taken at six-thirty o'clock, developed, half-tone produced, and printed sheet delivered in mailing-tubes at the banquet hall shortly after ten o'clock. Only the committee knew that the pictures were to be given out, and it was a great surprise to the guests assembled.

The committee in charge was: F. C. McConkey, chairman; Glenn Gaskill, Paul Wilhelm, Fred Stutzman, H. B. Hawley, Jacob Weinheimer, C. B. Bleyler and Wm. B. Mackenburg.

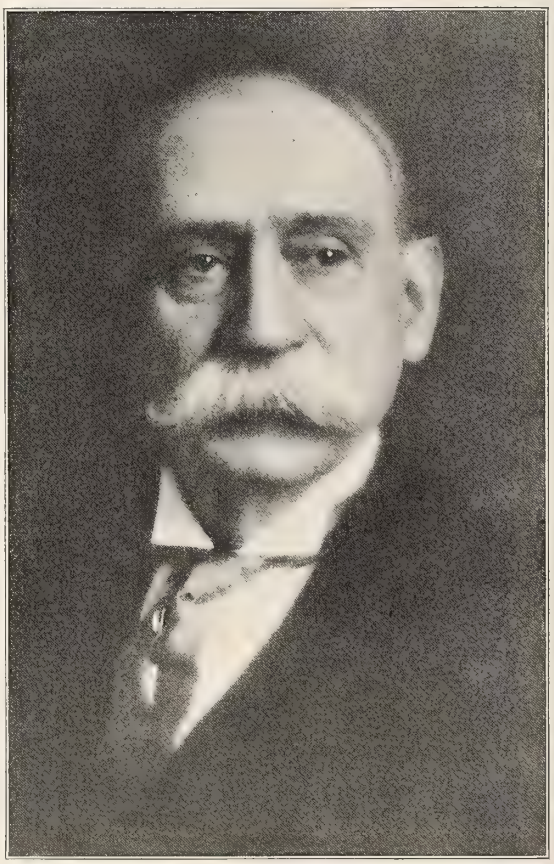
Chicago Printers Honor Franklin.

In this year of grace, the two hundred and ninth anniversary of Ben Franklin's birthday was honored in Chicago by two social affairs — the thirtieth annual banquet of The Old-Time Printers' Association and the annual ball of Chicago Typographical Union, No. 16.

The old-timers, accompanied by some who are anything but old, held forth at Hotel LaSalle, where an appetizing menu was disposed of to the accompaniment of a concert program given by Miss Margarete Madden, assisted by the Hudson-Barry Orchestra.

President Thomas E. Sullivan made the annual address, in which he referred to the event of the year among the old-timers — the unveiling of the memorial window at the Henry O. Shepard School on Labor Day. A motion-picture film of the event was shown during a ten-minute session with the movies. Mr. Sullivan then handed the meeting over to William H. French, president of Barnhart Brothers & Spindler, as toastmaster, who fittingly introduced the Very Rev. Dr. Kelley, editor-in-chief of *Extension Magazine,* who delivered an address in which he told " The Truth About Mexico."

Marsden G. Scott, president of the International Typographical Union, spoke interestingly and informingly on



Thomas E. Sullivan,
President of the Old-Time Printers' Association of Chicago.

the condition of that big organization, and made a plea for industrial peace in the commercial job offices. After Miss Jane Addams, the first lady of Chicago, spoke on " Women and War," the banqueters paid their devoirs to Terpsichore. About five hundred were present.

The opening of the typographical union ball was delayed somewhat, owing to the fact that Mr. Scott and some of the officials and their wives had to make a hurried trip from the luxurious LaSalle to the popular but more commodious Riverview Park, where about fifteen hundred were awaiting Mr. Scott and President Edwin Wright to lead the grand march. This affair kept on till away in the small hours, and was liberally patronized by the night workers, their wives and sweethearts.

HIS COLLECTION.

Wife — John, the bill collector's at the door.

Hubby — Tell him to take that pile on my desk.— *Penn State Froth.*

OBITUARY

Frank I. Ellick.

In the passing away of Frank I. Ellick, general manager of the Omaha Printing Company, and well known throughout the country as an authority on cost-finding, the printing industry loses one of its stanchest supporters,



Frank I. Ellick.

and one who has had a large share in the work of bringing the industry to a higher level. It was, therefore, a great shock to all who knew Mr. Ellick when the news of his death in Los Angeles, where he had gone in an effort to regain his health, was flashed across the country just as the year 1914 was drawing to a close.

The story of Mr. Ellick's rise in the printing business is but a repetition of the stories of most men who have reached the top of the ladder — dogged determination, consistent and persistent effort, and close attention to details, being directly responsible for his rise from a position as clerk in a bank to the head of a large printing establishment.

Mr. Ellick started his career as clerk in the Farmers and Merchants National Bank, at Fremont, Nebraska. He went into the dispatcher's office of the Fremont, Elkhorn & Missouri Railroad, but soon took charge of the sales department of the Hammond Printing Company. He then became sales manager of the N. P. Exline Printing Company, of Dallas, Texas, and in 1901 joined the Omaha Printing Company, remaining for three years as system expert and manager. After serving in executive capacity with several other large houses, Mr. Ellick held the position of secretary of the Ben Franklin Club of Chicago, during which time he had a great deal to do with the nation-wide movement of establishing a uniform cost system. He returned to the Omaha Printing Company in September, 1910, as general manager, and has since been called upon to lecture at cost congresses and other meetings in all parts of the country, ever giving freely of his time to the advancement of the cause.

Mr. Ellick was one of the most active promoters of the relief work for victims of the Omaha tornado of 1913, being in charge of all the relief stations immediately after the storm. For several days after the tornado he slept scarcely four hours a day, but his indefatigable will, together with his insistence of operating upon a systematic basis, won the Omaha relief organization the favorable comment of expert Red Cross agents and others who went to Omaha to do what they found had already been done. It is thought by many of his friends that the exposure at that time was directly responsible for his death, as he has been in poor health since.

At its meeting of January 14, the Ben Franklin Club of Chicago, by a unanimous rising vote, adopted the following resolutions:

WHEREAS, The announcement of the death of Mr. Frank I. Ellick, former secretary of the Ben Franklin Club of Chicago, was made at a meeting of the Club on January 14, 1915; and,

WHEREAS, The news came as a severe shock to all who knew Mr. Ellick and his splendid work among us; and,

WHEREAS, All assembled have indicated their desire to express in some permanent way their regard and esteem for the man, and their appreciation of his character and ability,

Therefore, Be It Resolved, That the Ben Franklin Club of Chicago, with the deepest sentiments of sympathy, hereby expresses its profound sorrow at the death of one who established himself so highly in the confidence and regard of the printing industry of the country; and

Be It Further Resolved, That a copy of these resolutions be prepared in appropriate form, and forwarded to the widow, accompanied by a letter, signed by the secretary, expressing our sorrow and tendering our most heartfelt condolence; and

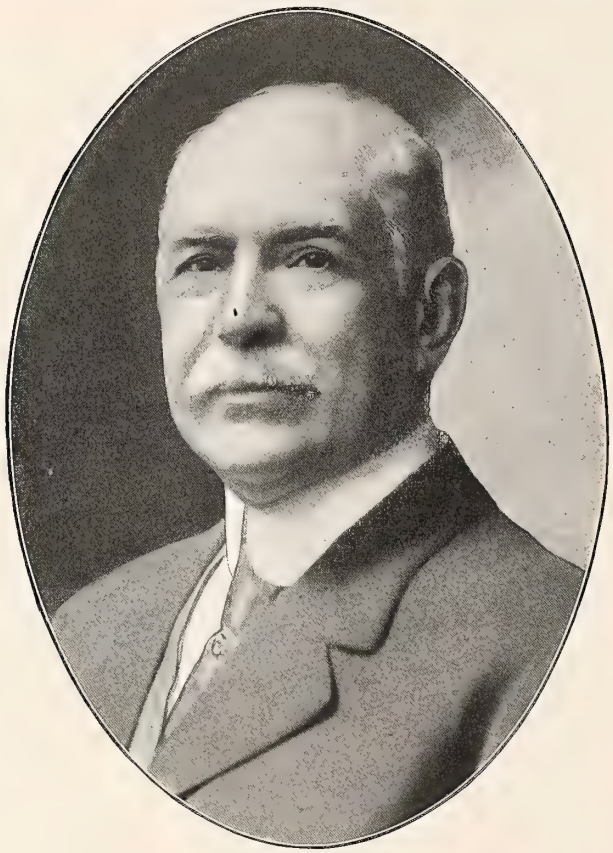
Be It Further Resolved, That a copy of these resolutions be spread upon the records of the Club.

Joseph D. Jackson.

Joseph D. Jackson, who managed the composing-rooms of the New York *World's* morning and evening editions, died recently in New York after twenty-six years of service in that office. No foreman could possibly have held the regard of those above and below him to a greater degree than Jackson did. The writer of this was associated with him on the New York *Daily Graphic* from 1874 to 1884, when he was making a reputation for himself, so can tell something of his character.

First of all, Jackson knew his trade as a printer thoroughly. Then he had an education and judgment that

fitted him for an editor. On the *Graphic* he would at times edit the copy, cut it into takes and then make up the forms, all in the rush of an afternoon paper. But it was his skill in handling men that made him successful. In the old days, when "comps." might commune with old John Barleycorn, Jackson would be charitable. Not a prohibitionist himself, he insisted on service, and when a man fell down, Jackson



Joseph D. Jackson,
Superintendent of composing-rooms of New York *World*.

would get the culprit somewhere alone and lecture him. He tried not to destroy a man's self-respect, so that a talk from Jackson had a deterrent effect, for a time at least. He was careful to select good workmen, and then he clung to them and they to him as long as he lived.

Mr. Jackson was born in the County Antrim, Ireland, April 7, 1848. He was a boy when his parents emigrated to Canada. He learned his trade in Kingston, Ontario, where his brother is the proprietor of the Kingston *Press*. In 1869 he went to New York. When the Canadians started the *Daily Graphic* in New York in 1873, Jackson was selected as foreman of the composing-room, from which he rose to be city editor. He is survived by a son, Joseph, a daughter, Florence, and the affection of thousands of men who worked with him.

CHICAGO JOB PRINTERS ORGANIZE "16 CLUB."

For the purpose of forming a closer fellowship among those in the job branch of the printing industry of Chicago, and also to provide a comfortable place where those connected with all branches of the industry can spend the time they would otherwise spend on the street, the job men of Chicago Typographical Union, No. 16, have organized what they call the "16 Club." Attractive quarters have been secured on the second floor of the Transportation building, located on the corner of Dearborn and Harrison streets, right in the heart of the printing district. The club home was opened and dedicated on New Year's Eve, a dance and cabaret show being among the attractions of the evening.

While the club was organized by and for the job men, active membership is open to all members of No. 16, and associate membership is open to those connected with all other branches of the industry, entitling them to all privileges of the club except voting at business sessions.

It is the intention to make pensioners of the International as well as the local union honorary members, so they may enjoy the full privileges the clubrooms offer. A movement is on foot to exchange traveling-cards with clubs in other sections of the country. Thus a place will be open in Chicago where all members of the trade from every part of the country will find a hearty welcome during their visits to the city.

Private rooms have been provided where the directors may hold their meetings, and where members, visitors or salesmen may have secluded quarters for transacting matters of business. Connection has been made with a restaurant on the floor below, so that meals can be served if desired, and a buffet is maintained so that refreshments may be secured.

The comfort and welfare of the members is being well taken care of. Cozy rockers and arm-chairs for lounging; a player-piano, with a good supply of rolls to furnish music; tables for checkers, chess, etc.; two billiard and two pool tables, over which the most improved lighting fixtures have been installed, have been provided, as have also a good-sized cloakroom and all conveniences in the way of sanitary toilet facilities, equipped with individual towels and liquid soap. Space has also been set aside for bowling alleys, which will be installed in the near future.

The club plans to provide additional comforts for members, among them being a noon-day lunch for day workers, and an early-morning lunch for night workers.

A library is being started, twenty bound volumes of *The Typographical Journal* forming a nucleus, and various books, magazines and trade journals will offer good reading for those who desire to take advantage of this section.

Lectures on subjects that will have as their object the increasing of the competency of the members will be given weekly, and entertainments will be held monthly. Saturday evening, January 23, the clubrooms were the setting for a "Big Turkey Night," a journey across the hot sands and a public installation being held by Sixteen Roost of the Noble Order of Turkeys. A St. Valentine's Day party will be held on Saturday evening, February 13, and plans are well under way for a St. Patrick's Day banquet and dance for the evening of March 17.

The officers of the club are: John S. Nagle, president; William J. Boener, vice-president; Joseph H. McKee, secretary-treasurer; M. J. Menzel, steward; A. R. Warren, secretary. Board of Directors: Michael Colbert, chairman; A. R. Warren, W. C. Kirby, C. J. Anderson, Edward A. McGrady, Lee Holly, John S. Nagle, Joseph H. McKee, William J. Boener.

A nominal sum has been set for initiation fees and for monthly dues. The aims of the club are to be commended, and are well worth while being followed by members of the unions in other cities.

It is the glorious prerogative of the empire of knowledge, that what it gains it never loses. On the contrary, it increases by the multiple of its own power; all its ends become means; all its attainments help to new conquests. — *Daniel Webster.*

THE MAN AND THE FIELD

This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privilege under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope. Answers to positions open appearing in this department should be addressed care of "The Inland Printer." They will then be forwarded to those represented by the key numbers.

Desires Position as Foreman.

(3057) A man, with fifteen years' experience as foreman, assistant foreman and head stoneman, wishes to locate in a good, live city in the South or West. Expert in lining-up sheets and understands all patent-block work thoroughly. Can furnish good references.

Seeks Position as Superintendent of Large Plant.

(3058) A married man, thirty-nine years of age, wishes to obtain a position as superintendent of a large plant that can afford to pay a good salary to a man who can guarantee maximum production of high-grade work at minimum cost. Has had several years' experience. Would also consider position as manager of good printing business. Can furnish first-class references.

Seeks Position Either as Pressman or with an Advertising Concern.

(3059) A young man, twenty-eight years of age, who is an expert pressman, capable of doing the highest grade of half-tone, color, commercial work, etc., desires position either as pressman or with an advertising concern. Prefers New York city. Can furnish good references.

Linotype Operator Seeks Connection with Firm—Will Furnish Own Machine.

(3060) A young man, thirty-three years of age, having had over twenty years' experience in the printing business, wishes to connect with a concern that has sufficient composition to keep a linotype or intertype busy, which he will install in the office, and for which privilege rent and light will be given free. Will pay expenses for the upkeep of the machine himself. Location is immaterial, but prefers city of over 50,000. Can furnish first-class references.

Half-Tone and Color Pressman Desires to Make Change.

(3061) A first-class half-tone and color pressman, with best of references from shops where only a high-grade man can make good, is open for a position with an up-to-date house doing good work. Three and four color half-tone work a specialty. Sober and steady.

Folding-Machine Operator Seeks Position.

(3062) A folding-machine operator, with ten years' experience in the bindery, desires position. Can furnish first-class references.

Desires Position as Editorial Writer.

(3063) A man, with twenty years' experience, desires position as editorial writer, or copy reader, on telegraphic news. Can furnish good references.

Seeks Position as Job Compositor.

(3064) A young man, twenty-two years of age, with six years' experience, capable of doing first-class mercantile work, wants position as job compositor. Familiar with job presses. Prefers New England or central States. Non-union. Can furnish references.

Linotype Operator Seeks Position.

(3065) A young linotype operator, with some knowledge of machines, and a general knowledge of printing, desires position. Prefers location in Southeast.

Would Sell Half Interest in Weekly Newspaper.

(3066) Opportunity is afforded to purchase half interest in up-to-date weekly newspaper in Oklahoma. Office well equipped in every respect. Circulation is on cash basis. The owner of half interest desires to locate in larger city. His partner is a thorough newspaper man and can handle any department of the office, and would be willing to remain with the business. Good references.

Commercial Printer Seeks Opening.

(3067) A first-class commercial printer, experienced in all lines of high-class work, such as business stationery, advertising folders, etc., desires to make change, and would be pleased to hear from firms who are ready to recognize "merit." Union. Can furnish good references.

Opportunity to Secure Half Interest in Up-to-Date Job Plant.

(3068) A practical job and news printer, with twenty-five years' experience in all branches, desires a partner who would take half interest in an up-to-date job plant. Would like to move plant to a good, up-to-date town, preferably in Middle West or Southeast. Has an abundance of good material of all kinds.

Compositor Seeks Employment.

(3069) A man, having seven years' experience as compositor, possessing a first-class knowledge of good typography and display, would like position in a small, progressive country office in the North. Union.

Pressroom Foreman Seeks Connection with Growing Firm.

(3070) A steady and industrious man, thirty-nine years of age, at present in charge of a large pressroom, would like to connect with a growing firm west or south of Chicago. Understands cost system and is a good organizer. Can furnish good references.

Ruler Desires to Invest in Establishment.

(3071) A first-class ruler, of wide experience, would invest $700, with services, in a clean and orderly establishment; or would like to hear from a bookbinder interested in opening a trade bindery.

Paper-Ruler Seeks Position.

(3072) A reliable paper-ruler seeks position in small town, but is willing to go anywhere. Union. Can furnish good references.

Foreman Desires Change.

(3073) A man with twenty years' experience in the printing business, at present holding position as foreman in large shop, desires change. Able to take entire charge of small shop, or handle composing-room. Forty years of age.

Foreman Seeks Connection with Live, Up-to-Date Concern.

(3074) A union man, thirty-seven years of age, is seeking position as foreman or assistant superintendent with a good, up-to-date concern. First-class compositor and estimator. Can furnish good references.

Foreman Seeks Position in the West.

(3075) An expert job-ruler, having unlimited experience on all classes of bindery work, is seeking position either as foreman or on all-around work in the West, Colorado preferred.

Job Foreman Seeks Change.

(3076) An experienced foreman, who can economically produce high-grade catalogue, commercial and publication work, desires change. Has taken I. T. U. Course. Good estimator.

Stoneman Seeks Position.

(3077) A competent stoneman, at present employed, desires change. Is also an experienced job, advertisement and make-up man. Temperate.

Compositor Seeks Chance for Advancement.

(3078) A compositor, having fourteen years' experience in all departments, seeks position in large office where there is a chance to advance to foreman or assistant. Married. Reliable. Can furnish good references.

Opportunity Open for Pressman with Money to Invest.

(3079) Opportunity is open for a good job pressman having a knowledge of typesetting and about $500 to invest, and who will take care of the inside work. Plant invoices at about $5,000, and is doing a high-class booklet and folder business as well as general printing. Business is growing so that owner is unable to take care of both inside and outside work.

Newspaper Owner Wants Business Partner.

(3080) The owner of an afternoon paper in central Illinois desires a business partner who can relieve him from part of his duties as business manager and advertising manager. Prefers a man with some capital, but will consider a man who has made a reputation and who will draw a small amount for his expenses and take an interest in the business in lieu of salary. Paper has circulation of 10,000; is in a city of 60,000 population, and the only afternoon paper within a radius of fifty miles.

Desires to Purchase Small Plant.

(3081) Desires to purchase a small, established job-printing business located in a growing town within about one hundred miles of Chicago.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Franklin Typographical Society Holds Ninety-first Annual Meeting.

The Franklin Typographical Society, of Boston, held its ninety-first annual meeting on Friday evening, January 8, 1915, at Franklin Hall. Reports of the various officers and committees were presented, and the following officers were elected for the ensuing year: President, Patrick J. Guerin; vice-president, William H. Forbes; secretary, Charles H. Phinney; collector, William J. Thomas; treasurer, Leonard Raymond; librarian, Shepard Howland; assistant librarian, John V. Ballard.

Fuller Publishing Company Purchases Marshall Printing Company.

Announcement of the purchase of the Marshall Printing Company has been made by the Fuller Publishing Company, of Seattle, Washington, publishers of the *Pacific Builder and Engineer*. F. R. Marshall and W. F. Calvert become officers of the Fuller Publishing Company. The company intends making further additions to its printing-plant, including all necessary equipment for the publishing business.

Journalism Week at University of Missouri.

The sixth annual Journalism Week will be held at the School of Journalism of the University of Missouri, Columbia, Monday, Tuesday, Wednesday, Thursday and Friday, May 3 to 7, according to an announcement made by President A. Ross Hill. Addresses, discussions and conferences on subjects of interest in all lines of journalistic effort will constitute the program for the week. An attendance of more than three hundred is expected from Missouri and other States. The program for the present year will be of the same high grade of excellence as those of preceding years.

Swigart Paper Company Opens New Department.

The Swigart Paper Company, of 653 South Fifth avenue, Chicago, has opened a new department which will be devoted exclusively to commercial and social announcements. The company has gathered together the best products of the largest mills in the country, which include two hundred and twenty-five new, odd and popular sizes, styles, finishes and colors, with sheets, cards and envelopes to match. Sample-books are now ready.

Trial Offer of Jellitac Make-Ready Paste.

Of interest to pressmen is the announcement of Arthur S. Hoyt Company, appearing in the advertising section of this journal. The company offers to send, postpaid, a one-dollar box of Jellitac, a make-ready paste, on trial. Jellitac is a prepared paste which is to be stirred into cold water, when it instantly turns into a snow-white make-ready paste and is ready for immediate use. Being a paste "without the water," Jellitac should prove of great advantage, as it can be shipped in the coldest weather without fear of freezing, and can also be prepared in small quantities as wanted for use, doing away with the possibility of its turning sour or drying up. A one-dollar box is said to make five gallons of paste.

"Potash and Perlmutter Issue a Catalogue."

Who has not read and who has not laughed at and enjoyed the "Potash and Perlmutter" stories? The American business man loves the game of business, and the humors and absurdities of the game contrasting with the sound principles of the game itself make perennial enjoyment for him at all times. A. G. Daniels, Printer, Boston, Massachusetts, has seized on the characters created by Montague Glass in "Potash and Perlmutter," and registered them on the humors and facts in the printing trade. He has made one of the most unique and convincing pieces of personal advertising that has appeared in years. The brochure is not only well written, but it is beautifully printed, "set by hand in the American Type Founders Company's Bodoni, the Noblest Roman of them all," and is dedicated to our good friends — and all printers' good friends — Henry L. Bullen and Frank B. Berry. "Wait a minute, Mr. Daniels -- —. If you knew what we are thinking of you, you would shake hands with yourself."

Connecticut Typothetae in Regular Monthly Meeting.

The regular monthly meeting of the Connecticut Typothetæ was held on January 4 in New Haven, the subjects for discussion during the evening being as follows: "How Do You Handle the Cuts and Electrotypes in Your Plant?" "What Are You Doing to Assist Apprentices?" "The Saturday Half Holiday and How It Works Out." "What Is Acceptable Copy and Do You Ever Kick about Poor Copy?" These subjects were very thoroughly discussed from all sides, and, as is always the case, there is no question but what the interchanging of ideas will prove of great assistance to all who were present.

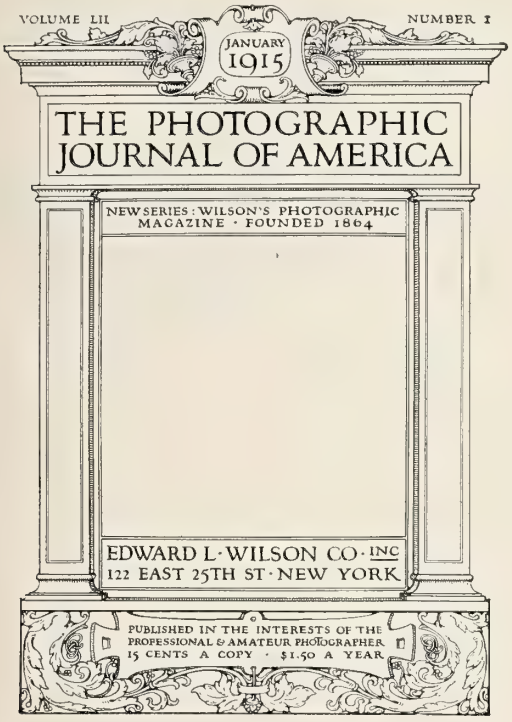
Farewell Dinner Tendered A. F. Mackay.

On Monday evening, December 28, 1914, a farewell dinner was tendered to A. F. Mackay by some of his friends in the Lanston Monotype Company, of Philadelphia. As stated in the last issue of THE INLAND PRINTER, Mr. Mackay has been with the Monotype Company for the past nine years, and resigned to accept the office of general manager of the Harris Automatic Press Company, of Niles, Ohio.

There were no special features at the dinner, the time being given over wholly to a general mixing of the Monotype men.

The Oldest Photographic Magazine in America.

The Photographic Journal of America is the title of the new series of *Wilson's Photographic Magazine* for January. It is No. I of Volume LII of this oldest photographic magazine in America. The new title is most appropriate, for the new editor, Thomas Coke Watkins, has already made it the really representative photographic journal of this continent. And one can get some idea of how important a part photography takes in our civilization from the



Cover-Design by F. W. Goudy.

following statistics published in the *Photo-Miniature,* just at hand. It finds there are in this country almost three million photographers, amateur and professional; three hundred or more manufacturers of photographic supplies, and eight thousand dealers in photographic material. Besides this, if we are not photographers ourselves, every one who has eyesight is interested in the product of the camera. Besides able articles, the examples of photography reproduced in *The Photographic Journal of America* represent the highest attainment of this art at the present time. The engraving, typography and presswork are the very best obtainable. The subscription price has been reduced to $1.50 a year. The publishers are Edward L. Wilson Company, Inc., Camera building, 122 East Twenty-fifth street, New York.

Columbia Typographical Union, No. 101, Celebrates Its Centennial Anniversary.

Columbia Typographical Union, No. 101, of Washington, D. C., celebrated its Centennial Anniversary at Poli's Theater, in the capital city, on Sunday afternoon, January 10.

Secretary of Labor Wilson was the principal speaker of the occasion. Mr. Wilson dwelt at length upon the question of the trade-unionist versus the non-union man, declaring the necessity of the existence of unions and their beneficial effects upon the industrial system.

Samuel Gompers, president of the American Federation of Labor, compared labor conditions of to-day and a hundred years ago. Congressman Albert Johnson, of Washington, gave his experiences as a reporter in Washington twenty-five years ago. Eugene F. Smith, president of Columbia Union, told of its legacies and its responsibilities. The history of the union was given by Secretary George G. Seibold.

Others participating in the program were the Rev. James S. Montgomery, the Rev. Charles E. Fultz, Henry L. Bryan, John B. McCarthy and W. G. Spottswood.

There were several selections by G. J. Weber's Orchestra. A quartette, consisting of Charles E. Myers, John G. Klein, James S. Hicks and Charles W. Moore, sang. Miss Mabel Louise Benzler sang a soprano solo, " Love in Springtime." Mrs. J. G. Klein was accompanist.

A New Pocket Gage.

The Challenge type-high plate and base gage fills the long-felt want often expressed among compositors, stonemen and pressmen for a small-size, light-weight gage that can be carried in the pocket or attached to a key-ring.

The half-tone reproduction pictures the gage in its actual size, also the neat leather case furnished. The gage is a model of the master toolmakers' skill — fine blued-steel finish; all measurements plainly indicated by engraved arrow-heads and lettering; tempered hard as flint.



Patent applied for

Pocket Type-High Plate and Base Gage.

Although small in size, it fills every requirement of the massive, old-style type-high bearer, cylinder and roller gage, and, in addition, has gages for testing the standard thickness of unmounted zinc, half-tone and electrotype plates, as well as the two heights of bases.

With these new measurements the stoneman can determine in an instant, to the one-thousandth part of an inch, the necessary interlay to place between the unmounted plates and the bases to bring all the plates in the form to a uniform height, saving the pressman the time and trouble

of unlocking the form to do this work after it has been placed on the press. As a result, the lock-up is not disturbed, the make-ready is greatly simplified, and waiting-time of press greatly reduced.

Manufactured by The Challenge Machinery Company, Grand Haven, Michigan. Carried in stock and sold by typefounders and dealers in all principal cities.

Beckett Paper Company Issues Series of Poster Stamps.

The Beckett Paper Company, " makers of good paper in Hamilton, Ohio, since 1848," have put a series of poster stamps just issued for them by Charles A. MacFarlane to a novel use. The Beckett idea is to furnish dealers in Beckett products with a supply of these stamps, these dealers to attach them to letters, bills, etc., going out to buyers of printing. The idea is to create a demand for Beckett cover-paper, and in so doing take business to the printer carrying the line. In introducing this plan, the Beckett Paper Company has sent to all dealers a portfolio containing an initial supply of these excellent stamps, a cover envelope, and a letter to the dealer with instructions as to the uses of the stamps. Incidentally, it is stated that in every package of Beckett cover-stock there is included a catalogue envelope made from the same stock, which should materially assist the printer in securing an additional order, for what firm using a catalogue does not see the advantage in sending it out in an envelope to match?

National Trade Emblems.

The American Type Founders Company has introduced a series of National Trade Emblems which is meeting with an instant reception among merchants and manufacturers imbued with the " Made in America " spirit. These emblems are made in nearly a dozen different designs in various sizes and all cast in type molds, which insure their accuracy. Used on every advertising circular, catalogue, booklet, and for general commercial printing, the result will be to bring increased orders, stimulate patriotism, and generally assist in restoration of confidence.



National Trade Emblems from The American Type Founders Company.

We show specimens of a few of these " Made in America " emblems, but every one interested should write at once to The American Type Founders Company for a complete showing. For local address of the nearest selling-house, see the company's advertisement in another section of this journal.

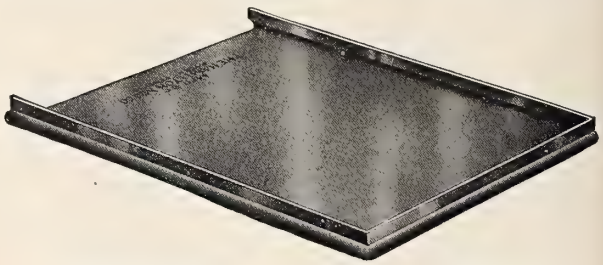
Contracts for Oswego Cutting-Machines.

Under this title an eight-page circular has been issued by Oswego Machine Works, Niel Gray, Jr., proprietor, of Oswego, New York, giving a list of contracts for cutting-machines that have been filled by the company. The list covers practically all industries, together with Governments, both local and abroad, public services, educational institutions, etc., showing the wide range of adaptability of the machine. Almost every nation is included. Helsingfors, Finland, is shown as the point farthest north; Melbourne, Australia, on the south; Balason, India, on the east, and Honolulu, on the west, showing the extent to which the popularity of the machine has spread.

Hamilton Manufacturing Company Assigned New Patent.

The application of Thomas W. Suddard for a patent on a jointless galley has just been allowed by the United States Patent Office, and has been assigned by him to The Hamilton Manufacturing Company, of Two Rivers, Wisconsin. This patent has been pending for several years, but in the meantime the galley has been sold quite extensively by the Hamilton Company and has proved to be very successful.

The construction of the galley is an entirely new departure from anything attempted heretofore, giving to the



The Hamilton Manufacturing Company's Jointless Galley.

corners of the galley unusual strength. This practically eliminates any chance of breakage or depreciation.

This is only one of the many patents The Hamilton Manufacturing Company has acquired within the past two or three years on articles manufactured in its steel department.

Another recent patent is that on its steel cabinets, covering the construction of cabinet uprights, by means of which the cases or drawers slide on runs that are practically woven into the upright, so that it is impossible for them to be broken down or forced out of position.

The issuance of these patents, together with the many important additions to labor-saving equipment recently announced by the company, indicate a healthy activity at Two Rivers.

A National Trade-Press Service Bureau Organized in Chicago.

Publishers of influential trade and technical journals have long felt that they had a real claim to the attention of large manufacturers of factory, store and office equipment, and kindred lines, but that the inconvenience of treating with several hundred journals prevented those large national advertisers or their advertising agencies from giving them proper consideration.

In order, therefore, to put themselves in a position where they could deal as a unit with large national advertisers, a number of leading eastern and western publishers recently formed an association known as the Trade Press Service Bureau. This bureau, through its commissioner, will solicit the business of national advertisers for all the publications enrolled in its membership, and will also render specialized coöperative service to such advertisers. This service in some cases will include the effort, through intelligent publicity, to eliminate certain trade abuses that have sprung up in various industries.

Chicago was selected as the headquarters of the bureau, the secretary's office being at 537 South Dearborn street.

The key-note of the activities of this body is to earn the business and the good will of large national advertisers by rendering them service of value.

The officers of the association are: President, M. O. Blackmore, advertising manager, THE INLAND PRINTER, Chicago; vice-president, R. C. Jacobsen, president, *Hide*

and Leather, Chicago; secretary-treasurer, George F. Dean, secretary, *The National Builder,* Chicago. Directors: Allen W. Clark, president, *American Paint and Oil Dealer,* St. Louis; W. J. McDonough, president, *The Dry Goods Reporter,* Chicago; H. H. Rosenberg, vice-president, *Brick and Clay Record,* Chicago; J. Newton Nind, president, *Grand Rapids Furniture Record and Furniture Manufacturer and Artisan,* Grand Rapids, Michigan.

R. R. Shuman, of Chicago, widely known as a trade-journal specialist, has been appointed commissioner.

Empire Linotype School Adds to its Equipment.

The Empire Linotype School, 419 First avenue, New York city, of which Frank F. Arnold is manager, has announced the addition to its equipment of another linotype machine, making a battery of eight standard Mergenthaler linotypes.

Attractive Poster Stamps from Ideal Coated Paper Company.

From the Ideal Coated Paper Company, of Brookfield, Massachusetts, comes a series of four attractive poster stamps printed on the company's No. 531 white litho coated gummed paper. These stamps show to excellent advantage the results obtainable on this special class of paper. Printers who have experimented with printing poster stamps, or gummed labels of any description, and have had difficulty with the paper curling, will surely welcome a paper of this kind. The company manufactures an exclusive line of litho coated paper, which is guaranteed absolutely flat and non-curling, the gum being of such a nature as to permit of handling and printing in any climate or temperature, and under all conditions incident to printing. The printing surface is of excellent grade, and is specially adapted to securing the flat tones so desirable in poster stamps.

Fred Massey, Pressman of W. J. Hartman Printing Company, Celebrates Silver Wedding.

Fred Massey, the popular foreman of the pressroom of the W. J. Hartman Printing Company, of Chicago, on January 16 celebrated his silver wedding. "Open house" was the order of things at Mr. Massey's new home at Lombard, which was built by him last year. A large number of guests were present, and they extended their hearty felicitations to Mr. and Mrs. Massey and their family, which consists of two daughters.

Mr. Massey is well known in Chicago as one of the best pressmen who ever cut an overlay. He learned his trade at James L. Regan's plant, and before taking charge of the Hartman pressroom was for several years assistant foreman at the R. R. Donnelley & Sons Co. plant.

The invitations to the celebration bore the words, "no presents requested," but in spite of this some very pretty gifts were received by Mr. and Mrs. Massey as a mark of the esteem in which they are held.

"The Gideon Rack and Pinion Vibrator."

In order to print half-tone cuts and solid tints on platen presses, so that the work will be done profitably and in a satisfactory manner, a good vibrator is practically essential. In announcing the Gideon rack and pinion vibrator, Gideon & Boll, 501 South Dearborn street, Chicago, make the following claims:

The Gideon vibrator eliminates double-rolling and prevents streaks and shadows. Being positively driven with rack and pinion, cutting of the rollers is prevented, ink is laid on properly, the printing is clear, and form bearers are made unnecessary. The bearers being continued to the fountain for trucks to ride on, together with Gibson springs on saddle rods, the rollers run smoothly. The rollers are prevented from knocking back against the press bearers, and noise is reduced to a minimum when running at high speed. The metal roller is self-adjusting, and, working in slotted boxes, finds its own center between the composition rollers. Vibration is obtained with oblique and shrouded gears, which are always in working order.

The company will gladly give complete particulars regarding its vibrator, and will also install it on trial.

F. Wesel Manufacturing Company's New Catalogue Brings Many Compliments.

The F. Wesel Manufacturing Company, 10 Spruce street, New York city, has been distributing among the trade in the United States and Canada a handsome leather-bound catalogue of photoengravers' machinery and supplies. The book is made on the sectional scheme, each bulletin covering some particular type of machinery or class of supplies. The company has received a large number of complimentary letters from recipients of the catalogue, but the one which excited the most interest was that from F. E. Johnston, who operates a photoengraving plant at 431 Fifth avenue, Pittsburgh, Pennsylvania. Mr. Johnston is a cartoonist of rare ability, and the illustration shown is a reproduction of the unique method selected by him to acknowledge his pleasure in getting one of the books. The original was drawn in colors, and R. L. Weithas, the sales manager for the Wesel Company, has had it framed, and it holds a prominent place on the wall of his office.



Unique Acknowledgment of Receipt of Wesel Catalogue.

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.— To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.
ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

BIDS WANTED — Proposals to print and deliver at its office in Omaha, Nebraska, blanks, blank-books, stationery, advertising leaflets, Constitutions and By-Laws, receipts, blank applications, etc., as needed during the year 1915, are invited.

Specifications and conditions will be furnished by W. A. Fraser, Sovereign Commander, or John T. Yates, Sovereign Clerk, Woodmen of the World building, Omaha, Nebraska, it being understood that should any and all of the bids be unsatisfactory, they may be rejected and proposals again invited. (Signed) W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp, Woodmen of the World, Omaha, Nebraska, November 1, 1914.

$10 PER DAY — We want local manufacturers' agencies in Detroit, Indianapolis, Columbus, Cincinnati, Cleveland, Buffalo, and a few other centrally located cities; you can make $10 or more per day profit with the equipment we furnish; our proposition requires $2,000 capital and a wide-awake, ambitious young man in each city; knowledge of printing or boxmaking is desirable but not necessary; our coöperation will assist in establishing a lasting and increasingly profitable business; write fully, confidentially, B 770.

FREE — Send for exceptionally interesting free circular about: How I started a mail-order business with $2 which produced $250,000 in 4½ years; how I got printing orders by mail from 11 States; how $2,548 extra advertising contracts were secured in small city last summer without special editions; how one publisher started in small village and made a fortune; how the circulation of the average weekly or daily may be doubled. HOLLIS CORBIN, 811-M Security bldg., Chicago.

FOR SALE — A well-equipped printing-plant, doing a splendid, paying business in city of 40,000 near Chicago; Miehle and Whitlock cylinders, 4 jobbers, power cutter, wire stitcher, motors, Intertype typesetting and casting machine, and full equipment of material; will sell at a price which the office cleared 25 per cent on the past year, net; best reasons for selling; interested inquirers address B 775.

$4,000 buys half interest in weekly and job office; 5,000 Pennsylvania town; good, close towns to draw from; linotype; good selling reasons. B 780.

FOR SALE — Up-to-date job-printing office, doing an annual $4,000 business; invoices $2,000; everything new. J. D. LEISURE, Columbus, Ind.

ENGRAVING METHODS.

ANYBODY CAN MAKE GOOD CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

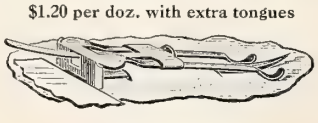
FOR SALE.

BOOKBINDERS' MACHINERY — Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on nameplate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

FOR SALE — One steel embossing press, Roth Tool Co., style A; one electric motor, Erving Merkle Electric Co., two horse-power; one King embossing press, A. R. King Mfg. Co., hand-power; one copperplate press, A. R. King Mfg. Co., 10 by 22 table, 16 by 6½ reel; Pony Miehle press, ruling machine, Rosback perforator, paging machine, Sheridan power cutter, table shears, motors, job backer, etc. Address JOST & KIEFER PRINTING COMPANY, Quincy, Ill.

FOR SALE — Ten No. 1 linotype machines, all with full complement of 5½ and 6 point mats., spacebands, run by individual motors and in first-class condition; 1 Jenney linotype motor; 1 Straightline Hoe perfecting press; 1 right-angle Hoe perfecting press; complete stereotyping outfit; 1 Diebold combination safe, 68 by 92 by 37, $450. Write THE PICAYUNE, 330 Camp st., New Orleans, La.

Megill's Patent
SPRING TONGUE GAUGE PINS
$1.20 per doz. with extra tongues



QUICK ON

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES
$1.25 set of 3 with extra tongues



VISE GRIP

REBUILT — Guaranteed satisfactory to purchaser, Huber 4-roller, 46 by 60 bed, $1,100; Campbell job and book, 41 by 60 bed, $700; 37 by 52 bed, $650; 34 by 50 bed, $550; Campbell "Economic," 45 by 60 bed, $800; Hoe pony drum, 17 by 21 bed, $475; f.o.b. New York. C. FRANK BOUGHTON, successor to Van Allens & Boughton, 17-23 Rose st., New York.

FOR SALE — Two single Huber-Hodgman flat board cylinder printing presses, in first-class condition, perfect register; size of board, 40 by 53; these presses have four form rollers and four table rollers, all the same size, and are interchangeable; two sets of roller stock with each press; serial Nos. 1129 and 1130. B 788.

THREE AUTO-FALCON PRESSES, 12 by 18, automatic feed and delivery — anything from French folio to 120-lb. card at 3,500 per hour — nearly new; cost $1,550 each; on account of liquidation sell for about one-half; also 1 Rosback punch. INTERNATIONAL TICKET CO., 514-516 Atlantic av., Boston, Mass.

REMADE GOOD VALUE in guaranteed printing, bookbinding and paper-box machinery; job, book and newspaper presses; cutters; punching, perforating, embossing machines, etc.; also new machinery; illustrated list on request. RICHARD PRESTON, 167 A Oliver st., Boston.

FOR SALE AT A BARGAIN — One Thomson Colt's Armory press, 10 by 15, good condition; one 28-inch Burton rotary perforator, good as new. MILWAUKEE GUMMED LABEL & SEAL CO., 161 Michigan st., Milwaukee, Wis.

FOR SALE — Complete newspaper plant, including two No. 1 and one No. 5 linotypes with extra magazines. For price on whole or part, address SPRINGFIELD NEWS CO., Springfield, Ill.

FOR SALE — 800 10-em mailing-list galleys, cost new 50 cents each; will sell for 20 cents each; sample upon request. WM. J. KENNEDY STATIONERY CO., 212 N. 4th st., St. Louis, Mo.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — One Dexter job folder with automatic feeder, in first-class condition, at a very reasonable price. Apply to WILLIAMS & WILKINS CO., Baltimore, Md.

FOR SALE — A Buffum automatic card press, used but two weeks and as good as new; cost $200, will sell for $75 cash. COUNTY REVIEW, Riverhead, N. Y.

$200 TAKES A GOOD DOUBLE 16 DEXTER FOLDER; size suitable to fold *Munsey's Magazine;* or will trade for a saw-trimmer. B 790.

FOR SALE — 16-page Potter press with stereotype outfit, except molding machine; $1,500 f.o.b. Tulsa, Okla. R. E. BURNS, Joplin, Mo.

FOR SALE — Bindery outfit for $500; cost $1,500. B 639.

HELP WANTED.

Composing-room.

A HIGH-GRADE PRINTING-OFFICE, located in the Middle West, wishes to secure a composing-room foreman who can qualify to act as superintendent after he becomes familiar with the plant; he must be a good executive and possessed of taste and knowledge to lay out and handle high-class booklets and catalogues; this is an unusual opportunity for the right man; must be prepared to submit references and samples of work. Address SIGMUND ULLMAN CO., 421 Plymouth pl., Chicago.

Label-Varnishers.

THOROUGHLY EXPERIENCED in operating paper-varnishing machine, on high-grade labelwork; permanent position for reliable man who understands all details of varnish labelwork; state fully past experience, etc. Address THE McDONALD PRINTING CO., 109 Opera pl., Cincinnati, Ohio.

Managers and Superintendents.

WANTED — Young man to take charge of small plant — a one-man shop doing high-grade advertising and process colorwork on Colt's Armory press; a good opening for ambitious and capable young man; permanent and pleasant work; fair salary. F. G. COOVER CO., Lincoln, Neb.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N.-W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $5.

LINOTYPE INSTRUCTION — Seven linotypes; lesson sheets; thorough mechanical instruction; employment bureau; 150 students yearly; call or write before deciding; three openings. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 419 First av., New York, N. Y.

SITUATIONS WANTED.

All-around Men.

TWENTY-FIVE YEARS' EXPERIENCE on all grades of work; with present employer 5 years; receiving $30 per week; Pacific coast preferred; non-union. B 789.

Artists.

DO YOU WANT TO EMPLOY an experienced commercial artist? Designing and bird's-eyes; would like position in service department of high-grade printing-house to make dummies and layouts and attend to platemaking, etc. B 791.

ARTIST — Experienced, practical, all-around man wants to connect with progressive printing and engraving concern; details on request. B 715.

Bindery.

BINDERY FOREMAN, experienced in catalogue, pamphlet and edition bookbinding, ruling and estimating, a systematizer, a result producer and a cost economizer, experienced in all classes of lithographic and printed finishing, is seeking a position; highest credentials. B 774.

BOOKBINDER — First-class, all-around man, expert finisher, stamper, forwarder, marbler and gilder, wants position; blank-books and edition; West preferred; strictly temperate. B 732.

BINDERY FOREMAN and all-around man would like position as foreman and finisher in small shop, or as foreman in large shop; salary, $25 per week; best of references. B 779.

BINDERY FOREMAN, with thorough knowledge of the business in all its branches, good executive, who can show results, wants position. A 564.

Composing-room.

PRACTICAL PRINTER, age 25, having 8 years' experience, seeks foremanship of high-grade concern; good knowledge of display. B 778.

LINOTYPE MACHINIST-OPERATOR, a master-mechanic and printer of high character and long experience, is open for engagement. B 785.

FIRST-CLASS JOB or ad. man wants situation in good shop; 8 years' experience; union. EMIL SCHWAB, General Delivery, Findlay, Ohio.

LINOTYPE OPERATOR (lady) wishes position; good speed, clean proofs, in States near New York; union card. B 777.

Managers and Superintendents.

EXPERIENCED AND COMPETENT MECHANICAL SUPERINTENDENT desires position with a live, growing concern which needs a reliable man, who is conversant with all details of the business and who can either maintain or install a cost system and furnish correct and intelligent estimates; capable of taking absolute and complete charge of mechanical end and making it produce results at minimum of expense; a practical man, who can produce as well as direct production; now employed in similar capacity, and reasons for desiring a change will be given in letter; Western States preferred, but not essential; nothing less than $35 considered. B 782.

MANAGER-SUPERINTENDENT SEEKS CHANGE — Twenty years in charge of plants doing $20,000 to $50,000; good organizer, economical manager; close buyer, estimator and reader; moderate salary; prefers management of job plant connected with daily or weekly newspaper, where he can carry the entire "load"; dry climate an absolute essential. B 738.

MANAGER — Experienced in both production and sales, familiar with cost and efficiency systems, would like to be responsible for business of $200,000, or more, annually. B 784.

Office.

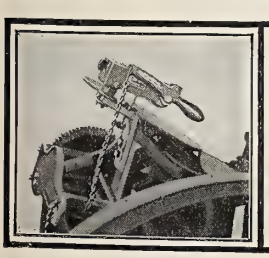
ESTIMATOR-PRINTER-SALESMAN — Young man with several years' experience in the printing business wants office position with up-to-date concern; sober, steady and reliable; can furnish references. B 781.

SITUATIONS WANTED — Estimator, cost expert and accountant; executive ability; is thoroughly experienced and has successful record; best of references. B 783.

PRACTICAL PRINTER with good constructive ability, splendid experience in planning, estimating and selling, seeks change; Middle West preferred. B 784.

Pressroom.

COMPETENT PRESSMAN with big-shop experience, capable of handling men and high-grade work, will be open for position after March 1; 36 years old; 20 years' experience, including job bindery and folding machines; strictly temperate; non-union. Address PRESSMAN, Davidson Hotel, Columbus, Ohio.



MAKE MONEY by attaching **NEW CENTURY FOUNTAINS** to your jobbers. The perfection of fountains. Will increase press output from 3,000 to 5,000 a day on steady runs.

No readjusting after washup or when changing impressions. One-screw ink feed. One-screw roller contact. Will not mark the print. Minimizes danger of offset by reason of uniform inking. Can be taken apart in a few seconds, with the fingers, without screw-driver or wrench. Will do the work of a long fountain without its disadvantages. It is a producer of RESULTS—*More Impressions* and *Better Work.* **For Chandler & Price, Challenge and all Gordon Presses.**

Get a descriptive circular from your dealer or send to us. **THE WAGNER MFG. CO., Scranton, Pa.**

SITUATION WANTED as foreman by man with 20 years' experience on fine half-tone and color work; married, steady and sober; union; good references; prefers Michigan or Illinois. B 793.

SITUATION WANTED by cylinder pressman, familiar with all grades of commercial work. B 786.

Proofroom.

WANTED — Position as proofreader by capable young woman, experienced in book and job work; or would prepare copy, etc., at home; non-union. B 776.

Stock Cutters.

STOCK CUTTER AND FOLDING-MACHINE OPERATOR; can run automatics; 12 years' experience; has some experience on the bench; capable of taking charge; prefers coast, South or Middle West; can give reference as to ability. B 792.

WANTED TO PURCHASE.

ROLLER EQUIPMENT WANTED — Secondhand Gatling-gun equipment for printers' composition-roller plant; must be in first-class condition. B 787.

WANTED — 1 copy Volume 5, Penrose's Annual. M 625.

BUSINESS DIRECTORY.

Advertising Blotters.

POATES' Geographical Series of blotters — covering every State in the United States, Insular Possessions, Mexico, Cuba, Porto Rico, West Indies, important cities and foreign countries (9¼ by 4), Panama Canal in three sizes — all maps in three colors, water in blue, mountains in relief, and all railroads named, in thousand lots ready for imprinting; our own and original new idea, educational as well as interesting; write for quantity prices; send for sample to-day; same series in post-cards; printers wanted to take up our agency in their cities. L. L. POATES PUBLISHING COMPANY, 20 N. Williams st., New York. 3-15

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-15

Bookbinders' Sewing Machines.

SMYTH, JOSEPH E., CO., 638 Federal st., Chicago, Ill. Manufacturers bookbinders' sewing machines. 4-15

Brass-type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

Bronzing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Calendar-pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1916; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices. 3-15

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates. 1-16

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders. 3-15

Copper and Zinc Prepared for Half-tone and Zinc Etching.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-15

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-15

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue. 1-16

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Hot-die Embossing.

HOT EMBOSSING: catalogues, covers, show-cards. OSCAR FISCHER & CO., engravers and die-sinkers, 638 Federal st., Chicago. 10-15

GOLDING MFG. CO., Franklin, Mass. Our hot embosser facilitates embossing on any job press. 9-15

Job Printing Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

GOLDING MFG. CO., Franklin, Mass. 9-15

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty. 3-15

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Paper Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario. 4-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

GOLDING MFG. CO., Franklin, Mass. 9-15

Pebbling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue. 1-16

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-15

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-15

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-16

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-15

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; 426 S. Dearborn st., Chicago; factory, Long Island City, New York. 10-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; First av. and Ross st., Pittsburgh; 706 Baltimore av., Kansas City; 40 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis.; 919-921 4th st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa. 3-15

JELLITAC

TRADE-MARK REGISTERED

"It Sticks"—Does Not Freeze

The Paste Without the Water—Perfect "Make-Ready" Paste

5 Gallons 100% Efficient Paste for $1.00

Just stir "JELLITAC" into cold water and it instantly turns into a SNOW WHITE "MAKE-READY" PASTE for immediate use. A postal brings a sample or a dollar box on trial.

ARTHUR S. HOYT COMPANY, 86 West Broadway, New York City

Sold by Wholesale Paper Dealers, Type Foundries, Printers' and Photo Supply Houses

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.
Allied Firm:
Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio. 11-15

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-15

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders. 3-15

Printers' Supplies.

BARNHART BROTHERS & SPINDLER — Scientific Printing-office Equipment. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Printing Machinery.

BARNHART BROTHERS & SPINDLER — Babcock drum and two-revolution presses, paper-cutters, Miller saw-trimmers, rebuilt machinery. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

Printing Material.

BARNHART BROTHERS & SPINDLER, Chicago.— Babcock drums, two-revolution and fast news presses. 7-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Punching Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Rebuilt Printing-presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

GOLDING MFG. CO., Franklin, Mass. All makes. 9-15

Roller Embossing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Roller Racks and Overlay Table.

JOHNSON AUTOMATIC ROLLER RACK CO., LTD., Battle Creek, Mich. "THE JOHNSON WAY" keeps rollers good, EVERY DAY. 12-15

Roughing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

Steel Rules and Case-racks for Printers.

MECCA MACHINERY CO., 85-87 Adams st., Brooklyn, N. Y., manufacturers of specialties and machinery for printers; repairing, designing, rebuilding. 6-15

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT, $19 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type — and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard. "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33d st., New York. 3-15

Stippling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, William and Frankfort sts.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 13 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 602 Delaware st.; Minneapolis, 419 4th st., S.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 92 Front st.; Spokane, 340 Sprague av.; Vancouver, 1086 Homer av. 8-15

KEYSTONE TYPE FOUNDRY, makers of printing type of quality, brass rule, printers' requisites and originators and manufacturers of steel equipment for printing-plants. Address our nearest house for printed matter — Philadelphia, 9th and Spruce sts.; New York, 38 Park pl.; Chicago, 1108 South Wabash av.; Detroit, 43 Larned st., West; Kansas City, 7th st. and Baltimore av.; Atlanta, 24 South Forsythe st., and San Francisco, 638-640 Mission st. 3-15

BARNHART BROTHERS & SPINDLER — Type, borders, ornaments, chases, brass rules, all-brass galleys, etc. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York. 11-15

Wire Stitchers.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

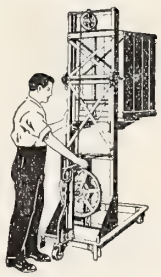


Freehand Drawing Taught by Mail

KNOWLEDGE of the principles of drawing is invaluable to engravers and job-printers, and often leads to more remunerative employment.

Our correspondence course in Freehand Perspective is the backbone of all pictorial art. It is fully endorsed by Cartoonist Donahey, of the Cleveland Plain Dealer, who is one of the twenty instructors of the Cleveland School of Art — established thirty years. You should know the advantages of this course. Write to-day for Booklet "B."

CLEVELAND SCHOOL OF ART
Extension Dept. **Cleveland, Ohio**



ECONOMY STEEL TIERING MACHINES

enable one man to lift heavy boxes, bales, barrels and rolls, clear to ceiling's height. Built to operate by hand, electric or pneumatic power. Portable, safe and simple.
New designs and improvements.
It will pay you to get full information
ECONOMY ENGINEERING COMPANY
423 So. Washtenaw Ave., Chicago



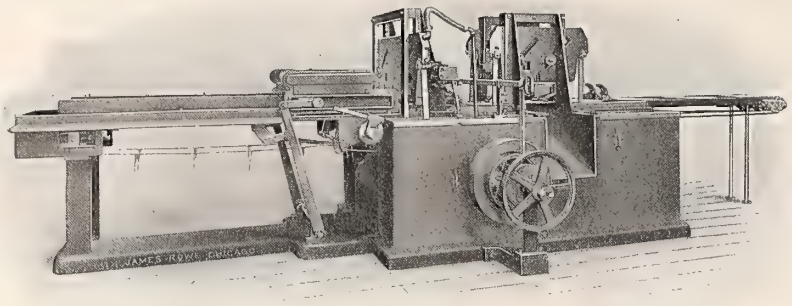
DURANT COUNTERS
For C. & P. Presses, $5.00
For Colt's Armory, $7.80
Meet most exacting requirements.
Ask your dealer why they are different.
W. N. DURANT CO. **Milwaukee, Wis.**

Bronze Powder Riessner's Combination Gold Printing Ink for all kinds of paper. A pound sent, express prepaid, on approval. Send on your paper and I will print Gold Ink on it to show you. *Specimens and prices on request.*
T. RIESSNER, 57 Gold Street, New York
AGENTS WANTED. A Good Side Line for Salesman.



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You are entitled to know what each press produces.
REDINGTON COUNTERS
Will not repeat or jump; all steel; no screws; easy to set; large figures. Equip your presses with them. *For Sale by all Dealers.*
Price $5.00, U. S. A.
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You Don't if you use **"NO-STICK"** Compound—stack 'em up 2 to 3 M in stack. Send 25c for sample, enough for 5 lbs. of ink.
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A STRAIGHT LINE AUTOMATIC BOOK TRIMMER

Capacity, 24 packages per minute, 4½ or less in thickness.

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JAMES ROWE

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? WHY NOT ?

make your pads with R. R. B. Padding Glue? It is the last word in efficient pad-making.

Let us tell you about our special trial offer.

ROBT. R. BURRAGE

83 GOLD STREET NEW YORK

All Together Now!

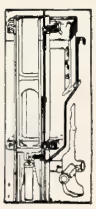
Prosperity is in sight. Everybody pull. If you want inspiration, write or call on us. If you want

TYPE, BRASS RULE, LEADS, SLUGS, FURNITURE, GALLEYS, CHASES, CABINETS, PRESSES, CUTTERS,

or Anything Else the printshop needs, call us in and we will help. Notice this, our new Penecraft Italic series.

Barnhart Brothers & Spindler

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This Knife Wiper Sent on Approval

Do away with your Knife Wiper troubles by installing the PETTIT LINOTYPE KNIFE WIPER on your machines. 1,200 offices now using this wiper. Can be attached in 10 minutes by any operator. No drilling or tapping required. Pat. Jan. 16, 06; Aug. 25, '08. PRICE, $3.50

SUPERIOR MANUFACTURING CO.

P. O. Box R682 Kansas City, Mo.

TYPO THE CREDIT and Collection Specialists of the Printing and Allied Trade.

CARBON BLACK

MADE BY

GODFREY L. CABOT, Boston, Mass.

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ELF ECLIPSE (PN) ELF B. B. B. VULCAN ACME

ADD TO YOUR PROFITS

By Taking Orders for Bonds

Write for particulars to

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Bond Specialists

206 BROADWAY, NEW YORK

"Roughing" for the Trade

We have put in a ROUGHING MACHINE, and will be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD COMPANY

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Matrix Boards *for* Stereotyping Purposes

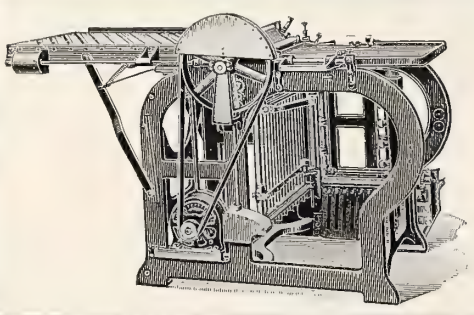
FIRST CLASS QUALITY OF SWISS MANUFACTURE

Please apply for prices, samples, etc., to

WINKLER, FALLERT & CO.

BERNE (Switzerland)

THE FOLDER FOR WIDE-AWAKE PRINTERS



Waste Paper—Waste Time

—they both mean *lost money* to printers and binders.

The new Model "B" Cleveland Folder works faster than any other machine on the market, and with absolute accuracy. It has many important time-saving features and its perfect work, even with an inexperienced operator, means no waste paper.

We'll be glad to tell you more about this efficient machine.

Write to-day for booklet and further information.

The Cleveland Folding Machine Co., Cleveland, Ohio.

NO TAPES OR CHAINS

PIONEER PAPER STOCK COMPANY
PACKERS AND DEALERS IN
PAPER STOCK
'Phone: North 3565 448 W. Ohio St., CHICAGO, U. S. A.

REBUILT PRINTING MACHINERY
Cylinder Presses Job Presses Paper Cutters
Folding Machines Linotype Machines Electric Welding
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SAMUEL HOLLINGSWORTH
DESIGNER of AUTOMATIC MACHINERY
FOR THE MANUFACTURING PRINTER
PLAINFIELD, NEW JERSEY

Standard of the Government Printing Office
KEYBOARD PAPER
for the MONOTYPE MACHINE
COLONIAL COMPANY, Mechanic Falls, Me.
New York Office: 320 Fifth Avenue

Miller Saw-Trimmer

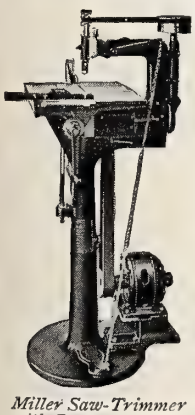
Says the Herald-Dispatch, Decatur, Ill.:
"No other inexpensive machine does so much for a Job or Newspaper Plant."

In the Small Job Plant

If you are only using one cylinder and a couple of platens, a Miller equipment will cut your productive costs and increase the output of your presses.

Your plant may be *young*, and it may be *small*, but the quicker you displace the nursery playthings—hack saws, gimlets, shute boards, sandpaper blocks, pocket-knives, lead-cutters, etc.—with real grown-up cutting tools, the quicker you'll be making additional money.

The Miller is the only "man-size" cutting machine for the composing-room.



Miller Saw-Trimmer with Router and Jig-Saw Attachment.

In the Daily Paper Ad Alley

In no phase of the printing game are minutes and seconds more valuable than in the Daily Paper Ad Alley.

The Miller Universal Saw-Trimmer has revolutionized theory, practice and time-honored methods in this department.

Thousands of ads now get into early editions that wouldn't have had a chance to touch elbows with a type-louse before the Miller was installed.

It's the ads that "go to press" that "bring home the bacon."

In the Trade Linotype Plant

The Miller Special-Purpose Saw-Trimmer is the ideal machine for the trade composition shop.

Saws and trims slugs crosswise or lengthwise in one operation.

Miters, and cuts other angles as rapidly and accurately as square cutting.

Leaves no burrs or fins.
Reduces "leaded matter" to "solid" 20 lines per minute.
Speed, capacity, accuracy unequaled.
Increases the capacity of your linotypes 25%.

Miller Saw-Trimmer Company
Point Building, Pittsburgh, Pa.

Turn Your Spare Time into Money



You're a practical printer. Why not cash in your experience by learning to write advertisements for small merchants who can not afford a regular ad.-man?

You can easily earn $8 or $10 a week extra this way. And maybe you can make a regular business of it and quit "type-sticking" for good. Hundreds of other printers have done it. *Why not YOU?*

The International Correspondence Schools' Course in advertising is the shortest and surest route to advertising efficiency you can find. It tells you all you've *got* to know—nothing more—and tells it in the simplest manner possible.

Advertising Men Are in Demand

Good positions at high salaries are waiting for men who know how to plan, write and lay out effective advertisements. Merchants, manufacturers, mail-order houses and advertising agencies are constantly looking for *trained* men. I. C. S. graduates have exceptional opportunities to engage in practical work.

In a few minutes' time each day, and without interfering with your present work, you can learn to increase your income. You can quickly become a star ad.-compositor, learn to prepare effective catalogues, booklets and other printed matter, and equip yourself to engage in any branch of advertising work from the preparation of a newspaper advertisement to the direction of a national advertising campaign.

You study when you please and where you please. You have no books to buy; the I. C. S. furnish all text-books, instruction papers, examination blanks and envelopes, and pay the postage to you. I. C. S. text-books on advertising constitute a complete reference library, representing the life experience of a staff of advertising experts.

Mark the Coupon—Mail It Now

Scores of printers have earned more money as a result of I. C. S. training in advertising. *Why not let the I. C. S. help you, too?* Now is the time to act. Every day you delay keeps you that much longer from your goal. Mark and mail the coupon now, and the I. C. S. will tell you how you can enter the money-making profession of advertising in your spare time. It will cost you nothing to investigate. Clip and mail the coupon TO-DAY.

International Correspondence Schools
Box 1207, Scranton, Pa.

Please send, without obligation to me, specimen pages and complete description of your new and complete Advertising Course.

Name _____

Street and No _____

City _____ *State* _____

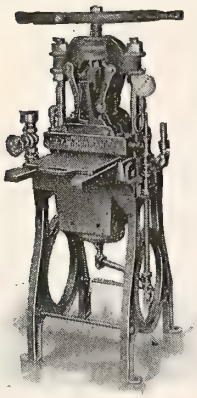


Crane's Ladies' Stationery

Of well-known Merit
Yield a Profit to Dealer
Sold by Booksellers and Stationers

Z. & W. M. CRANE
Dalton Massachusetts U.S.A.

Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.



There Is No Business That

will bring in so large per cent of profit and that is so easily learned as making RUBBER STAMPS. Any printer can double his income by buying one of our Outfits, as he already has the Type which can be used without injury in making STAMPS. Write to us for catalogue and full particulars, and earn money easily.

The J.F.W. DORMAN CO.
Baltimore, Md., U. S. A.

We cater to the Printing Trade in making the most up-to-date line of

Pencil and Pen Carbons

for any *Carbon Copy* work.

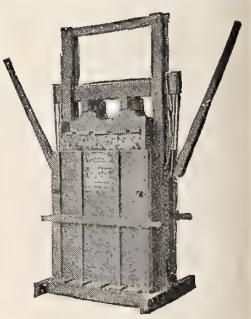
Also all Supplies for Printing Form Letters

MITTAG & VOLGER, Inc.
PARK RIDGE, NEW JERSEY
MANUFACTURERS FOR THE TRADE ONLY

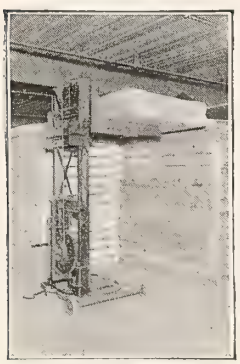
Get a Sullivan Baler

and Save Time and Labor, Storage Room, Freight, Fire Risk, Money.

Ask for circular 64-F.



SULLIVAN MACHINERY CO.
122 S. Michigan Ave.
CHICAGO
30 Church St.
NEW YORK



Revolvator

REG. U. S. PAT. OFF.

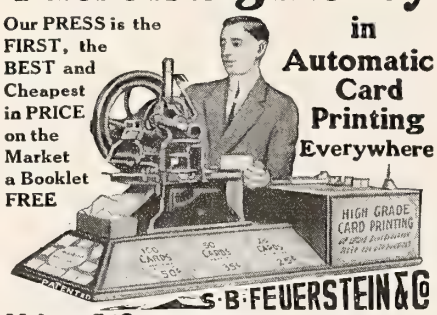
Will pile or unpile paper cheaper, better, quicker than any other method.

Send for Bulletin I-30 "The Revolvator"

N. Y. Revolving Portable Elevator Co.
351 Garfield Avenue, Jersey City, N. J.

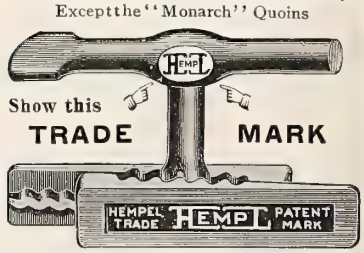
There is Big Money in Automatic Card Printing Everywhere

Our PRESS is the FIRST, the BEST and Cheapest in PRICE on the Market a Booklet FREE



S. B. FEUERSTEIN & Co
Makers 542 Jackson Blvd. CHICAGO.
Special Inducements to Dealers

All GENUINE Hempel Quoins and Keys
Except the "Monarch" Quoins



Sold by all reputable dealers
Manufactured exclusively by **H. A. HEMPEL**
THE INVENTOR OF THE QUOINS
BUFFALO, N. Y., U. S. A.

"Four Orders First Day"
Says One Job-Printer

We positively know that Department Stores and numerous other Parcel Post Houses receiving small cash remittances by mail will buy our Coin Remitters if solicited. That's why we will cheerfully send FREE samples to job-printers and solicitors everywhere to show to prospects. If you get no orders, you are out nothing; if you do, we will sell you the blank cards to print up for your customers. You risk nothing, and you are sure to get some profitable new business. Write to-day.

HEMPHILL-STEHLIN CO.
Industrial Bldg., Indianapolis, Ind.

METALS

Linotype, Monotype, Stereotype
Special Mixtures

QUALITY

First, Last and All the Time.

E. W. Blatchford Co.
230 N. Clinton St. Chicago
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Write To-day for Our LIBERAL FREE TRIAL OFFER on the

ALL STEEL Schick FIREPROOF

PAPER BALER

Simplest—strongest—best. All steel—absolutely fireproof. Pays for itself first year. Get details to-day.

DAVENPORT MFG. CO.
DEPT. C. DAVENPORT, IOWA

"How Can We Improve His Last Booklet?"



Isn't that the problem your salesman puts up to you with nearly every new order he brings? The customer wants something new, something different and better, but—you can't boost the price very much.

CAMEO PAPER

A Warren Standard

WHITE AND SEPIA

has solved many such problems. It's a paper that transforms the ordinary booklet—gives it the artistic touch that pleases the customer, because it makes his literature more effective—adds to your prestige and brings repeat orders.

Cameo has set a new standard for what beauty in half-tone printing can be. On its lusterless surface half-tones have the effect of photogravures and type stands out with the dignity of perfect legibility.

Send for samples of Cameo and other Warren Standard Papers

S. D. WARREN & CO.

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Manufacturers of the Best in Staple Lines of Coated and Uncoated Book Papers

WARREN STANDARDS ARE CARRIED BY

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Boston, Mass. . . . . The A. Storrs & Bement Co.	New York City, 32 Bleecker Street, Agent, Henry Lindenmeyr & Sons
Buffalo, N. Y. . . . . The Alling & Cory Co.	New York City (for export only), . National Paper & Type Co.
Chicago, Ill. . . . . J. W. Butler Paper Co.	Philadelphia, Pa. . . . . Magarge & Green Co.
Cincinnati, O. . . . . Diem & Wing Paper Co.	Pittsburgh, Pa. . . . . The Alling & Cory Co.
Cleveland, O. . . . . The Pelrequin Paper Co.	Portland, Me. . . . . C. M. Rice Paper Co.
Dallas, Texas . . . . Southwestern Paper Co.	Rochester, N.Y. . . . . The Alling & Cory Co.
Denver, Colo. . . . . The Peters Paper Co.	St. Louis, Mo. . . . Mississippi Valley Paper Co.
Grand Rapids, Mich., . Central Michigan Paper Co.	Scranton, Pa. . . . . Megargee Bros.
Houston, Texas . . Southwestern Paper Co.	Seattle, Wash. . . . . Mutual Paper Co.
Kansas City, Mo., Missouri-Interstate Paper Co.	Spokane, Wash., American Type Founders Co.
Vancouver, B. C., . American Type Founders Co.	

Constant Excellence of Product—
The Highest Type of Competition

DEALERS YOU OUGHT TO KNOW

This Directory is in the interest of Printers' Supply Houses, Paper-Dealers, Engravers, Electrotypers, Lithographers, Linotype and Monotype Composition, Motor Power and Secondhand Machinery, etc., and represents Near-by Dealers not usually advertisers.

Your Near-by Dealers Can Serve You Quickly.

Subscribers will find this Directory a great convenience in placing orders with near-by dealers. Should any article be desired not herein advertised, The Inland Printer will be pleased to furnish special information or advise manufacturers of such requirements.

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Electrotypers Nickeltypers
Designers Engravers
314-318 South Canal Street, Chicago
Phones: Harrison 1000. Automatic 52964.

GLOBE TYPE FOUNDRY
Don't Buy Solid Quads
ECONOMY QUADS
SAVE 25 PER CENT
In Weight
In Time
In Labor
In Trouble
PAT'D OCT. 25 '10


Always INSIST on your Dealer supplying ECONOMY QUADS
SAMPLE FREE
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Advertising Stickers! All Kinds! All Prices!


Inexpensive and effective advertising. A universal business help. Send to-day for price-list. Splendid field for agents.
St. Louis Sticker Co.
Department I St. Louis, Missouri

JUERGENS BROS. CO.
DESIGNERS
ENGRAVERS
ELECTROTYPERS
166 W. Adams St. Chicago

Stationers Engraving Company
123 W. Madison Street Chicago, Ill.
Engravers — Plate Printers — Die Embossers — Wedding Invitations — Book Plates — Monogram Stationery — Cards — Menus — Dance Programs — Club Invitations — Business Stationery — etc.

GEO. W. SWIFT, Jr.
Bordentown, N. J.
Designer and Manufacturer
of special machinery for printing and producing paper products.
What do you need to increase your production and reduce your cost?
We Can Make It.

Grinders and Cutting-room Specialties
We sell to printers, lithographers and related trades and satisfy them, because of a knowledge of what is required. Our personal service makes customers satisfied. Our specialties: cutting sticks (all sizes); K. K. knife lubricator, takes place of oil and soap; K. K. paper-slip powder, better than soapstone. Also expert knifegrinders.
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PENNSYLVANIA

ILLINOIS

Sure Enough Metallic Inks
If you use metallic inks—don't use the "as-good-kind." Get the BEST—cost no more.
We Make All Kinds Printing Inks
Let us figure with you. Our inks are known for Quality.
The Kohl & Madden Manufacturing Company
626 Federal Street, Chicago, Ill.

EASTERN BRASS & WOOD TYPE CO.
Manufacturers of
BRASS AND WOOD TYPE
Send for Catalogue and Special Prices
WOODHAVEN, N. Y.

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Phones: Automatic 36-215 Superior 4100
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Make-Ready Paste
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ENGRAVER
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New York Machinery Co.
National Printing Machinery Co.
Machinery and Supplies for Printers, Electrotypers, Stereotypers and Photoengravers.
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Art Reproduction Co.
DESIGNERS and ENGRAVERS
MULTI-COLOR PLATE SPECIALISTS
NEGATIVES FOR OFFSET PROCESS
The only engraving house in Chicago which makes a specialty of Duo-Tones, Three and Four Color Process Printing Plates. Correspondence solicited.
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Phone: 1186 Chelsea

Blomgren Bros. & Co.
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ENGRAVERS
ELECTROTYPERS
512 SHERMAN ST. CHICAGO

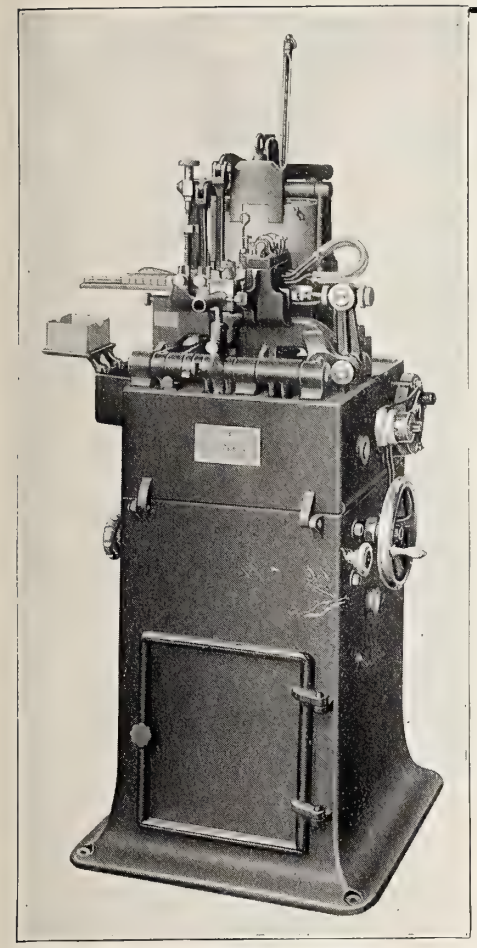
Cline Westinghouse Motor Equipments
Used by the Best Known Printers.
Cline Intertype and Linotype Motor Drive fits any Model. Hundreds now in use.
$65.00
CLINE ELECTRIC MFG. CO.
Fisher Building CHICAGO, ILL.

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ENGRAVERS
DESIGNERS & ILLUSTRATORS
GATCHEL & MANNING
PHILADELPHIA


$25 to $35 Yearly
ABULAR equipment for rule-and-figure and blank work on standard Linotypes, with all matrices.
Lino-Tabler Co., Chicago
New York, Toronto
These slugs FREE to trade plants
LINO-TABLER
RULE-AND-FIGURE AND RULED-BLANK COMPOSITION

If its ENGRAVED or EMBOSSED "WE DO IT"
TELEPHONES RANDOLPH 805-806
WM. FREUND & SONS
EST. 1845 INC. 1893
WEDDING INVITATIONS BOOK PLATES MONOGRAM STATIONERY CARDS MENUS DANCE PROGRAMS CLUB INVITATIONS BUSINESS STATIONERY ETC.
STEEL AND COPPER PLATE
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STEEL DIE EMBOSSERS
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Printing and Embossing Dies
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First-class Workmanship
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121-123 N. Sixth St., Philadelphia, Pa.



$1,300 to $1,600, According to Equipment.

ENDORSED BY

FORTY DAILY NEWSPAPERS

THIS is the typecaster which has made so remarkable a record in the past and has been adopted by the leading newspapers of the world. SPEED and SIMPLICITY of operation decided their choice.

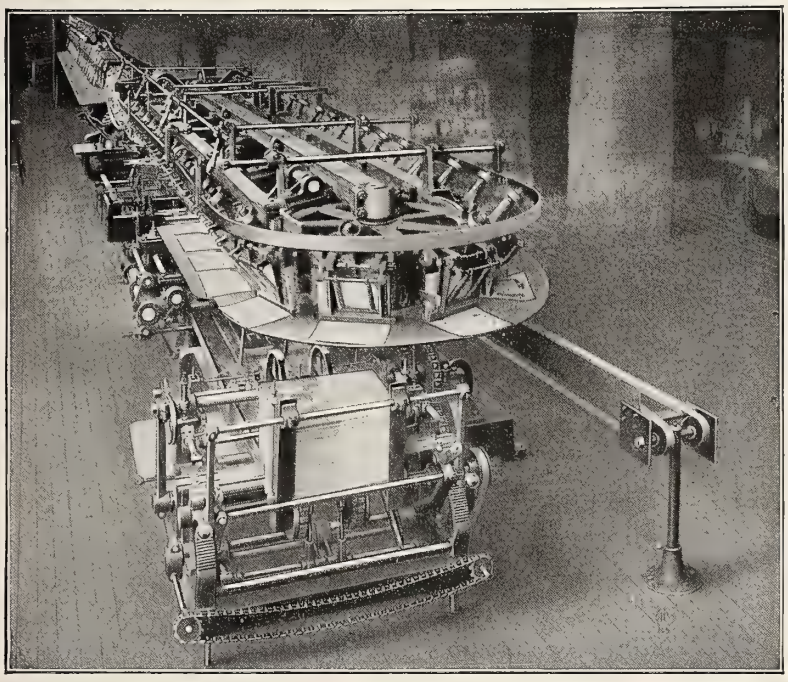
Many high-grade job-printing houses are casting all their type with Thompson Typecasters. QUALITY and ACCURACY of product won their orders.

A Thompson Typecaster with unlimited matrix service costs no more than other machines with no matrices

Thompson Type Machine Co.

Eastern Salesroom:
504 Tribune Bldg., New York

Western Salesroom:
312 Herald Bldg., Chicago



The Juengst

Gatherer
Gatherer-Stitcher
Gatherer-Stitcher-Coverer
Gatherer-Stitcher-Binder

Product—

A gathered book,
A gathered, stitched or
A gathered, stitched and covered book

or—

A gathered, wireless (or perfect), bound book.

All from the same machine. Producing at least 3,000 per hour. Descriptive booklets on request.

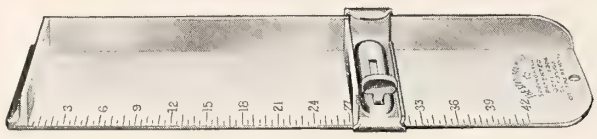
GEO. JUENGST & SONS, Croton Falls, New York

WE HAVE NO AGENTS

A Pleased Compositor

means his full efficiency at
the command of his employer

The Star Composing Stick



has made more *happy, successful* compositors than any other stick on to-day's market. Its scientific and durable principles are unequaled.

The printer should look to the comfort of his employees if he would expect the *full measure* of service in return.

Full particulars will be mailed every printer or compositor bothered with the "hesitation fever."

On sale at all supply houses.

THE STAR TOOL MFG. CO.

"Tools of Quality for Particular Printers"

Springfield, Ohio, U. S. A.

Toronto Type Foundry Co., Ltd., Sole Agents for Canada.

MIEHLE PRESSES

RARE OPPORTUNITY

We offer for immediate delivery the following sizes in MIEHLE PRESSES now running on high-grade work

51 x 74-inch bed.	No. 7-0
51 x 68-inch bed.	No. 6-0
46 x 65-inch bed.	No. 5-0

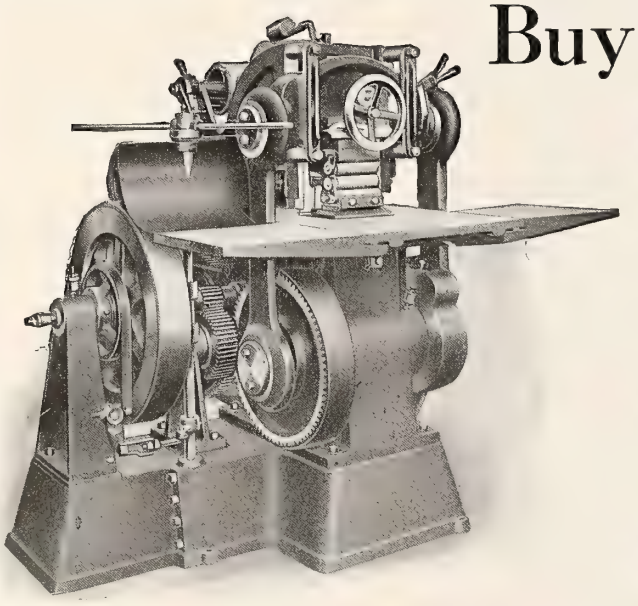
Fitted with motors and Kohler System complete. Send for detailed description and our latest Printing Machinery Catalog.

WANNER MACHINERY CO.

A. F. Wanner, Prop.

703 SOUTH DEARBORN ST., CHICAGO

Know What You Are Buying and Buy What You Know



A visit to our plant, and the opportunity of seeing the painstaking care with which our die and plate presses are manufactured, would convince you of their superiority.

The Greatest Precision in Tests Stands Behind Every Press

We guarantee each press to produce and act in accordance with our claims.

Note Its Special Features

Will print in center of a sheet 18 x 27 inches from a steel die or plate 5 x 9 inches. Its speed and quick work can not be improved upon. Inks, wipes, polishes and prints at one operation.

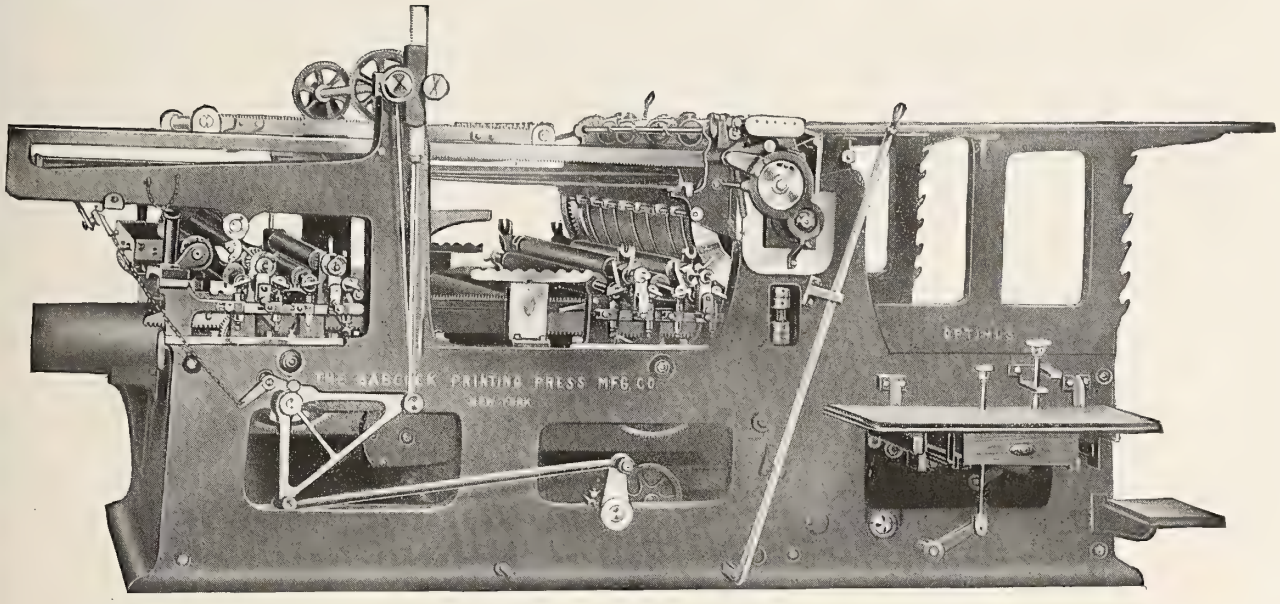
Modern Die & Plate Press Mfg. Company

BELLEVILLE, ILLINOIS

NEW YORK OFFICE AND SALESROOM: 116 NASSAU STREET

SOLE AGENTS FOR AUSTRALASIA, PARSONS & WHITTEMORE, INCORPORATED, 352 KENT STREET, SYDNEY

The Babcock "Optimus"



Not once in the year, but all the year, the successful printer must examine his expense account. If he must make frequent changes in the delivery for different grades of work, use much time in make-ready, or if his presses are weak, or slow, or inaccurate, or require slip-sheeting—he constantly wastes time and effort that should yield him profit.

THE BABCOCK "OPTIMUS"

is fast where every such press is slow. Quick in make-ready; no changes in the delivery for different jobs of work, whether on cardboard or tissue paper; rarely requires slip-sheeting; is absolutely accurate; the embodiment of STRENGTH; and SPEED is an integral element in its construction.

The "OPTIMUS" DELIVERY is world famous.

Its BED MOTION unequaled in strength and adaptability.

Its DISTRIBUTION is the most thorough and economical ever built into a printing press.

All these and many other original devices combine to make

THE BABCOCK "OPTIMUS"

THE MOST SATISFACTORY and PROFITABLE TWO-REVOLUTION

We want to tell you more about it. See the "OPTIMUS" at work and write us.

OUR BEST ADVERTISEMENTS ARE NOT PRINTED—THEY PRINT

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN. 38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Omaha, Kansas City, St. Paul and Seattle

John Haddon & Co., Agents, London, E. C.

Miller & Richard, General Agents for Canada, Toronto, Ontario and Winnipeg, Manitoba

Resolutions
for the
New Year

WHEREAS

Yesterday is gone forever, and to-morrow is on the knees of the gods, and

WHEREAS

To-day alone, its every minute vibrant with possibilities, is ours to improve, and

WHEREAS

The
NATIONAL MACHINE RECORDER

affords a telautographic record of the performance of each unit of our equipment; THEREFORE LET IT BE

RESOLVED

That this machine is a *necessary adjunct* to our success, and let it be further

RESOLVED

To write for full information, as the first act of the New Year.

United States Machine Recorder Co.

Successor to

Illinois Machine Recorder Co.

111 Broadway, New York, N. Y.

Why Poster Stamps

Should be printed on

"IDEAL"

GUARANTEED FLAT GUMMED PAPERS

¶ They print as easily as ungummed stock, which means a great saving in time and labor. ¶ After being printed the stamps *lie flat.* ¶ Being properly and evenly gummed, they stick. ¶ All of which means satisfied customers, consequently

RE-ORDERS

¶ Progressive printers will appreciate what all these advantages mean over old methods of printing first and gumming afterward.

Send for Samples

IDEAL COATED PAPER CO.

BROOKFIELD, MASS.

NEW YORK CINCINNATI CHICAGO

A RECORD OF JOB COSTS

is a necessary part of printing-office bookkeeping. It is a protection against omitting items in charging up jobs and one can always find quickly what any job has cost, an invaluable aid to correct estimating.

If you do not possess such a record in convenient, compact and durable shape, you should

SEND FOR SAMPLE SHEETS OF OUR JOB RECORDS

One book has a capacity for 3,000 orders, and costs $3 plus expressage. Another, arranged for more complete record of jobs, has a capacity of 2,000 orders and costs $5; or a smaller edition of 1,000 capacity at $3.50 plus expressage.

Sample Pages Yours for the Asking

THE INLAND PRINTER CO.

632 Sherman Street, Chicago, Ill.

Charles Hellmuth Inc.

MANUFACTURING AGENT FOR

KAST & EHINGER

PRINTING AND LITHOGRAPHIC

INKS

DRY COLORS, VARNISHES

WORLD'S STANDARD 3 AND 4 COLOR PROCESS INKS

SPECIAL OFFSET INKS

NEW YORK: 154-6-8 West Eighteenth Street

CHICAGO: 536-8 South Clark Street



PRICES HAVE EXPLODED

1 PINT 75¢

NOT THE



Security Benzine Cans

They Can't

EXPLODE

1 QUART $1.00

A better built, easier to operate, Underwriters approved can costing no more than old-style unapproved and 50c less than other labeled cans.

Operated by a natural grip of the handle and lever. Does not cramp the fingers.



2 QUART $1.25

Special funnels not required

Fills rapidly through the nozzle with regular funnel

No Leakage

No Waste

Approved, Tested and Inspected by the Underwriters Laboratories, Inc.

Under Direction of the National Board of Fire Underwriters

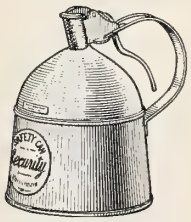
At leading dealers or sent postpaid on receipt of price.

Justrite Mfg. Co.

Dept. P

No. 327 So. Clinton St., Chicago

We also make the Justrite 3 and 5 Gallon Safety Cans and Approved Oily Waste Cans.



1 GALLON $1.50

Branch Distributors: The Tri-State Paper Co., Cumberland, Md.; R. D. Wilson & Sons, Clarksburg, W. Va.; Wright, Barrett & Stilwell, St. Paul, Minn.; C. I. Johnson Mfg. Co., St. Paul, Minn.; Wahpeton Paper Co., Wahpeton, N. D.; Mercantile Paper Co., Montgomery, Ala.; The Richmond Printing Ink Co., 16 N. 14th St., Richmond, Va.; The Colorado Ink Co., 622-624 19th St., Denver, Colo.



Do you know

the SAVINK *can?*

SEE that little "nubbin" of ink? That shows you how the ink rises from the U-P Savink Can—the can that measures out just the amount of ink you need and protects the rest from drying up. You can't know how clean and economical it is until you have tried—the coupon shows you how to do it.

Ullman-Philpott Inks THAT PRINT

The Ullman-Philpott Co.

(Established 1881.)

4809 Lexington Ave. Cleveland, Ohio.

A sample of ink in a SAVINK can FREE

Write right now

Enclosed find 10c to cover cost of packing and mailing SAVINK Sample of U-P Bond Black——, U-P Job Black——, or Marvel Halftone Black—— (Check the ink desired)

Name _____

Company _____

Address _____

City _____ *State* _____

(4809-Feb.)

EMBOSSING IS EASY

If you use STEWART'S EMBOSSING BOARD

Simple, economical, durable

Sheets, 6 x 9 inches. $1.00 a Dozen, postpaid

THE INLAND PRINTER COMPANY

632 Sherman Street, CHICAGO.

American Cut-Cost System of Printing-Plant Equipments

WHAT THE COMPOSING-ROOM NEEDS

EQUIPMENT and efficiency are the essentials of success in the composing-room. This department, which has long been, by many, regarded as essential but more or less unprofitable, is now being carefully studied with a view to increased profits.

The first step necessary in securing the highest efficiency in the composing-room is the proper equipment. No matter how skilful and capable your compositors may be, they can not get the best results unless the equipment with which they work is properly concentrated and rightly placed. Time spent in traveling about the room in search of material is wasted, and to minimize this wasted time is to make your composing-room efficient.

Set in Cloister Old Style and Italic, one or our most popular new type-faces. Send for specimens.

American Cut-Cost System of Printing-Plant Equipments

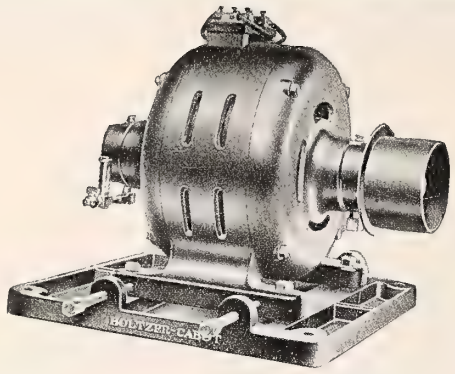
This particular problem has been made the object of special investigation by the American Type Founders Company, and its efficiency department has been of great assistance to many printers in laying out composing-rooms.

And now this efficiency department has gone a step farther. It offers to the progressive printer the AMERICAN CUT-COST SYSTEM OF PRINTING-PLANT EQUIPMENTS, consisting of various cabinets and work-benches, all designed to save the compositor unnecessary steps. In these equipments, which were designed by the manager of the efficiency department, Henry L. Bullen, concentration has been considered as the main factor in efficiency, and concentration has been carried to its highest point—the compositor does his work with a minimum of steps. No progressive printer can afford to delay getting in touch with the nearest branch of the American Type Founders Company regarding this profit-increasing composing-room equipment.

AMERICAN TYPE-FOUNDERS CO.

BOSTON, MASS.
NEW YORK CITY
PHILADELPHIA, PA.
BALTIMORE, MD.
RICHMOND, VA.
BUFFALO, N. Y.
PITTSBURGH, PA.
CLEVELAND, OHIO.
DETROIT, MICH.
CHICAGO, ILL.
CINCINNATI, OHIO.
ST. LOUIS, MO.
VANCOUVER, B. C.
MINNEAPOLIS, MINN.
KANSAS CITY, MO.
DENVER, COLO.
LOS ANGELES, CAL.
SAN FRANCISCO, CAL.
PORTLAND, ORE.

Set in Cloister Old Style and Italic, one or our most popular new type-faces. Send for specimens.



Holtzer-Cabot Motors

Ne Plus Ultra

In Honest Manufacture and Long Life

This means much to the man who has put his best effort and money into marketing a labor-saving device. The device is as good as the power that drives it.

Holtzer-Cabot Motive Power

is so dependable that it is used extensively in printeries, workshops, offices and manufacturing plants.

Let us apply it to your apparatus

The Holtzer-Cabot Electric Company

Chicago, Ill., and Boston, Mass.

Save $1.00 per M on Bond Envelopes

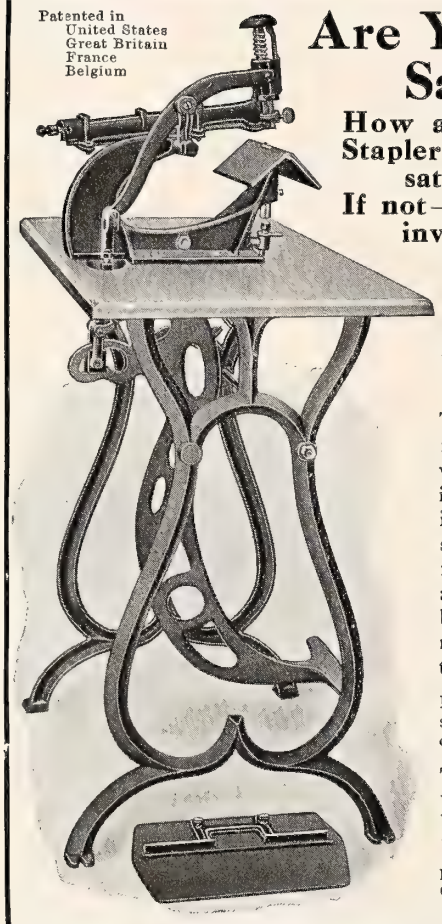
A GOOD bond envelope in 6¾ size costs you around $2.00 a thousand. We offer you a substitute at about a dollar less—our No. 2250, 6¾ Bond Finish Extra Rag—a beautiful stock with the color, finish, "feel" and *character* of bond—of splendid weight and bulk. It will please most trade as well as bond, and the saving is your clinching argument. Made under our "sure-stick" process, guaranteed against falling apart. Other sizes proportionately low.

WRITE FOR SAMPLES

Western States Envelope Company **Milwaukee**

MANUFACTURERS OF GUARANTEED "SURE-STICK" ENVELOPES FOR PRINTERS AND LITHOGRAPHERS

Patented in
United States
Great Britain
France
Belgium



Are You Satisfied?

How about YOUR Stapler—does it give satisfaction? If not—suppose you investigate our

ACME BINDER No. 6

The **Acme** is known for its high-class work and is a **favorite** with employees in the bindery. Its smooth, perfectly running operation appeals to the careful buyer who is on the market for satisfactory stapling machines.

For sale by printers' supply houses throughout the United States.

The Acme Staple Machine Co., Ltd.

112 North Ninth Street, Camden, N. J.

Progress Typewriter Supply Co., Ltd., London, England, European Agent

CONSULT

THE SPECIALISTS WHO KNOW

The only Credit Book and Classified Directory of the Paper, Book, Stationery, Printing and Publishing Trade and kindred lines

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EIGHTEENTH YEAR

NEW YORK CHICAGO

Will help to { INCREASE YOUR SALES / DECREASE YOUR LOSSES

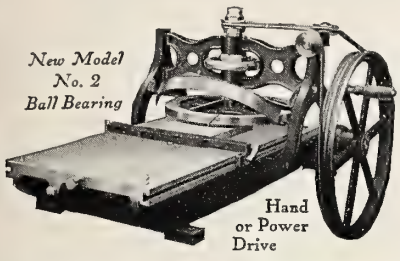
RATINGS

MOST CAREFULLY REVISED and based upon substantiated statements and ledger facts furnished by the trade.

THE TYPO MERCANTILE AGENCY

General Offices 160 Broadway, New York

The Best Way to Test Our Proposition



is to install our hand or power drive Type-Hi Planer, and if it should prove unsatisfactory—ship it back at our expense and your money will be promptly refunded. We guarantee our Type-Hi Planer will make good wherever installed. It is a device that will appeal to every progressive printer, electrotyper and photoengraver as a necessity in keeping down cost of production.

"The Story of Type-Hi"

is a booklet telling all about the merits of our planer—points that you ought to know about before installing a machine of this description. It contains a number of testimonies from the "big guns" of the business.

If you want to save time, money, and worry in make-ready, the Type-Hi Planer will answer the call.

Send for booklet, terms, etc.

TYPE-HI MFG. CO., *Inc.*

SYRACUSE, N. Y., U. S. A.

PRINTERS

can not fail to appreciate the immense saving obtained in every direction, as well as the infinitely greater satisfaction given to customers, when supplying labels made with

NON-CURLING GUMMED PAPER

We make these Non-curling Gummed Papers in every conceivable variety of quality of paper and gumming, and have agents distributing them in every large city in the country. *Write for Samples.*

Samuel Jones & Co.

Established in England 1811

WAVERLY PARK, N. J.

Printed from an

ORIGINAL CUT

Made by THE DODGE PROCESS



This is the kind of work any one (without regard to previous experience in engraving) can produce after a short period of instruction. The process is particularly adapted to newspaper work with 60 and 85 line screens for half-tones and line drawings with screen background. The cost of the outfit is low and operating expense small.

Write for the Dodgeville Bulletin.

THE DODGE PROCESS, Inc.

1700 PARK ROW BUILDING NEW YORK CITY

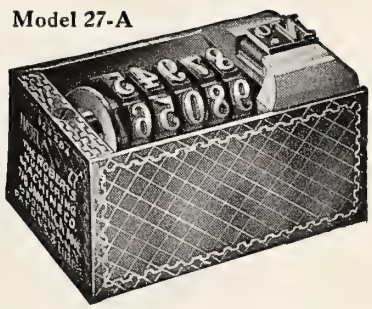
FRANK O. SULLIVAN, General Manager

Roberts Numbering Machine Company

Successor to THE BATES MACHINE CO.

696-710 Jamaica Avenue, Brooklyn, N. Y.

Model 27-A



No. 12345

Facsimile Impression
Size $1\frac{1}{2}$ x $\frac{15}{16}$ inches.

For General Job Work

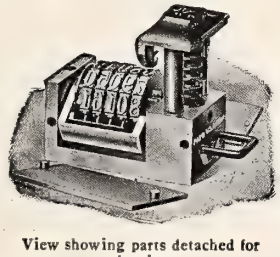
- Absolutely Accurate
- Fully Guaranteed
- Side Plates Without Screws
- Always in Stock
- Five Figure-Wheels

ROBERTS' MACHINES

UNEQUALLED RESULTS
MAXIMUM ECONOMY

No Screws

To Number Either Forward or Backward



View showing parts detached for cleaning

A SMOOTH FLAT COATED PAPER

made from clean, uniform raw stock by experienced men, under the closest supervision, can be secured by using our

FAULTLESS ENAMEL

It is clean, strong, will not stretch, and with an enamel that will not pick, peel, nor crack when folded.

We carry complete stock in regular sizes and weights, ready for quick shipment in any quantity. A liberal supply will be forwarded to those interested for inspection and test.

The price is right and we guarantee quality.

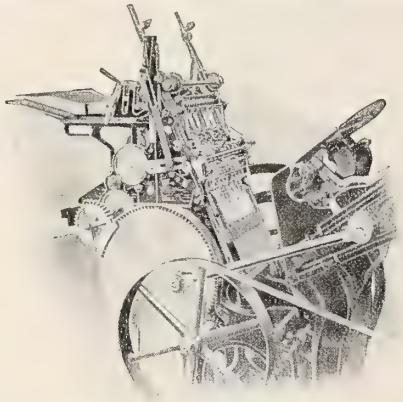
OTHER PRODUCTS OF OUR MILL ARE:
HIGH-GRADE ENAMEL BOOK, FOR COLORWORK
LITHOGRAPH LABEL PAPER
SPECIAL COATED LABEL PAPER FOR FOOD PRODUCTS
(No Odor)
WATERPROOF LABEL PAPER
COATED MUSIC PAPERS
MACHINE FINISH MUSIC PAPERS
SUPER AND M. F. BOOK PAPERS
MIMEO PAPERS
LAID FLATS, AND CATALOGUE PAPERS

Write direct, or to your nearest jobber, who will gladly supply specimens, printed or plain samples, prices, etc.

WATERVLIET PAPER CO.
Watervliet, Mich.

"KIRKMAN" Automatic Feeders

Will transform your Gordons into Automatic Presses



The following are exclusive "Kirkman" features:

Stationary Platen, gives rigid impression, eliminates cam troubles.—Doubles output.—Perfect register at high speed.—Easily adjusted from one job to another.—Reduces spoilage to a minimum.—Continuous feed, stock replenished without stopping machine.

Write us to-day for our new price, terms, etc. They will certainly interest you.

AUTOMATIC PRESS FEEDER CO.
GENERAL OFFICES
538 S. Dearborn St., CHICAGO

The Monitor System

MONITOR CONTROLLER SYSTEM

You can not afford to let your plant get out of date. Equip it with the modern and perfected Monitor System of Automatic Control.

"Just Press a Button"

Monitor controllers make the operation of all printing machinery simple, safe and sure. The cost is but little more than for the old-style inefficient and time-consuming hand-controlled rheostat.



Write for Bulletin No. 21

Monitor Controller Company
111 South Gay Street, Baltimore
NEW YORK CHICAGO PHILADELPHIA BOSTON
2124



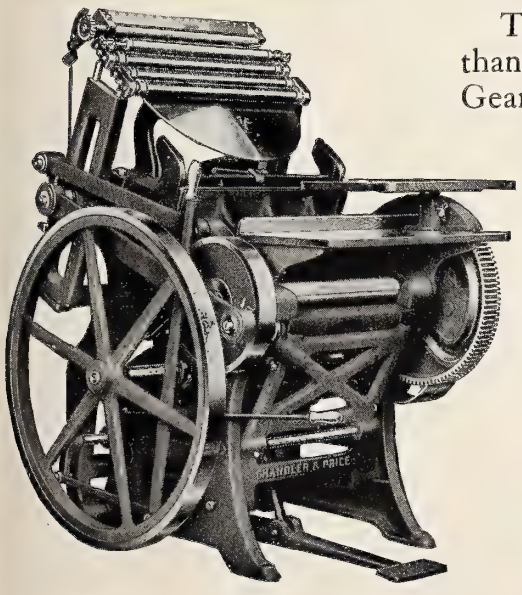
Showing Up the Possibilities of the Chandler & Price 14½x22 New Series Press



EVERY day new possibilities "show up," surprises develop in the shop and economical methods are adopted through the use of the Chandler & Price 14½ x22 New Series Press. Latent ability is constantly being uncovered. Master printers are coming to realize the significance of the mechanical features of this "New Series" Press.

See the samples on this page. Now consider these facts: They're printed on 4-ply Street Car Board. The sizes are 11 x 21, 11 x 14 and 10 x 21½. Each one carries a solid tint background—fine screen half-tones are used—"Good stuff" is the printers' term for them.

Such work was considered impossible a few years ago. It was work for the cylinder. Now it's an every-day C.-P. performance—made possible by C.-P. advanced construction.



The 13½ x 22 New Series Press is built heavier throughout than former C. & P. models; widened Small Head and Large Gear Cam Wheel (Semi-steel); stronger Side Arms; extra heavy Main and Back Shafts, and Case-hardened Wrist Pins, with increased diameter of Rocker Journals, add greatly to the capacity of this Press for *squeeze*. Lengthened Crank Shaft Journals and deepened Camway provide greater wearing surfaces.

The Chandler & Price Fountain and new Vibrating Roller give thorough distribution. With its additional strength and new attachments the New Series Press more than meets the platen demand and is rapidly increasing its field of operation. Our new catalog further substantiates these claims.

THE CHANDLER & PRICE COMPANY

For sale by dealers in all important cities.

CARNEGIE AVENUE
CLEVELAND, OHIO

Toronto Type Foundry, Ltd. Canadian Agents Exclusive of British Columbia.

Sinclair & Valentine Company

Printers not infrequently experience difficulty with presswork because they are using ink unsuitable for the paper or the purpose for which the work is intended.

We stand ready to render advice as to inks that should be kept in stock and to explain for what purpose they should be used.

One grade of black ink, for instance, is not suitable for all kinds of work and all kinds of paper.

We will gladly assist users of our product to obtain the best possible results in their presswork.

Main Office and Factory:

603-611 WEST 129TH STREET, NEW YORK CITY

Down Town Branch: 168 CENTRE STREET, NEW YORK CITY, NEW YORK
Dry Color and Varnish Factory: - - - EDGEWATER, NEW JERSEY

Branches:

516 ATLANTIC AVENUE, BOSTON, MASS.
152 NO. 11TH ST., PHILADELPHIA, PA.
321 FRANKFORT AVE., N. W., CLEVELAND
718 SOUTH CLARK STREET, CHICAGO, ILL.
320 LOCUST STREET - ST. LOUIS, MO.
233 RICHMOND ST., W., TORONTO, CAN.
173 MCDERMOT AVENUE, - WINNIPEG
213 NO. CALVERT ST., BALTIMORE, MD.

If Mr. Business Man is once given SNOWDRIFT for his letter paper, he becomes a SNOWDRIFT User and Booster

SNOWDRIFT DAYS

FEBRUARY 16, 17, 18, 1915

The MOUNTAIN MILL PAPER COMPANY through its agents will give to each printer who purchases "SNOWDRIFT" on the above days a two-quire box of SNOWDRIFT stationery, paper and envelopes, without any restrictions whatsoever. This box is given in appreciation of the printer's efforts in introducing SNOWDRIFT to his customers.

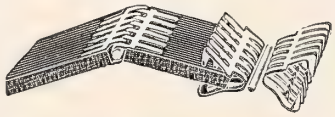
MR. PRINTER:—

Take this opportunity of using SNOWDRIFT, the ideal business man's letter paper. It will mean a satisfied customer and repeat orders.

SNOWDRIFT AGENTS

A. M. Capen's Sons, New York City
Alling & Cory Co., Buffalo, N. Y.
Alling & Cory Co., Rochester, N. Y.
Western Penn. Paper Co., Pittsburgh, Pa.
Johnston Paper Co., Harrisburg, Pa.
A. Hartung & Co., Philadelphia, Pa.
R. P. Andrews Paper Co., Washington, D. C.
Kingsley Paper Co., Cleveland, Ohio
Central Ohio Paper Co., Columbus, Ohio
Mack-Elliott Paper Co., St. Louis, Mo.
C. P. Lesh Paper Co., Indianapolis, Ind.
Midland Paper Co., Chicago, Ill.
E. C. Palmer & Co., Ltd., New Orleans, La.
Southwestern Paper Co., Dallas, Texas
Southwestern Paper Co., Houston, Texas
Bermingham-Seaman-Patrick Co., Detroit, Mich.
Carpenter Paper Co., Des Moines, Iowa
Carpenter Paper Co., Omaha, Neb.
F. G. Leslie Co., St. Paul, Minn.
John Leslie Paper Co., Minneapolis, Minn.
Carter Rice & Carpenter Paper Co., Denver, Colo.
Zellerbach Paper Co., San Francisco, Cal.
Zellerbach Paper Co., Los Angeles, Cal.
Zellerbach Paper Co., Oakland, Cal.
Pacific Paper Co., Portland, Ore.
H. N. Richmond Paper Co., Seattle, Wash.
Whitaker Paper Co., Cincinnati, Ohio
Missouri-Interstate Paper Co., Kansas City, Mo.
B. W. Wilson Paper Co., Richmond, Va.
Carpenter Paper Co. of Utah, Salt Lake City, Utah
Hudson Valley Paper Co., Albany, N. Y.
Allman-Christiansen Paper Co., Milwaukee, Wis.
Buntin-Reid Co., Toronto, Can.
Dobler & Mudge, Baltimore, Md.
A. Storrs & Bement Co., Boston, Mass.
Antietam Paper Co., Jacksonville, Fla.
J. E. Linde Paper Co., New York City

ALLIGATOR STEEL LACING



"Just a Hammer to Apply It"

We *claim* this hinge joint will save both time and belting. You can *prove* the actual saving.

EQUIP WITH "ALLIGATOR" NOW

May we send sample and catalog?

FLEXIBLE STEEL LACING CO.

522 S. Clinton St., CHICAGO

Deutscher Buch-und Steindrucker YEARBOOK, 1913, EDITION

This twentieth annual special edition surpasses everything heretofore published by the graphic arts trade press.

It contains an increased amount of text and advertising, ten intaglio prints, two of them two-color, and profuse illustrations in half-tone, shaded tone, two, three and four-color offset, and lithography, and about thirty letterpress designs. A three-color rotary intaglio print is the first picture of its kind ever published, and marks the beginning of a new era in color printing.

Weight, three pounds; sent post free on receipt of one dollar.

Deutscher Buch- und Steindrucker

ERNST MORGENSTERN

19 Dennewitz-Strasse :: :: :: BERLIN, W. 57, GERMANY

Established January, 1894.

THE PROCESS ENGRAVER'S MONTHLY

THE PROCESS PHOTOGRAM ESTABLISHED JAN 1894

Deals only with the Illustration side of Printing, but deals with that side thoroughly. Post free, $2 per annum.

The Office of THE PROCESS MONTHLY

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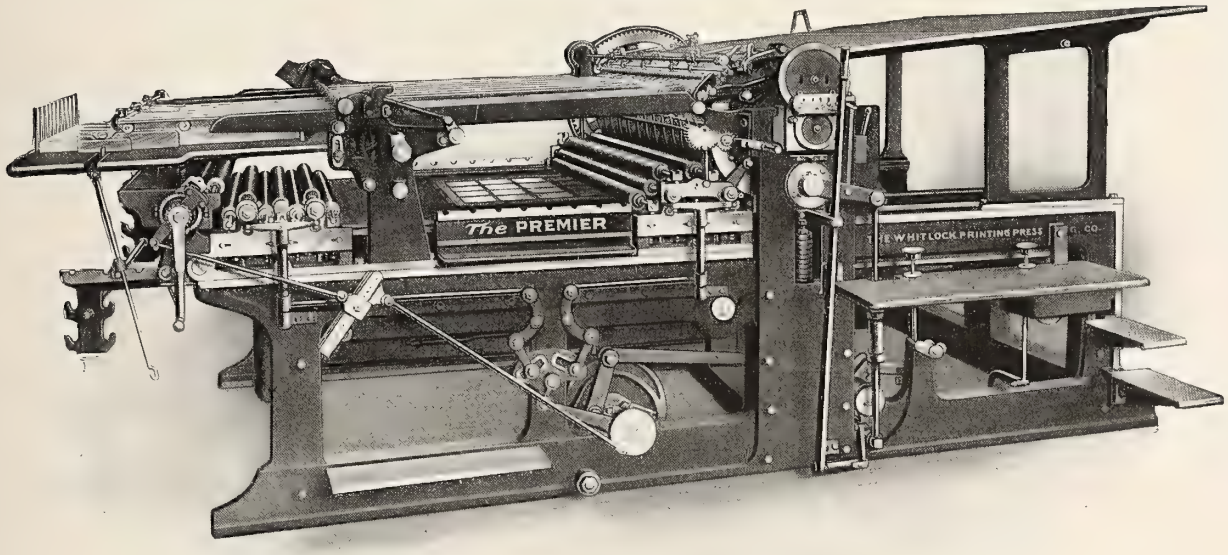
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The Commission is doing what it can for these men, but how much better off they would have been had they taken the Course earlier. Then the chances would all favor their success. Now they may fail, and be worse off than if opportunity had not come their way. There is a moral in this for the compositor who feels the Course might help him. Much may be lost by delay, but there is nothing to gain.



THE I. T. U. COMMISSION

632 SHERMAN STREET, CHICAGO

Progressive printers, superintendents, pressroom foremen, composing-room foremen can not afford to overlook the information contained on this page.

These three devices make possible a *system* of *preliminary make-ready.*

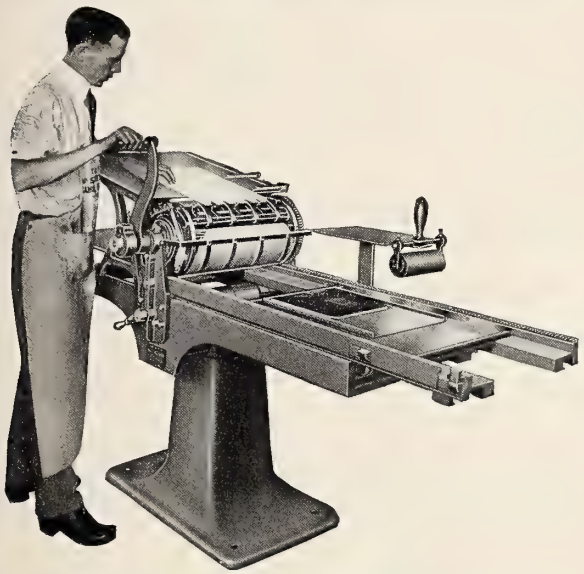
Those interested may arrange for a demonstration.

ORIGINATED, PATENTS APPLIED FOR, AND MANUFACTURED BY

Horace Hacker & Company

312 North May St. Chicago, Ill.

This ad. appeared in the January Inland Printer. Read it again.



Hacker Hand Press

UNIT FOUR STANDARDIZER

Introducing the first hand operated press to give cylinder press standards for preliminary make-ready

The failure of efforts heretofore made to prepare in advance printing plates for cylinder press printing has been largely due to the absence of hand or proof press with cylinder impression and with strength and accuracy equal to the cylinder press itself.

This new Hacker Hand Press was built specifically to fill that gap in the printer's equipment.

It is not a proof press—it is a *proving* press, a device to prove the printing quality of plates, a hand cylinder press to find out all about a form what is usually done at so much expense on the two-revolution itself.

The press is size 17″ x 25″, and sells for $300.00. It will not yield under impression. It is accurate as to register. There are many novel improvements. It is built to standards not heretofore attempted, and should be in every large pressroom.

Haphazard methods of make-ready are no longer excusable when this new standardizing press is available. The use of productive cylinder presses for adjusting into harmony the factors of leveling, overlay, paper, ink, can not be defended either on economic or efficient grounds when the Hacker Hand Press is made for those particular functions.

This ad. appeared in the September Inland Printer. Read it again.

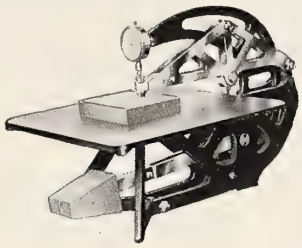


Plate Rectifier

UNIT THREE STANDARDIZER

Introducing the first device to prepare scientifically a plate for printing

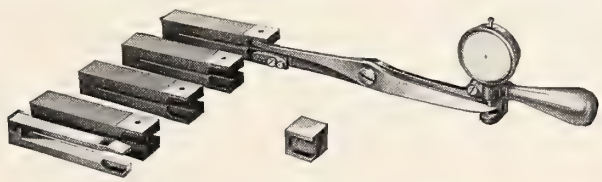
This new device is revolutionary. It presents the first opportunity printers and engravers have had to determine the actual printing height of plates. The secret is measurement under printing pressure.

To measure the height of a plate by any micrometer of whatever delicacy without pressure is wholly futile because the plates and their mounts yield under printing impression. This yield ranges from .002 in. to .015 in. French folio is .002 in., and .015 in. equals five thicknesses of ordinary bond paper.

The plate rectifier not only measures the height of printing material under working pressure to the thousandth part of an inch, but it can be used to "rectify" errors in plates and blocks, building up low spots and bringing the entire surface of the plate into the same plane, which plane can be made .921 in., .918 in. or .915 in., whatever the judgment of the operator directs.

Plates, whether mounted or unmounted, that have been prepared on the Plate Rectifier go to press with none or the very slightest overlay. This is scientific make-ready and standardization, and is inevitable for all efficient cylinder presswork.

This ad. appeared in the November Inland Printer. Read it again.



Press Rectifier

UNIT FIVE STANDARDIZER

Introducing the first device to scientifically prepare a cylinder press for printing

The setting of a cylinder press by prevailing methods is pure guesswork. By trial and error, by rule of thumb, by this way and that, a pressman arrives at an approximate setting of impression. And only the condition of the plates at the end of the run discloses whether he had it right or wrong.

Our Press Rectifier offers pressmen for the first time a device to give definite information about the set of their presses. It measures the number of pounds impression. It gives a means of testing the strength of impression without a form. It insures enough impression to keep the bearers together and it prevents excess impression that overloads the press.

The Press Rectifier has another and more important function. It measures printing height under printing impression. This is the only accurate way, because it embraces the yield of the packing and the spring of the parts, whereas any other method excludes those variable factors and gives erroneous and useless readings.

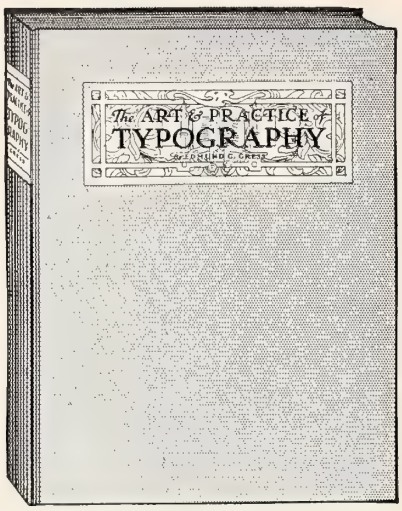
The device makes it possible to know definitely the effect of adding or removing a sheet of packing, to learn the true printing periphery of the cylinder, to avoid overpacking and underpacking, both of which will wear plates, to make the actual printing line of the cylinder, .918 inch from the plane of the bed. In other words, it provides a scientific way of packing a cylinder.

The Press Rectifier is also of the greatest value in locating defects in cylinder presses. Hollow spots and high areas in bed or cylinder are readily found, so they can be corrected once for all and not once every time a job has a make-ready. It will disclose how much spring there is and at which end, or side, or whether central. By the use of our Press Rectifier a diagrammatic plat can be made of the printing bed of a cylinder press, showing in one one-thousandth of an inch the variation from normal under printing impression, i. e., working conditions.

The significance of the Press Rectifier lies in the substitution of system for fit-and-try methods, the elimination of waste time adjusting presses and making ready, the avoidance of wear on plates and press, the higher development of presswork.

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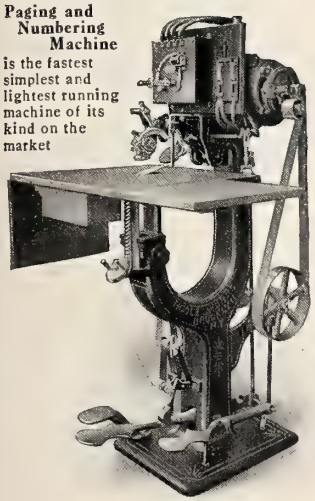
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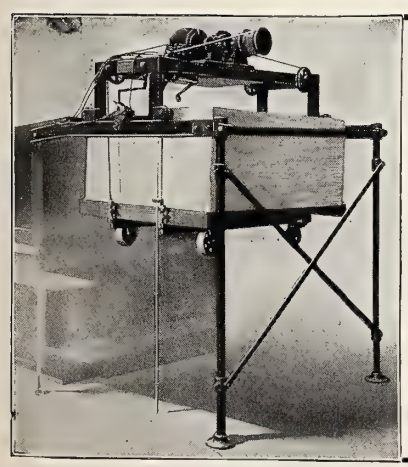
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These men conduct the CHELTENHAM Press, which does not own a pound of type but which is eminently successful.

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They understand what the banker would like to say, what the stationer would say, what the grocer ought to relate, what the baker could tell, and so on.

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Cheltenham Press

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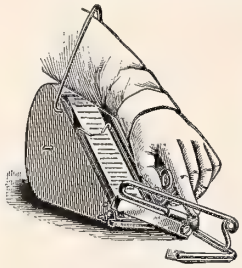
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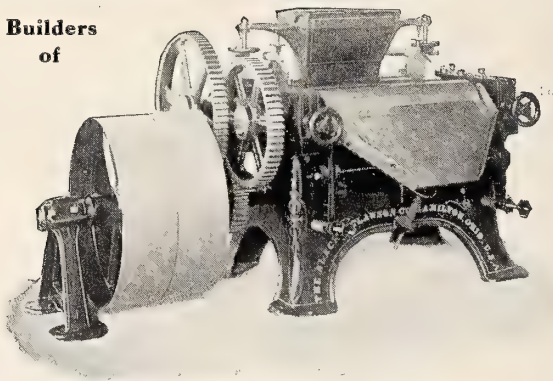
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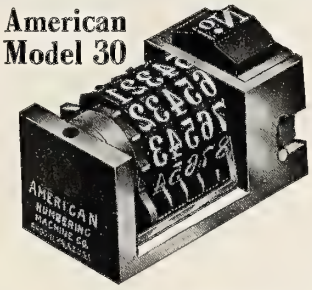
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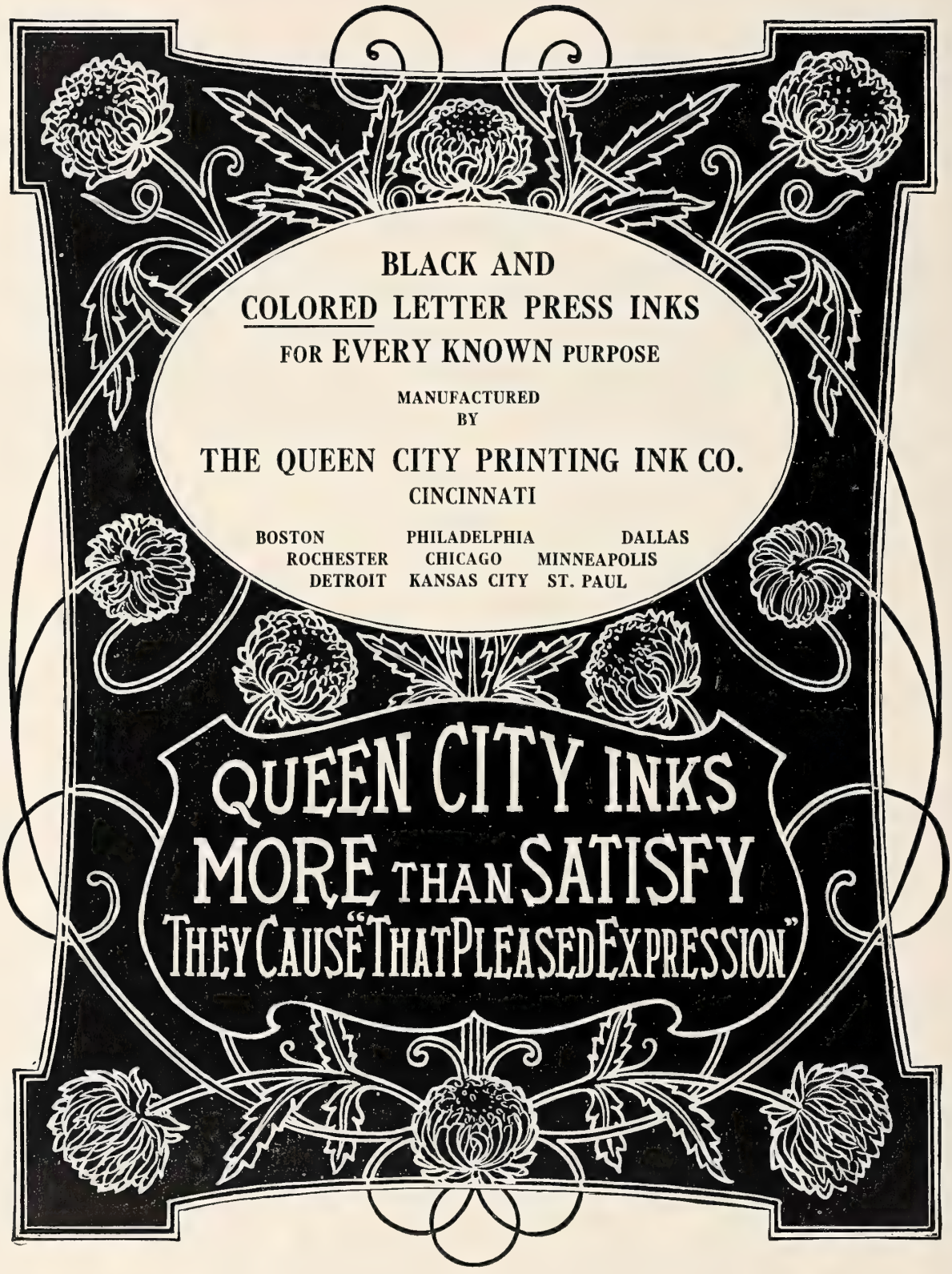
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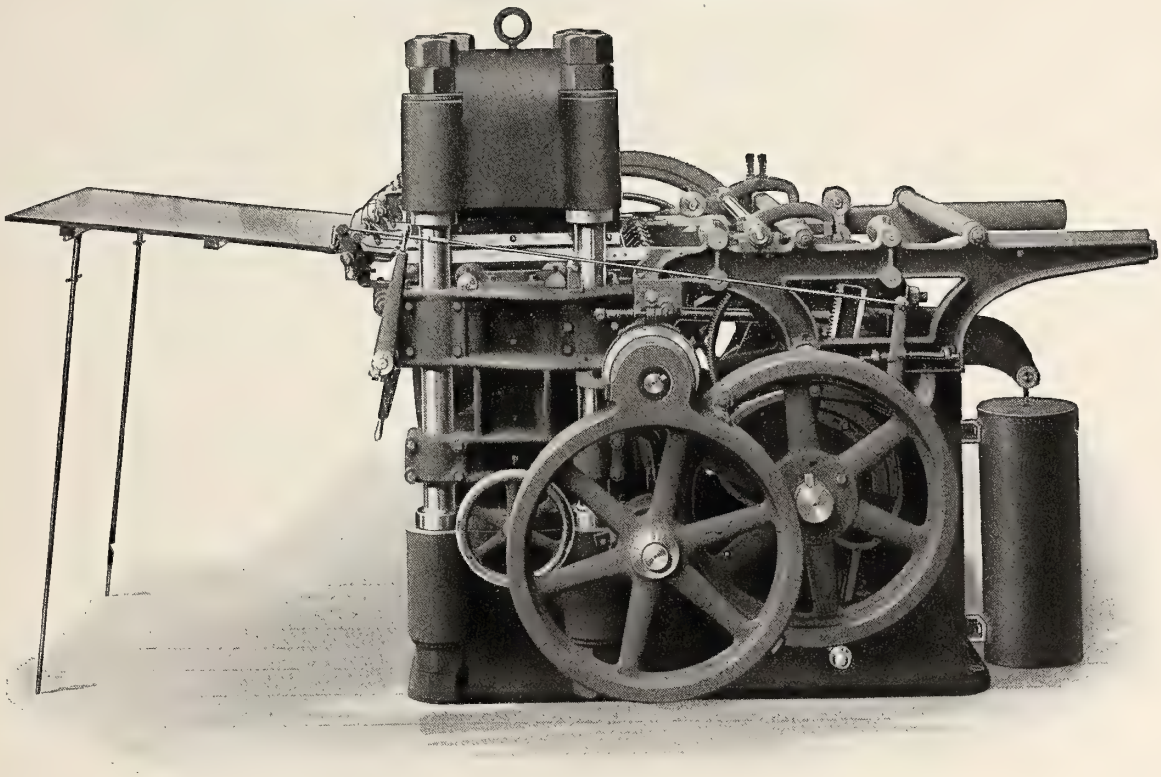
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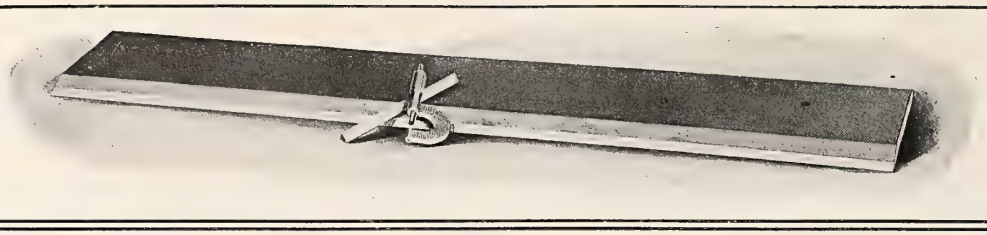
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TRADE MARK "Micro-Ground." COES

ESTABLISHED 1830



"COES" MICRO-GROUND

TRADE-MARK REG. U. S. PAT. OFFICE.

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

Meet us at the Chicago Show, June 19-26, 1915

LORING COES & CO., Inc.

DEPARTMENT COES WRENCH CO.

WORCESTER, MASSACHUSETTS.

NEW YORK OFFICE—W. E. ROBBINS, 29 Murray Street
Phone, 6866 Barclay

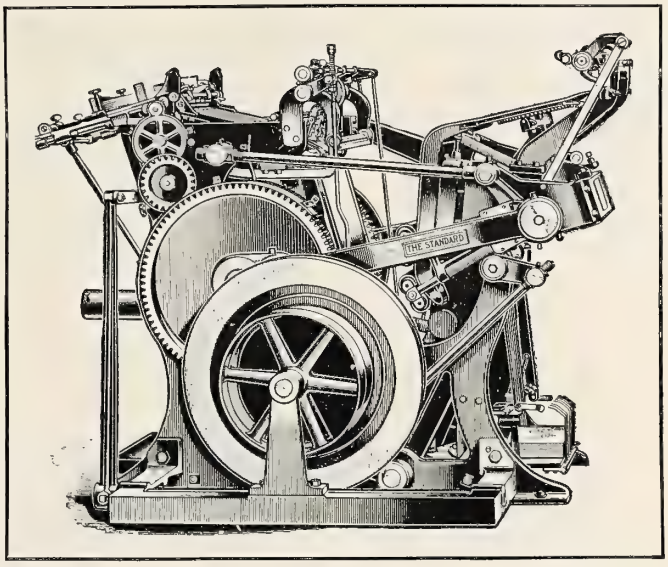
TORONTO TYPE FOUNDRY COMPANY, Toronto, Montreal, Winnipeg, Calgary and Regina
Sole Agents for Canada

COES RECORDS

First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, *any kind*	since 1830

COES is Always Best!

The Standard Press



Floor Space 4¾ x 6 Feet. Weight 4,200 Lbs.

A bed and platen press that runs automatically at from 2,500 to 3,500 per hour and doubles this output by printing two separate jobs at the same time

$250 Down

On an initial investment of but $250 in a STANDARD HIGH-SPEED AUTOMATIC JOB PRESS, any office having work enough to keep it running ONLY HALF THE TIME can earn the amount of the deferred monthly payments and a big profit besides.

Thus, in fifteen months, this $250 investment would be represented by a $1,750 machine, free and clear, in your plant, and you would have earned a large cash balance besides.

The Standard Earns More Than the Largest Cylinder Press

WRITE FOR PARTICULARS

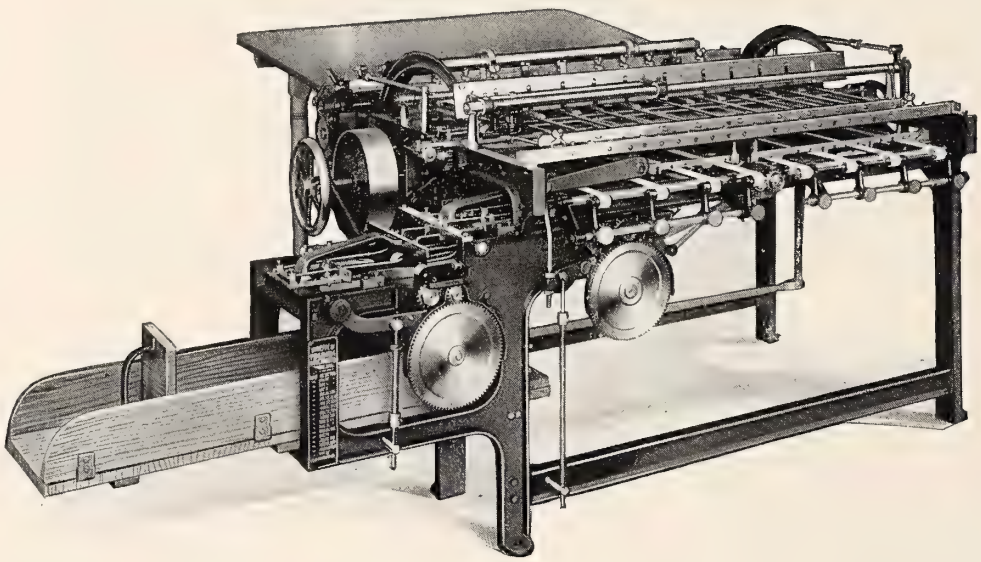
Wood & Nathan Company

Sole Selling Agent

The Standard High-Speed Automatic Job Press

No. 30 East 23d Street, New York City

TIME TABLE FOLDER

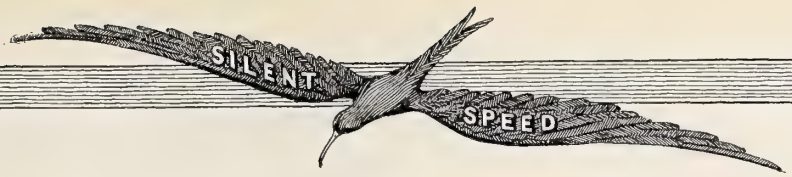


Made by

Brown Folding Machine Co.

ERIE, PENNSYLVANIA

CHICAGO: 343 S. Dearborn Street
NEW YORK CITY: 38 Park Row
ATLANTA, GA.: J. H. Schroeter & Bro.
DALLAS. TEX.: 1102 Commerce St.
TORONTO, CAN.: 114 Adelaide, W.



Six More Autopresses

3 Model "A's" and 3 "Baby" Cylinders

Installed by The Prudential

Life Insurance Company

The Prudential has used five Autopresses for six years and will now have a total of eleven of our presses.

Repeat Orders are the Final Proof of Satisfactory Service

The Prudential Insurance Company of America
Home Office, Newark, N. J.

Jan. 19, 1915.

Mr. C. H. Hoppe, Mgr. N. Y. Sales.
The American Autopress Company,
New York City.

Dear Sir:—

I enclose our formal order for three Baby Cylinders and three 1915 Model "A" Autopresses and look to you to see to it that this order is promptly and efficiently taken care of.

I remain, Very truly yours,
Frank G. Idler,
Purchasing Agent.

Autopresses are making money for others, why not for you?

The first payment really represents your only investment for our presses will themselves earn, in extra profits, enough to meet the deferred payments.

The easiest way to increase profits is to lower costs. A post card will bring you complete information regarding our high-speed automatic presses, the Autopress and the "Baby" Cylinder.

AMERICAN AUTOPRESS COMPANY

110-112 West Fortieth Street
NEW YORK CITY

CHICAGO SAN FRANCISCO PHILADELPHIA LONDON BERLIN



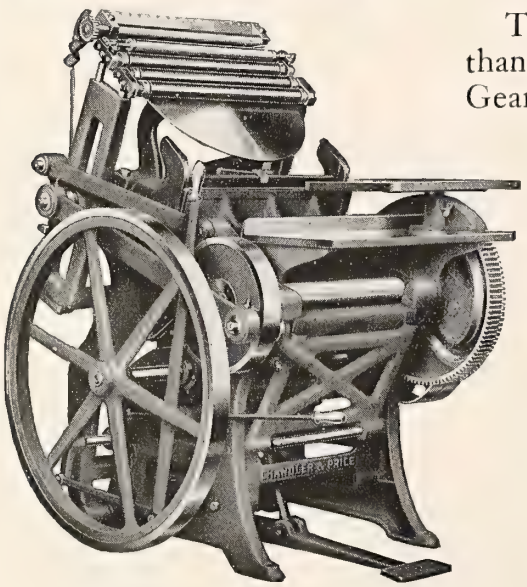
Showing Up the Possibilities of the Chandler & Price 14½x22 New Series Press



EVERY day new possibilities "show up," surprises develop in the shop and economical methods are adopted through the use of the Chandler & Price 14½ x22 New Series Press. Latent ability is constantly being uncovered. Master printers are coming to realize the significance of the mechanical features of this "New Series" Press.

See the samples on this page. Now consider these facts: They're printed on 4-ply Street Car Board. The sizes are 11x21, 11x14 and 10x21½. Each one carries a solid tint background—fine screen half-tones are used—"Good stuff" is the printers' term for them.

Such work was considered impossible a few years ago. It was work for the cylinder. Now it's an every-day C.-P. performance—made possible by C.-P. advanced construction.



The 14½ x22 New Series Press is built heavier throughout than former C. & P. models; widened Small Head and Large Gear Cam Wheel (Semi-steel); stronger Side Arms; extra heavy Main and Back Shafts, and Case-hardened Wrist Pins, with increased diameter of Rocker Journals, add greatly to the capacity of this Press for *squeeze*. Lengthened Crank Shaft Journals and deepened Camway provide greater wearing surfaces.

The Chandler & Price Fountain and new Vibrating Roller give thorough distribution. With its additional strength and new attachments the New Series Press more than meets the platen demand and is rapidly increasing its field of operation. Our new catalog further substantiates these claims.

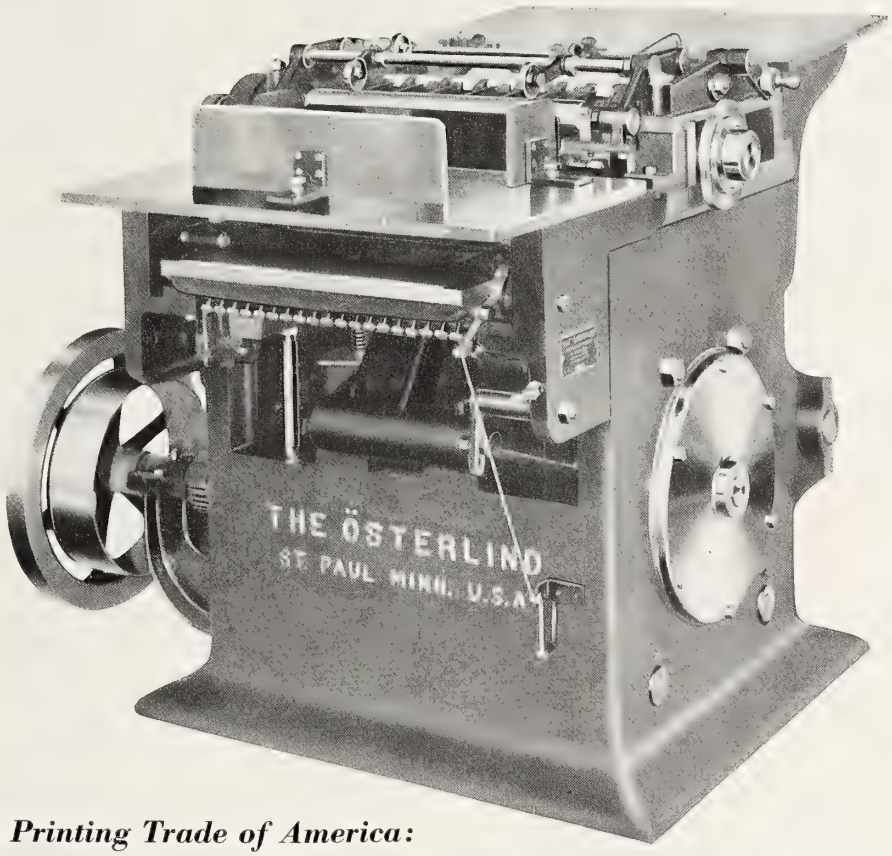
THE CHANDLER & PRICE COMPANY

For sale by dealers in all important cities.

CARNEGIE AVENUE
CLEVELAND, OHIO

Toronto Type Foundry, Ltd. Canadian Agents Exclusive of British Columbia.

The Österlind Job Press



To the Printing Trade of America:

GENTLEMEN: In making this initial announcement, we wish to introduce to you a tool which, in the hands of a competent printer, will perform every day, the maximum amount of work expected in a superior manner, at the minimum cost for labor, power, space and maintenance. We wish to be modest in our claims, and we assert now, that every claim that will ever be made in print for our machine, will be more than fulfilled in performance.

WHAT WE CLAIM

1. That we have built a machine of the best selected materials—materials in many cases better than would seem to be necessary.
2. That we have engaged the most accomplished toolmakers and designers available today in the United States.
3. That we have employed a corps of the most skilled workmen available in this section of the country, regardless of price.
4. That we have produced a machine unique in the history of printing, for simplicity, durability and efficiency.
5. That our purpose in doing these things has not been primarily the making of money, but rather a love and pride in bettering the product which has been our life work, and the hope of handing down to posterity something by which we may be remembered with respect and gratitude.
6. The price of this machine is reasonable—in fact, low—and the terms of purchase can be made reasonable, if desired; and while this machine will be used to reduce the cost of printing, this company will prefer to sell to printers whose aim it is to maintain the dignity of the trade rather than to those whose chief object is to cut prices.

A. F. ÖSTERLIND

The Österlind Job Press

Sheet Size — It is intended to print a sheet 12x19 inches—Half Royal—but is generously over size.

Ink Distribution — The inking facilities are at least equal, considering the surface covered, to the best four-roller, two-revolution press of the day, and the machine is equipped with an automatic cut-off in the ink supply when the impression is tripped, thus insuring absolute uniformity of product.

Impression — The cylinder principle is employed, the bed and cylinder being automatically ground to absolute precision, one-quarter of a thousandth of an inch being the greatest allowable variation, insures an initial perfection of impression heretofore undreamed of in type printing machines. This condition is materially helped by the sharp curve of the cylinder, the diameter of which is only 8½ inches.

Feeding — Special conditions, which must be seen to be appreciated, make it peculiarly simple for a boy, or a young woman, to feed this machine by hand at the maximum speed of 4200 impressions per hour. The minimum speed possible with a standard motor equipment, being 2200 per hour.

Accessibility — The construction is such that the form and roller carriages can be opened to the operator completely in a fraction of a minute. The impression trip is at the operator's foot and the machine is so small that the feeder can readily take the sheet from the delivery. All adjustments are plainly in sight, and so simple and easily made, that no special instruction is necessary.

Equipment — The machine is equipped with two electric-welded chases properly marked for headline, set-back counter, one set of rollers cast, one extra set of roller cores, roller stand and necessary wrenches.

Guarantee — It is guaranteed for one year by the makers, against imperfections in workmanship and material.

Floor Space — It occupies a floor space of 4x5 feet and requires seven-eighths of one horse power to drive.

The Österlind Printing Press & Manufacturing Company

ST. PAUL, MINN., U. S. A.

B. H. McCAIN & SON
Manhattan Bldg., 434 South Dearborn St.
CHICAGO

MILLER & RICHARD
WINNIPEG AND
TORONTO, CANADA

IRWEN H. DEXTER
27 Walker Street
NEW YORK

SOME SPECIMENS SET IN THE CLOISTER FAMILY

THE CLOISTER TITLE
WILL PROVE USEFUL
WHERE VERY LITTLE
SPACING IS DESIRED
BETWEEN THE LINES
AND ADAPTS ITSELF
SPLENDIDLY TO THE
HAND LETTER MODE
SO OFTEN REQUIRED

THE MERITS OF
THIS SERIES SHOULD
NOT BE
OVERLOOKED



Cloister Ornament No. 11 20c

AMERICAN
TYPE FOUNDERS
COMPANY

6 Point Brass Rule No. 2346



Cloister Mortised Ornament No. 15 60c

The American Type Founders Co.

will be pleased to send you a
complete showing of

The Cloister Family

Send to our nearest selling house and a copy will be
forwarded without delay

6 Point Brass Rule No. 1646

Cloister Mortised Ornament No. 39 $1.00



A TYPE FACE WHICH WILL IMPART THE NEAT HAND-LETTERED EFFECT TO YOUR PRINTING

THE Cloister Oldstyle has been on the market less than one year; yet, in spite of the fact that during all this time the printing business in general has been anything but brisk, the phenomenal sales of this series have proved that printers were awaiting and were ready to adopt a type face designed along these lines. It has been said Cloister Oldstyle presents a spirit of beauty in the printed page, whether capitals or lower case (or both) are used, an effect undoubtedly superior in many ways to anything lately attempted by the typefounders. At the same time it is a most beautiful type series for general printing, whether it be used in commercial printing, catalogue or advertising pages. For your guidance, it may be said that Cloister Oldstyle is cast in sizes ranging from six to seventy-two point inclusive, on what is designated by typefounders as script line, which makes possible the long and graceful descenders, and is one of the secrets of beauty of the face; however, the various sizes may be readily justified in lines with one or two point leads. A showing of the different members of the Cloister Family mailed on request.

12 Point Cloister Oldstyle, set solid Cloister Initial

6 Point Brass Rule No. 6496

TYPE

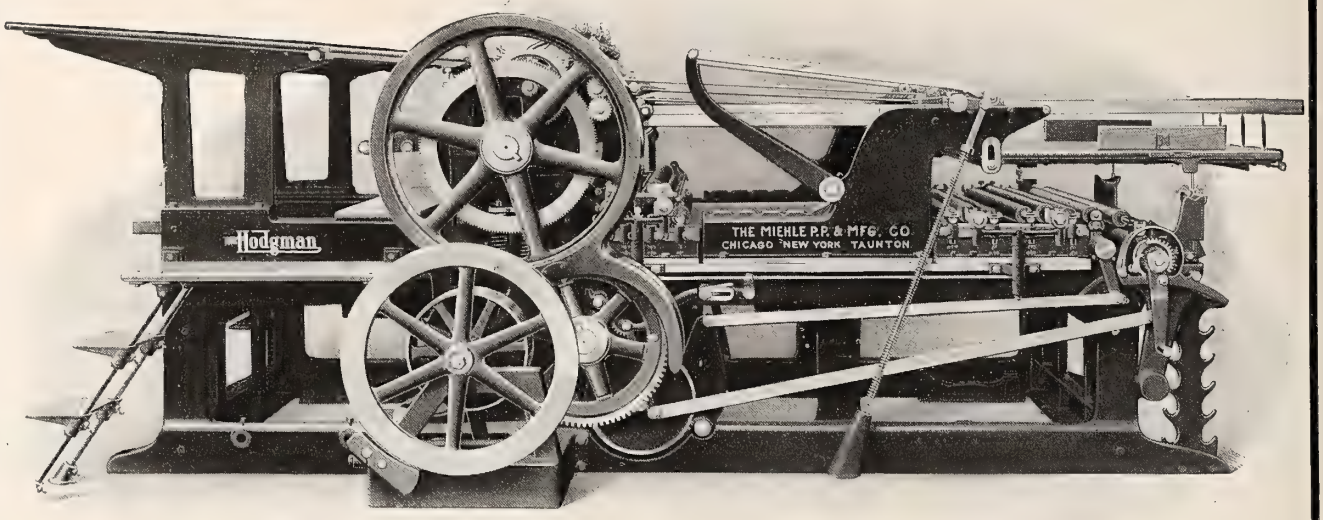
THAT ATTRACTS
AND HOLDS THE EYE IS A
PROFIT MAKER

Purchase Only the
Leading and Most
Up-to-Date Styles

AMERICAN
TYPE FACES LEAD
THE WORLD

American Type Founders Company

Originator of the Cloister Family



The Hodgman

Two-Revolution, Four-Roller Press

Built in the Following Sizes

Press No.	Type Bed	Type Matter	Practical Speed per Hour
100	49 x66¼ in.	43 x62¼ in.	1650
10	46½ x62 in.	40½ x58 in.	1700
12	40½ x52 in.	34½ x48 in.	1900
13	36½ x48 in.	30½ x44 in.	2000
14	30 x41 in.	24 x37 in.	2200
15	28 x36¼ in.	22 x32¼ in.	2350

Write for information concerning The Hodgman to any of the addresses given below

Miehle Printing Press & Manufacturing Company

Factories: Chicago, Illinois, and Taunton, Massachusetts
Principal Office: Fourteenth and Robey Streets, Chicago

SALES OFFICES IN THE UNITED STATES

Chicago . . . . 1218 Monadnock Block	Portland, Oregon . . 506 Manchester Building
New York, N. Y. . . . . 38 Park Row	San Francisco, California . 401 Williams Building
Dallas, Texas . . . . 411 Juanita Building	Atlanta, Georgia . Dodson Printers Supply Company
Boston, Massachusetts . . 176 Federal Street	Philadelphia, Pa. . Commonwealth Trust Building

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Co., Ltd., Toronto, Canada



Peerless Black

Makes the Finest Half-tone, Letterpress and Litho Inks

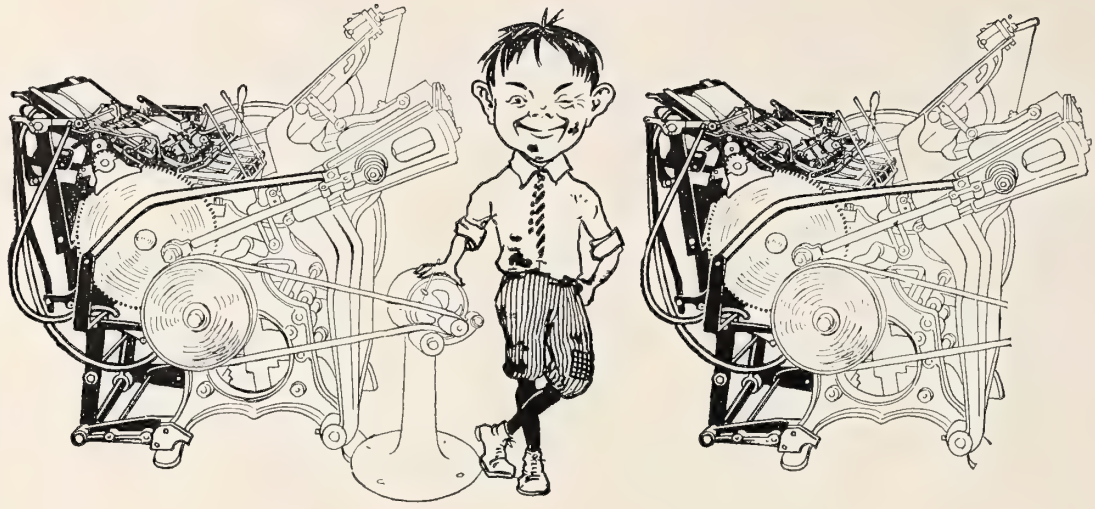
Especially valuable for making easy flowing inks that run smoothly down the fountain onto the rollers, producing a perfectly clear black impression.

Peerless Black makes the best half-tone ink for use on presses running at high speed.

THE PEERLESS CARBON BLACK CO.
PITTSBURGH, U.S.A.

BINNEY & SMITH CO. – Sole Selling Agents
81-83 FULTON STREET. NEW YORK CITY.

BRANCH OFFICES IN EUROPE
63 FARRINGDON STREET, LONDON, E.C.
KAUFMANNSHAUS 179 HAMBURG.
90 RUE AMELOT, PARIS



Talks on the HUMANA

Question: Is the Humana so named because it is almost human?

Answer: No; it is so named because it is more than human: and more dependable.

THE Humana is an automatic feed for platen presses; sizes 10x15 and 12x18.

There are a good many reasons why a Humana would earn money for you, and we are going to tell you about them from month to month in the pages which we have taken in this and other publications.

The Humana is the only automatic machine that will feed paper and cardboard (all weights and surfaces), envelopes (made up and blanks), tags, blotters, pamphlets, flat bags, box cartons, index cards, and, in fact, pretty nearly anything which can be fed by hand can be fed by a Humana.

A hair-line register is absolutely guaranteed, as is also a minimum spoilage on all jobs.

Two Humanas may easily be operated by one boy (as shown in the above illustration). They will produce more work and at less cost than any automatic flat-bed press ever invented.

Of course we guarantee the Humana as to its parts and workmanship. It is extremely simple to adjust and operate.

We are *not* going to ask you to read 350 testimonials, but we have them. If we had asked for them we could easily have had 650 for the 650 machines now sold and in actual operation.

We are very pleased to send the machine on trial. Terms may be either cash or deferred payments; $500 for the 10x15 and $550 for the 12x18; 25 per cent may be paid down; or 5 per cent will be deducted for cash.

Any of the offices named below can show you a Humana in actual use. Write us for descriptive folder and further details.

THE HUMANA COMPANY

Offices and Salesroom, Clinton and Beaver Sts., Newark, N. J.

NEW YORK CHICAGO ST. LOUIS BUFFALO BOSTON ATLANTA CINCINNATI



L 73 $1.00

Mexico

is one of the *problems* confronting President Wilson. What are *your* problems? If they happen to be *printing* we can remove some of them with real service.



L 76 $1.00

The Fool

in fool's raiment proclaims jestingly. Not so the Merchant. His message must be clothed in a manner befitting the dignity of its purpose. We can contribute Type, paper, ink and style to your publication.



L 72 $1.00

Carving

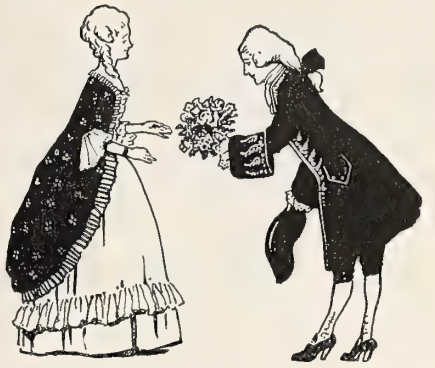
for company and preparing printing may be grotesque or masterly. It is the knowing how that counts in all things. We don't perspire much over our printing.



L 78 $1.00

Interior Decoration

is something and the decoration of printing, that, Morris, is something else again. Cold type oft runs slowly. Just the right touch in just the right place gets an audience.



M 185 $1.25

Any of the Cuts
shown in our Catalogue
may be had in
any special size desired
at inch rates.
Also there are the regular
stock Electrotype sizes.
The four cuts in the margin
show the value of the designs as
suggestions for print shop copy.

P 145 $2.25

Bradley cuts range from grave to gay; from the sublime to the ridiculous. There is something for everything. There are borders of pure period design, and borders that are ultra modern; some for coated stock and some for antique. The figure cuts of delicate refinement add the last word to smart advertising. Those that are quaint and grotesque attract attention and amuse and tickle the reader with their unusual humor. All of the cuts are new and represent the most advanced thought in printing and advertising service. None of the designs are of the hackneyed character associated with the printer's conception of the usual electrotype stock supply. They represent a definite knowledge of art, advertising, and typographic values and in every detail equal high priced special drawings.

Send 25 cents (credited on first order) for

New Catalogue showing 750 Designs.

Will Bradley's Art Service

131 East 23rd Street New York

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
First Avenue and Ross Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

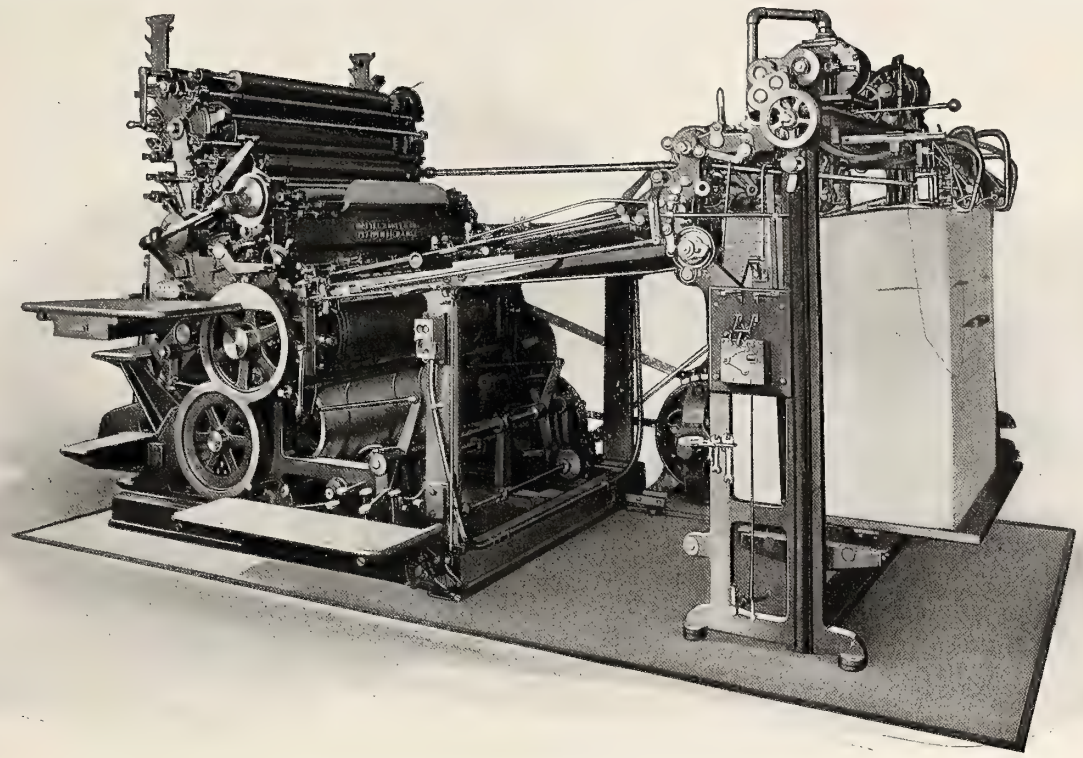
DALLAS
1306-1308 Patterson Avenue

MILWAUKEE
133-135 Michigan Street

MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

COLUMBUS
307 Mt. Vernon Avenue



SCOTT SIX-ROLLER ROTARY OFFSET PRESS

THE INCREASING DEMAND

for fine printing on rough paper stock has drawn the attention of printers to the results obtained by the Offset Printing Process, and a great deal of work formerly printed on flat-bed presses is now executed much better by this new method.

THE SCOTT ROTARY OFFSET PRESS

is not only the ideal machine for printing in black, but also in colors; in fact, the Scott Offset Press is the machine that has made color printing by the Offset Process a commercial success. The leading lithographing establishments throughout the country are using Scott Offset Presses and the duplicate orders that are constantly being received are the strongest recommendations that could be given.

YOU ARE TAKING NO CHANCES

with the Scott Rotary Offset Press. It has been tried and not found wanting in any respect. Beware of untried machines and do not let a difference of a few dollars deter you from ordering the best —THE SCOTT.

THE SCOTT OFFSET PERFECTING PRESS

prints magazines, catalogs, books, etc., on both sides of the sheet at a speed of ten thousand per hour. It prints from a roll, cuts the sheets, and after printing delivers them flat on an automatically lowering delivery board. This machine is running every day in New York and can be seen by appointment.

WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

MAIN OFFICE AND FACTORY

PLAINFIELD, NEW JERSEY

NEW YORK, 1 Madison Avenue **CHICAGO, Monadnock Block**



CALENDAR MAKERS STITCHER

THE NO. 20 BOSTON, DESIGNED ESPECIALLY FOR CALENDAR WORK, WILL INTEREST YOU. TWENTY-FOUR INCHES OF FLAT TABLE SPACE; GAUGES FOR BACKS AND PADS; ONE-HALF INCH OR THREE-EIGHTHS INCH WIDTH OF STAPLES; SINGLE ADJUSTMENT; FRICTION CLUTCH; SPEED BEYOND THE ABILITY OF OPERATOR; FOUR SURFACE CUTTERS. A PERFECT SADDLE STITCHER FOR PAMPHLET WORK AS WELL. WRITE FOR QUOTATION

AMERICAN TYPE FOUNDERS CO.

GENERAL SELLING AGENT BOSTON WIRE STITCHERS

Set in Cloister Title 6 Point Brass Rule No. 6496

Could You Increase Production and Safeguard Quality of Product In Your Plant

if you had near your desk a Recorder to give you absolute knowledge of every minute's lost time on every machine you own, and to show proper sequence in operation? An automatically written record of facts showing totals at all times.

The National Machine Recorder

keeps you in touch with every unnecessary delay which could and should be immediately corrected—thus saving time and increasing profits. Let us tell you how.

UNITED STATES MACHINE RECORDER CO.

(INCORPORATED)

111 BROADWAY, NEW YORK CITY

Announcing An Innovation In Electrotyping—The Royal Twelve-Hour Shell

This is an ingenious method which does away with the old objectionable practice of soldering original half-tones to electrotypes of type. It eliminates the danger of breakage, preserves the original, protects the type, and provides the pressman with a solid one-piece plate made from a lead mould and as perfectly simple to print from as a single original half-tone.

The Royal Twelve-Hour Shell Process solves many pressroom difficulties, including registration of color forms. Where four or more duplicates are desired it is no more expensive than ordinary lead-moulded work.

Write for Detail Information.

Royal Electrotype Company

PHILADELPHIA



PRICES HAVE EXPLODED

1 PINT 75¢

NOT THE

Security Benzine Cans

They Can't

EXPLODE



1 QUART $1.00

A better built, easier to operate, Underwriters approved can costing no more than old-style unapproved and 50c less than other labeled cans.

Operated by a natural grip of the handle and lever. Does not cramp the fingers.



2 QUART $1.25

Special funnels not required

Fills rapidly through the nozzle with regular funnel

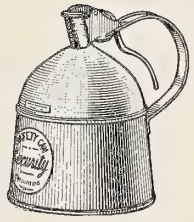
No Leakage

No Waste

Approved, Tested and Inspected by the Underwriters Laboratories, Inc.

Under Direction of the National Board of Fire Underwriters

At leading dealers or sent postpaid on receipt of price.



1 GALLON $1.50

Justrite Mfg. Co.

Dept. P

No. 327 So. Clinton St., Chicago

We also make the Justrite 3 and 5 Gallon Safety Cans and Approved Oily Waste Cans.

THE JAENECKE PRINTING INK CO.

For Three-quarters of a Century the superiority of

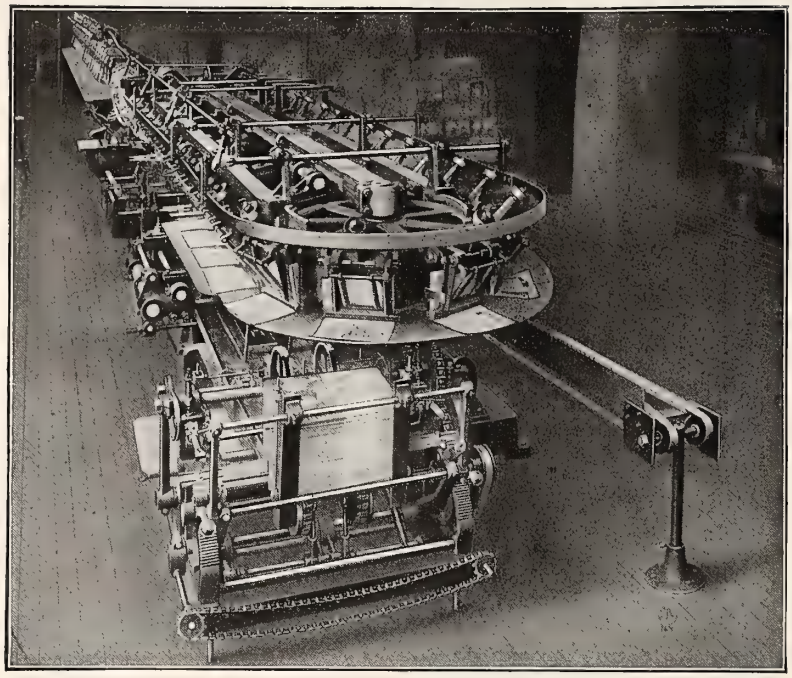
Jaenecke's Inks

has been unquestioned.



FINE PRINTING & LITHOGRAPHIC INKS

NEWARK, N. J.



The Juengst

Gatherer
Gatherer-Stitcher
Gatherer-Stitcher-Coverer
Gatherer-Stitcher-Binder

Product—

A gathered book,
A gathered, stitched or
A gathered, stitched and covered book

or—

A gathered, wireless (or perfect), bound book.

All from the same machine. Producing at least 3,000 per hour. Descriptive booklets on request.

GEO. JUENGST & SONS, Croton Falls, New York

WE HAVE NO AGENTS

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.



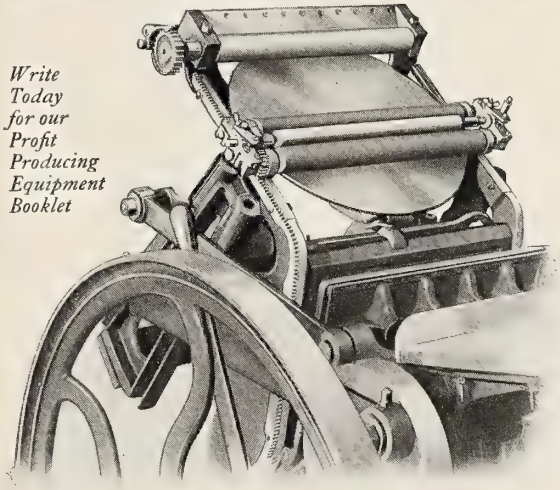
Telephone, Harrison 5260-5261-5262 All Departments

This NICKELSTEEL "GLOBETYPE" has been used in every issue of The Inland Printer since October, 1912. Note that the printing quality does not show perceptible deterioration.

Increased Efficiency for Your Job Presses

THE DOYLE-ALLEN *Ink Distributor* increases the capacity of job presses for larger work, and improves the quality of all work. There are many similar looking and cheaper attachments in the market on which the vibrating roller is driven only by friction from the composition rollers. The DOYLE-ALLEN *Ink Distributor* is the only Vibrating Distributor for Job Presses on which the vibrating roller is *positively* driven by gears in combination with a rack at the side of the press.

Write Today for our Profit Producing Equipment Booklet



It has been fully tested and the experience of practical printers, who are now using it, proves that it not only saves time, ink, machinery and money, but also produces cleaner and better results on all work.

The fact that there are some seven hundred DOYLE-ALLEN *Ink Distributors* in operation in approximately five hundred plants, shows that a large percentage of our business has been repeat orders, and that there is real merit in this money-making and time-saving device. Have your job presses equipped with DOYLE-ALLEN *Ink Distributors* if you want them to produce better and more profitable work. *For Sale by All Leading Supply Houses*

BRITTON & DOYLE
Press Room Efficiency Appliances
202 CAXTON BUILDING CLEVELAND

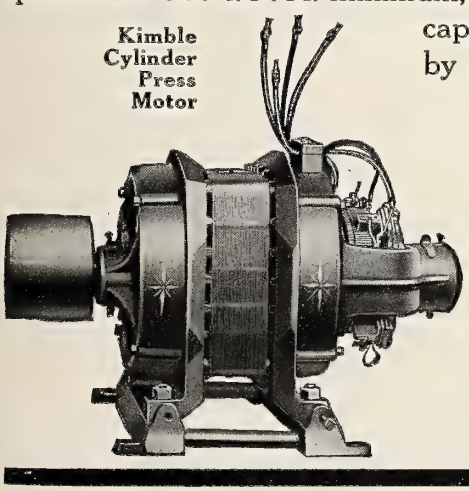
KIMBLEIZE—
and what happens?

The throw-off is used less—there is much less spoilage—

A greater number of impressions per hour secured—

Because KIMBLE MOTORS have a range of speed from 500 I. P. H. minimum, to maximum capacity of press, by gradual gradations. You always have the right press speed for every job!

Kimble Cylinder Press Motor



¶ When you reduce the press speed you reduce the current consumption in almost direct proportion. This means a big cut in your current bill, for the average press speed is about 60% of maximum—and a Kimble *saves* the difference—where other motors eat up just as much current at half speed as they do at full speed.

¶ *Kimbleize—and what happens?*

¶ You increase the efficiency of each press fully 25% over line-shaft drive—and usually 20% over ordinary alternating-current motor drive.

¶ Write for the "Red Catalog." Its figures and facts are profitable reading—if they induce you to Kimbleize.

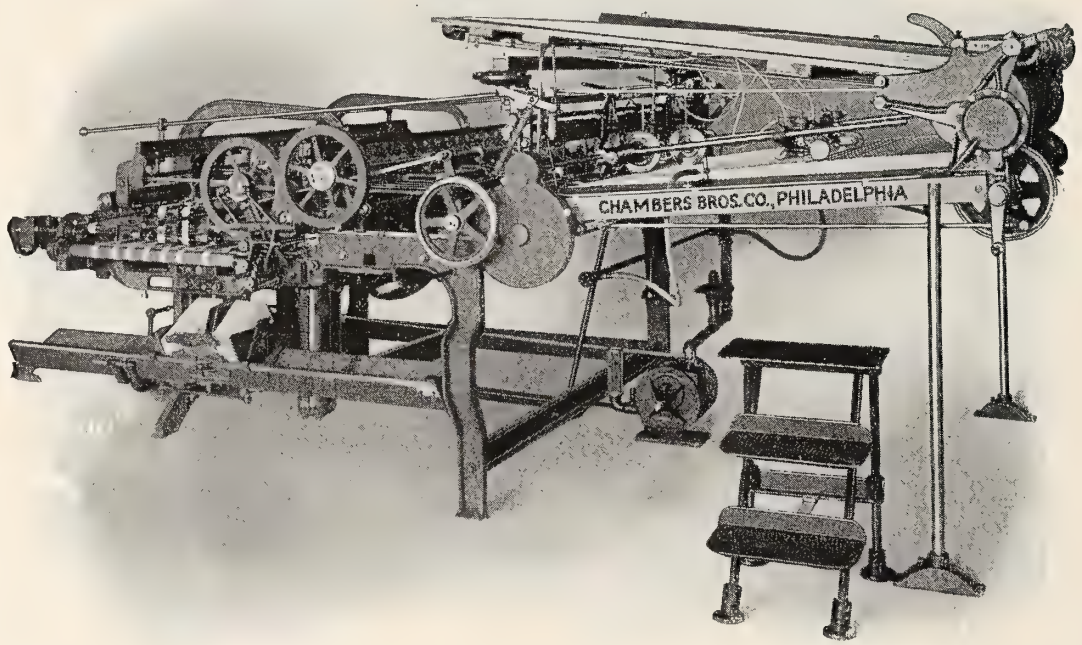
KIMBLE ELECTRIC CO.

635 N. WESTERN AVE.
Printing Press Motor Specialists
CHICAGO

KIMBLE MOTORS

THE CHAMBERS
Paper Folding Machines

With Continuous or Pile Type, Combing-Wheel Automatic Feeders



Double 16 Folder with King Continuous Feeder

CHAMBERS BROTHERS CO.

Fifty-second and Media Streets, Philadelphia, Pa.

Chicago Office: 549 West Washington Boulevard

MILLER & RICHARD, Canadian Agents, 7 Jordan Street, Toronto.

Send Your Orders to Us

You take the order. We will do the rest.

If its ENGRAVED or EMBOSSED
"WE DO IT"

TELEPHONES RANDOLPH 805-806

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WM. FREUND & SONS

WEDDING INVITATIONS · BOOK PLATES
MONOGRAM STATIONERY · CARDS · MENUS
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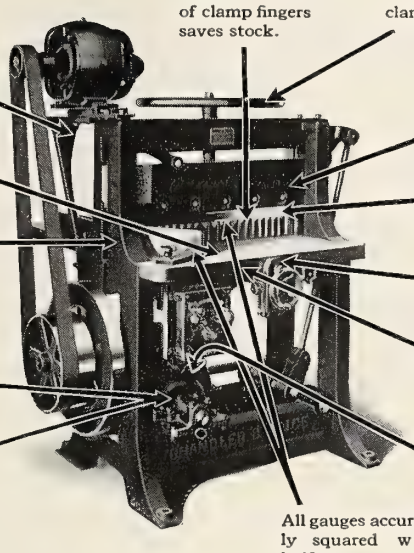
STEEL AND COPPER PLATE
ENGRAVERS AND PRINTERS
STEEL DIE EMBOSSERS
16 TO 20 E. RANDOLPH ST., CHICAGO

You Act as Our Agent.

We ship to you direct.

Good profits for the Printer

Analyze this Cutter



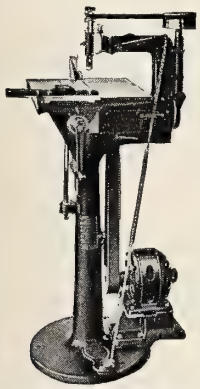
No address necessary—dealers in all important cities—Toronto Type Foundry Co., Ltd., Canadian Agts., Exclusive of British Columbia.

Chandler & Price

Hidden Profits

are tied up in almost every form that goes to press in the plant without a Miller Saw-Trimmer Equipment.

Passed up merely because your printers are not equipped with proper cutting tools to get the profit out.



Miller Saw-Trimmer with Router and Jig-Saw Attachment.

It is the discovery of these *hidden profits* through the use of the

Miller Saw

that leads the Penton Press, Cleveland, to write: ***"Every printing-plant with five platens or a cylinder should have one."***

The Drew Company, Jacksonville, to say: ***"No composing-room, large or small, is complete without one."***

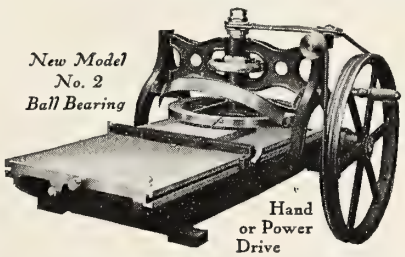
The Technical Press, New York, to exclaim: ***"It is a life-saver."***

The Miller Saw-Trimmer's sole output is profits—*hidden profits*, that now get by you "unsight and unseen."

Let a Miller Saw turn up these *hidden profits* in your plant for 30 days. We'll hold the sack that long—you keep the profits.

Miller Saw-Trimmer Company
Point Building, Pittsburgh, Pa.

If You Don't Like It —Ship It Back



This is a fair and honest proposition to any printer who is hesitating about installing our Type-Hi Planer.

It is a device that should appeal to every live printer, electrotyper and photoengraver, because it is a cost-reducer.

A Type-Hi Planer in time of need is a friend indeed, and it will pay for itself in the saving of time and in the character of work produced.

What do you know about our claims? Have you investigated them?

Let us send you a booklet entitled

"The Story of Type-Hi"

It will tell you of the merits of our planer; also convince you that it is worth your time to investigate—or, better still, give it a trial.

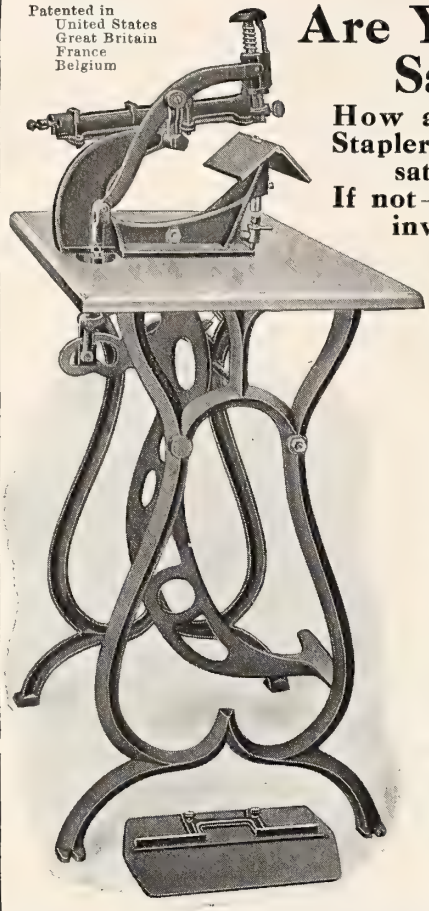
This booklet contains many testimonials from prominent concerns throughout the United States. Maybe you know some of them. Likely they are near you.

Send for booklet, terms, etc.

TYPE-HI MFG. CO., *Inc.*

SYRACUSE, N. Y., U. S. A.

Patented in
United States
Great Britain
France
Belgium



Are You Satisfied?

How about YOUR Stapler—does it give satisfaction? If not—suppose you investigate our

ACME BINDER No. 6

The **Acme** is known for its high-class work and is a **favorite** with employees in the bindery. Its smooth, perfectly running operation appeals to the careful buyer who is on the market for satisfactory stapling machines.

For sale by printers' supply houses throughout the United States.

The Acme Staple Machine Co., Ltd.
112 North Ninth Street,
Camden, N. J.

Progress Typewriter Supply Co., Ltd., London, England, European Agent

BLOMGREN BROS. & CO.

ESTABLISHED 1875

Designers
Engravers
Electrotypers
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512 SHERMAN ST.
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QUALITY

Service—Price

A Combination Impossible to Beat

"Satin Finish" Copper and Zinc



All Engraver's Supplies

We guarantee our Copper and Zinc to be free of any foreign substances due to the fact that they are both scientifically tested in our factory.

The American Steel & Copper Plate Co.
101 to 111 Fairmount Ave., Jersey City, N. J.

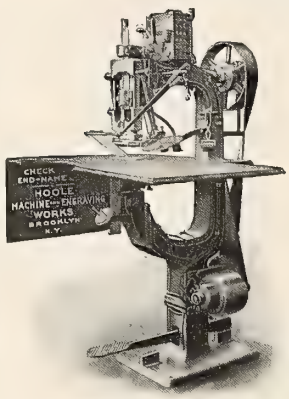
BRANCHES AND WAREHOUSES

610 Federal St., Chicago, Ill. — 110 Nassau St., New York City — 3 Pemberton Row, London, E.C., Eng.

HOOLE MACHINE & ENGRAVING WORKS

29-33 Prospect Street — 111 Washington Street

BROOKLYN, N. Y.

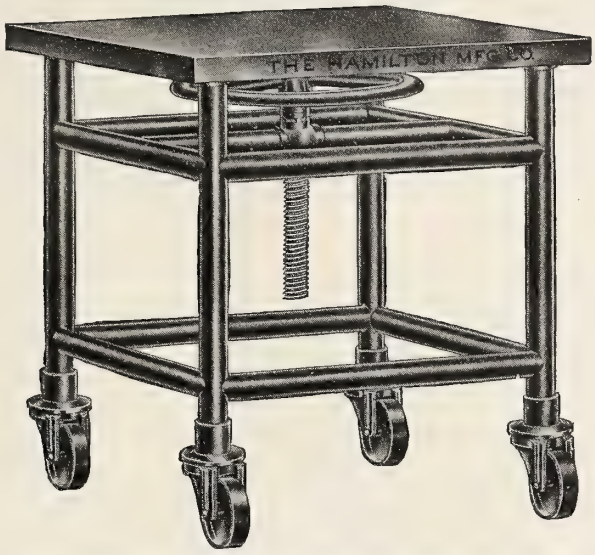


"Hoole" Check End-Name Printing Machine

A Job of 500 End-Names can be set up and run off on the "HOOLE" Check End-Name Printing Machine at a cost of nine cents, and the work will equal that of the printing-press. Let us refer you to concerns who are getting the above results.

Manufacturers of

End-Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds.



HAMILTON ELEVATING TRUCK NO. 814
Has 11-inch adjustment ranging from 33 to 44 inches

Simplicity Is an Art

It is easier to write a long article than it is to write a short one containing the same information. It is easier to build a complicated piece of composing-room equipment than it is to make a simple one for the same purpose.

The *Hamilton* organization has spent over thirty-three years simplifying the construction of printers' furniture. This means to the printer better goods for less money; better results from the goods because of compactness and convenient arrangement, and longer life for an article because of the sturdiness of design which experience teaches is necessary.

The Elevating Truck shown here is an example of simplicity and sturdiness. This is a Truck with a proven mechanical principle. The elevating mechanism consists of a screw and wheel, which gives an eleven-inch adjustment—from 33 to 44 inches. It will be seen that this Truck has no complicated parts to cause accidents or expense; and yet, with all its simplicity, it has an unprecedented range of adjustment and consequent usefulness.

Simplicity in your composing-room will mean increased profits. *Hamilton Steel Equipment* will help you obtain this result. Our broadside on the Modern System of Unit Construction for Steel Furniture tells more about this. A copy will be mailed free on request.

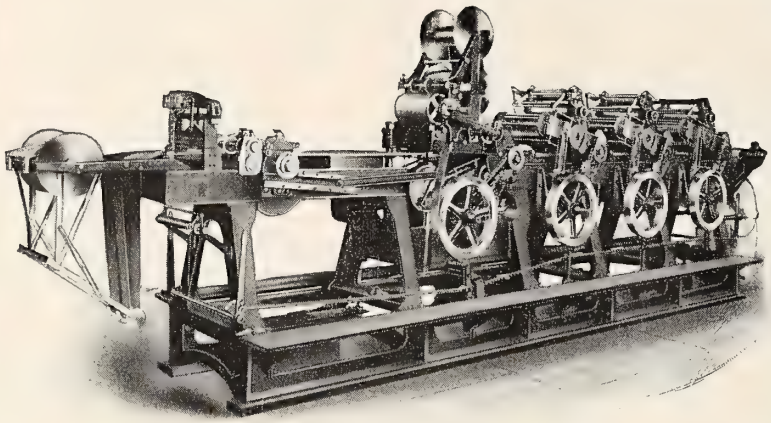
THE HAMILTON MANUFACTURING CO.

Main Offices and Factories, TWO RIVERS, WIS. **Eastern Office and Warehouse, RAHWAY, N. J.**

HAMILTON GOODS ARE CARRIED IN STOCK AND SOLD BY ALL PROMINENT TYPEFOUNDERS AND DEALERS EVERYWHERE

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed *free* to every inquiring printer

Every LABEL and TICKET Printer should have a NEW ERA MULTI-PROCESS PRESS



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

FASTEST FLAT-BED PRESS ON THE MARKET

¶ The New Era is a roll-fed, high-speed, flat-bed and platen press, *built* in *sections*. Assembled *as desired* to print *one* or *more* colors on *one* or *both* sides of the paper, cloth or cardboard; also slit, punch, perforate, cut, score, reinforce and eyelet tags, fold, etc., all in one passage through the press. Suitable for long or short runs. Just the machine for fine colorwork and specialties. Ask for literature and send us *to-day* samples of your multicolor or difficult operation work and let us show you how *economically* they can be produced on the New Era *Multi-Process* Press.

Built by The Regina Company

Manufacturers of High-Grade Specialties

217 Marbridge Building, 47 West Thirty-Fourth Street, New York City

Jones was "in the shop" at 8 A. M. and quit at 5 P. M.

How many of those hours represented Jones' Productive Labor?



The Calculagraph

will tell you his actual working time on each job.

The piece worker owes you his best effort as well as the man paid by the hour. You pay overhead expenses for both.

Calculagraph *Elapsed Time* records of both classes of workers will tell who is profitable and who is unprofitable.

Our free booklet, "Accurate Cost Records," will show you how to keep track of the Joneses in your factory and distribute their time to different job accounts.

CALCULAGRAPH COMPANY

1460 JEWELERS' BLDG., NEW YORK

Buckled, Crinkled

and other deformed stitches are not born of

Brehmer Stitching Machines

Brehmer Stitchers are the parents of only a clean, straight, and accurately centered stitch.

With Such Simple Mechanism—How Could They Be Otherwise?

Let us tell you wherein they are the most economical to maintain.

CHARLES BECK CO.

609 Chestnut Street, Philadelphia

This Is The Paper Baler You Need

You need a paper baler, that's sure. And you want the one that's safest, strongest, easiest to operate and gives you the biggest value for your money. *That means, get a Schick.*

Pays for Itself — ALL STEEL Schick FIREPROOF — Earns Money for You

SOLD ON 10 DAYS FREE TRIAL

Schick Balers are *all steel*—absolutely fireproof—will last a lifetime. Strongly built, easy to operate, nothing to wear out or get out of order. Made in four sizes. Sold on the "Show me" basis. Send the baler back after a 10-day trial if you don't want to keep it. The Schick must "make good" in *your* shop or it's no sale.



Write to-day for full details and a list of waste-paper buyers.

DAVENPORT MFG. CO.
Dept. C, Davenport, Iowa

Charles Hellmuth Inc

MANUFACTURING AGENT FOR

KAST & EHINGER

PRINTING AND LITHOGRAPHIC

INKS

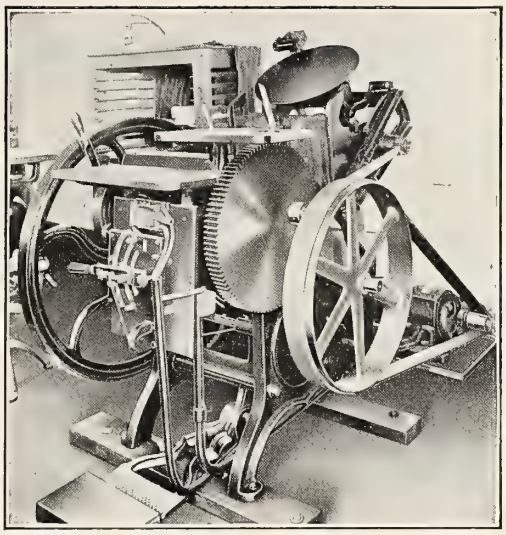
DRY COLORS, VARNISHES

WORLD'S STANDARD 3 AND 4 COLOR PROCESS INKS

SPECIAL OFFSET INKS

NEW YORK: 154-6-8 West Eighteenth Street
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Sprague Electric Motor Equipments for Printing Machinery



Sprague Electric Single-Phase, High-Efficiency Motor Belted to Job Press

What we have done for others is an indication of what we will do for you if we equip your plant with alternating-current motors.

2,000 satisfied printers, engravers, electrotypers and bookbinders are using our equipments. A majority of the prominent printing machinery manufacturers regularly install Sprague Motors on their machines.

Write for information and a copy of Pamphlet No. 2454

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ELECTRIC WORKS
OF GENERAL ELECTRIC COMPANY

Main Offices: 527-531 West Thirty-Fourth Street
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MEMBER THE SOCIETY FOR ELECTRICAL DEVELOPMENT, Inc.
"DO IT ELECTRICALLY"

A Properly Sharpened Knife is Half the Cutting



And a Carborundum Machine Knife Stone will give you a keen, smooth, cutting blade without fuss or trouble—without your taking the knife out of the machine.

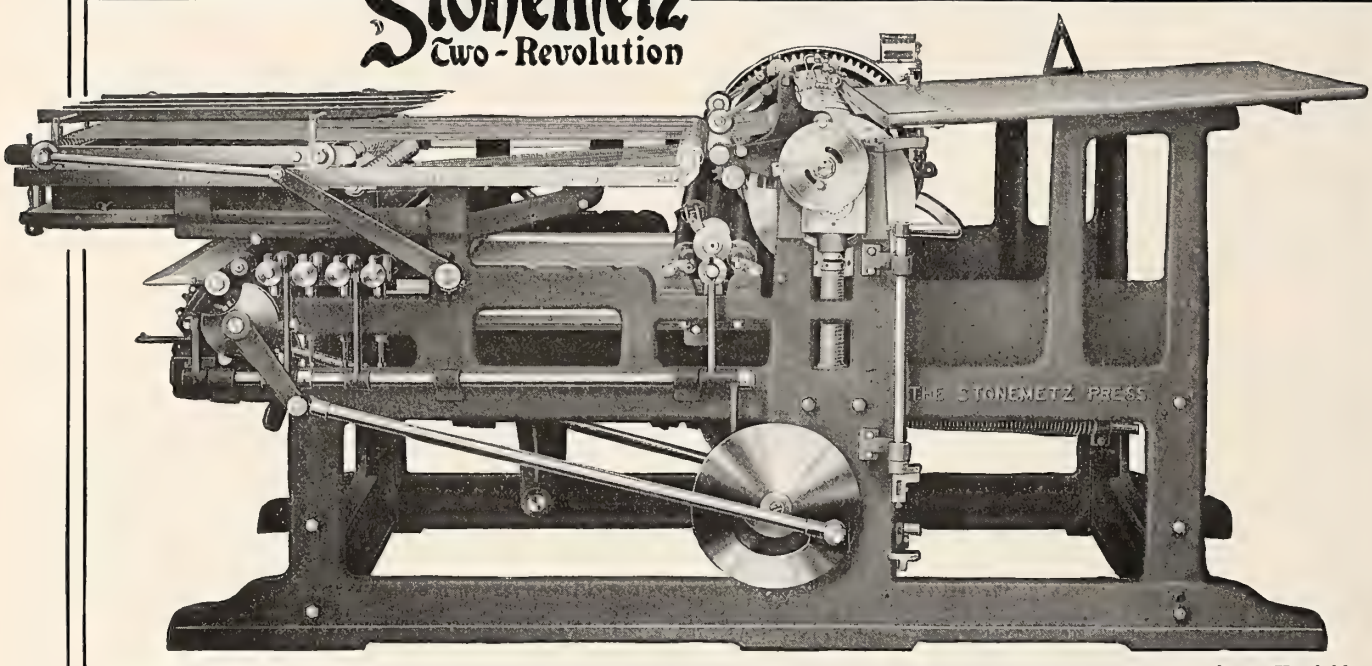
Two or three strokes of the stone and the edge is smooth, fast cutting.—It will lessen the number of trips to the grinder, save time, prevent feathering good stock.

The stones are made in two sizes, round and square. From your hardware or supply dealer, $1.50.

.....

The Carborundum Company
Niagara Falls, N. Y.

Stonemetz
Two-Revolution



THE STONEMETZ TWO-REVOLUTION embodies the latest and most practical ideas in design and construction. Unyielding impression, perfect register, splendid ink distribution, unfailing printed side up or down delivery, and speed of 2,000 to 2,500 per hour. Will produce finest grade of half-tone and color work. Very simple in operation. Moderate in first cost and economical in up-keep. Three sizes: 25 x 33, 26 x 38, 29 x 42. Sold and guaranteed by typefounders and dealers in all principal cities.

Write for descriptive matter.

FOREIGN AGENCIES: Mexico, West Indies, Central and South America, National Paper & Type Co.; Australasia, Parsons & Whittemore, Sydney; Italy and So. Europe, Berger & Wirth, Florence; So. Africa, Wm. Dawson & Sons, Ltd., Cape Town; Germany, Holland and Denmark, Strubelt & Jenner, Barmen.

The Challenge Machinery Co.
Grand Haven, Mich., U. S. A.
Chicago Salesroom - - **124 South Fifth Avenue**

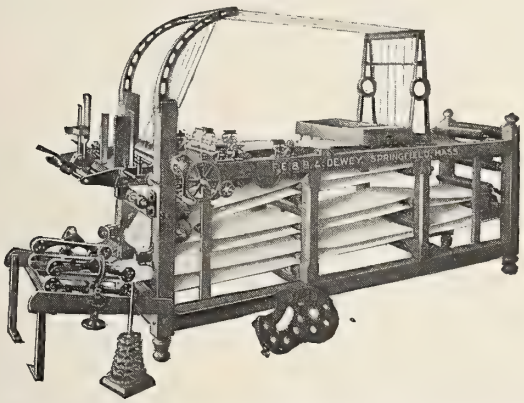


THE FRANKLIN COMPANY

DESIGNERS, ENGRAVERS
OF PLATES BY ALL PROCESSES
ELECTROTYPERS, CATALOG
AND BOOKLET PRINTERS

720-734 S. DEARBORN ST.
CHICAGO

This Wonderful Automatic CARD MACHINE



The minute you watch its action, speed, quantity and quality of output—it sells itself without argument.

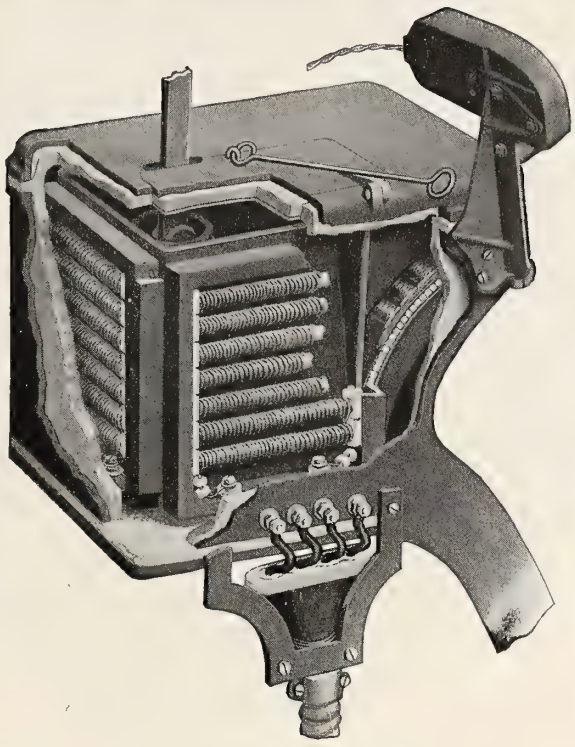
This machine is for ruling index cards—both Striking and Feint-Lining. Unlimited speed. Think of it—40,000 cards per hour—automatic feed, perfect work.

This machine is made for other work around the bindery.

Best get detailed particulars, prices, etc., before you buy any other.

F. E. AND B. A. DEWEY

SPRINGFIELD, MASS.



This Shows Why the

Westinghouse Wicker Type Electric Linotype Pot

is economical and indestructible and productive of perfect slugs.

It is economical because the heaters are close to the crucible, while an asbestos lining prevents the waste of heat into the air. Furthermore, the thermostat regulates the heat without *wasting current in a rheostat.*

It is indestructible because the heating elements do not come in contact with molten metal.

It makes perfect slugs because the heat is uniformly distributed and runs right up to the mouthpiece (note the heater at the throat). The cover prevents oxidation and spoiling of the metal.

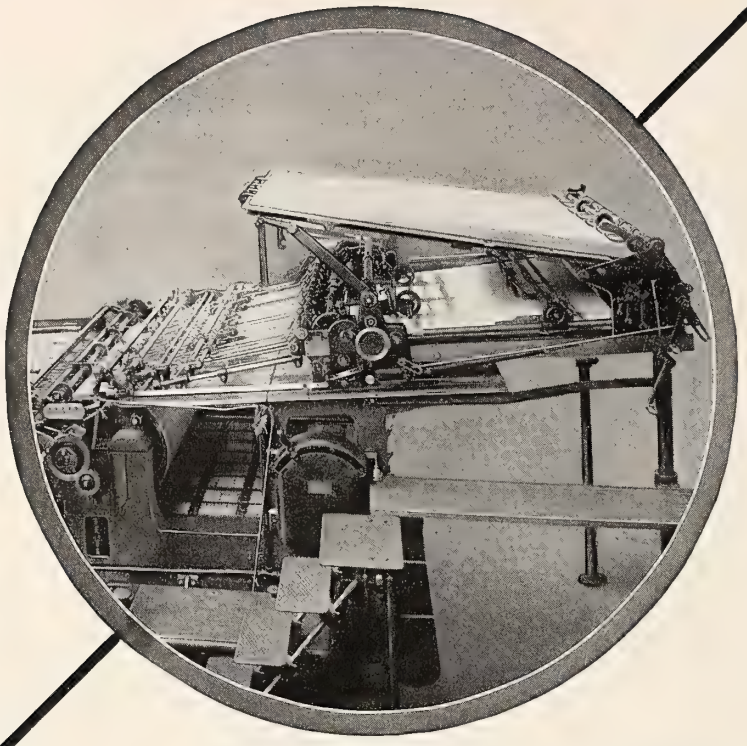
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Westinghouse Electric & Mfg. Co.

Department GK

EAST PITTSBURGH, PA.

Sales Offices in All Large American Cities.



CROSS CONTINUOUS FEEDER

Judge it by the company it keeps

"Tell me thy company and I'll tell thee what thou art."—*An Old Proverb*

It is pretty safe to judge a machine as you judge a man—by the company they keep.

Below are listed a few representative American and English firms who use ten or more Cross Continuous Feeders—a total of 745:

The Butterick Publishing Company	New York City	The Crowell Publishing Company	Springfield, Ohio
Peter J. Carey	New York City	Con. P. Curran Printing Company	St. Louis, Mo.
The Carey Printing Company	New York City	The Curtis Publishing Company	Philadelphia, Pa.
The De Vinne Press	New York City	Franklin Printing Company	Philadelphia, Pa.
J. J. Little & Ives Company	New York City	Houghton Mifflin Company	Cambridge, Mass.
Metropolitan Life Insurance Company	New York City	The University Press	Cambridge, Mass.
Charles J. O'Brien	New York City	Judd & Detweiler, Inc.	Washington, D. C.
The Charles Schweinler Press	New York City	Joseph Mack Printing House	Detroit, Mich.
Trow Directory Printing & Bookbinding Company	New York City	Richard Clay & Sons, Ltd	London, Eng.
Zeese-Wilkinson Company	New York City	Amalgamated Press	London, Eng.
J. B. Lyon Company	Albany, N.Y.	McCorquodale & Co., Ltd.	London, Eng.
Braunworth & Co.	Brooklyn, N. Y.	T. Forman & Sons	Nottingham, Eng.
J. W. Clement Company	Buffalo, N. Y.	Hazell, Watson & Viney	Aylesbury, Eng.
The American Label Mfg. Company	Baltimore, Md.	Norbury, Natzio & Co	Manchester, Eng.
Brock & Rankin	Chicago, Ill.	Mardon, Son & Hall	Bristol, Eng.
The Henneberry Company	Chicago, Ill.	British-American Tobacco Company	Bristol, Eng.
Stearns Brothers & Co.	Chicago, Ill.		

One American concern uses 115
One English concern uses 57

These firms are probably able to purchase what they please in the way of equipment, regardless of cost. If there were better continuous feeders than the Cross, they would have them.

But if you wish detailed evidence of Cross Feeder superiority, it will be gladly furnished at our nearest office.

DEXTER FOLDER COMPANY

Folders, Feeders, Cutters

NEW YORK CHICAGO PHILADELPHIA BOSTON

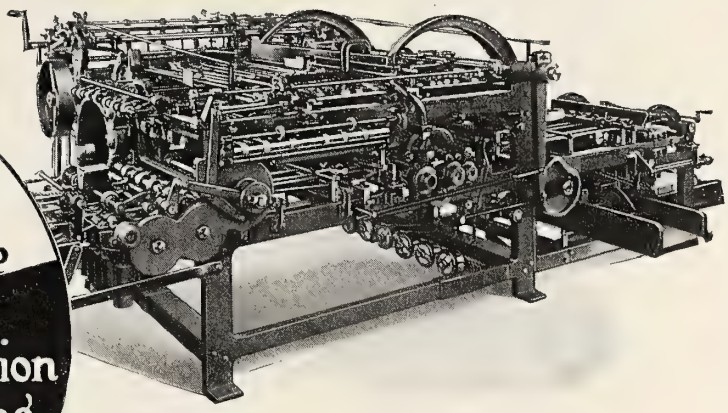
ATLANTA, GEORGIA
DODSON PRINTERS SUPPLY CO.

SAN FRANCISCO
H. W. BRINTNALL

TORONTO, CANADA
THE J. L. MORRISON CO.

DALLAS, TEXAS
E. G. MYERS

DEXTER WIRE-STITCHING FOLDER





It Was Bound to Come

For years every bindery has suffered enormous wastes of effort, materials, time and money. Every binder realized it; nobody had the remedy until now.

Here it is—a revolutionary machine that actually cuts off 40%, or more, of bindery costs. It prevents useless operations, minimizes handling, saves stock, reduces floor space, shortens time, increases volume, builds up profits.

It is a regular jobber when you wish, or will automatically cover and wire-stitch or paste 16, 24 and 32 page pamphlets, *while being folded*, running two up and cutting apart. It handles all standard size sheets and has a tip-in attachment at first fold so half-size sheets can be folded in 16s and covered.

If covers are eliminated, four extra pages can be added, increasing capacity to 20, 24, 28, 32 and 36 pages.

The advantages of this newest Dexter development are not based on faith, nor hope, nor expectation, nor probability. You can *prove* them by your *own* figures on your *own* work. Our comparative estimate blanks are convenient for figuring. Fill in and mail the coupon for a supply.

DEXTER FOLDER COMPANY

Folders, Feeders, Cutters

NEW YORK CHICAGO PHILADELPHIA BOSTON

Dodson Printers Supply Co. ATLANTA, GEORGIA
H. W. Brintnall SAN FRANCISCO
E. G. Myers DALLAS, TEXAS
The J. L. Morrison Co. TORONTO, CANADA

Coupon

Please send____ Comparative Estimate Blanks and full information about Wire-Stitching Folder.

Name_____

Address_____

City_____



It's In the Make

Ample machine facilities is a good talking point for business, but the character of product depends upon the knowing how to "do things."

Perfect Made Plates Save Money in the Pressroom

We use extra heavy shell plates, which means long and perfect service.
Too little attention is paid to the *shell* feature of the average electrotype.

When once you try our *extra heavy shell*, you will use no other.

OUR LEAD MOULDING PROCESS is a dependable method of obtaining perfect reproduction and quick service.

Our process of Lead Moulding and of depositing the shell on the mould without the aid of graphite, and other methods used on wax-moulded plates, enables us to guarantee exact duplication without loss of detail. Perfect reproductions and perfect register are obtained, because lead takes an exact mould and is not affected by varying temperature, and after moulding undergoes no other operation until it is placed in the solution.

Users who appreciate high-class work praise the efficiency of our Lead-Moulded Plates. If you have a high-class job in mind, let us submit samples of work both by plate and printed results.

Our Entire Plant Is Fully Equipped

with new and modern machinery, and in the hands of expert workmen.

Phone Franklin 2264. Automatic 53753
We will call for your business.

American Electrotype Company

24-30 South Clinton Street, Chicago

Dinse, Page & Company

Electrotypes Nickeltypes AND Stereotypes

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CHICAGO, ILLINOIS

TELEPHONE, HARRISON 7185

SELL PRINTING

in the creative way enables you to get profitable prices for your work and hold your customers against price-cutting competition.

IT IS NOT HARD TO DO THIS IF YOU STUDY

The Nashville Typothetae Course in Sales Training

By Edward P. Mickel

This course shows you how to approach, interest and persuade men. It teaches the fundamentals of salesmanship, the psychology of selling, and gives complete interviews, thoroughly training you in scientific salesmanship.

There are:

12 Lessons on Selling
9 Lessons on Paper Stock
1 Lesson on Type

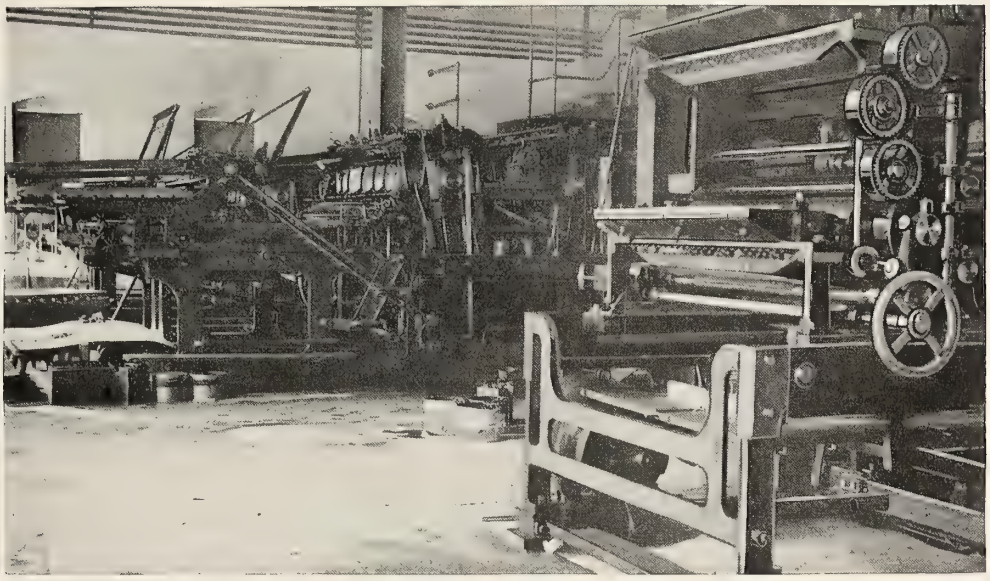
This instruction will make you a high calibre salesman and will lead to a prosperous future. Several organizations are using this course in classes and you can secure immediate results from its study,

It is written by Edward P. Mickel, who gives you his personal attention and advice while you study. You can complete the course in a few months by studying it in your spare time and the results will be permanent.

Write for descriptive booklet

DUDLEY L. HARE
1829 ARCH STREET PHILADELPHIA

Kidder and Miehle Side by Each

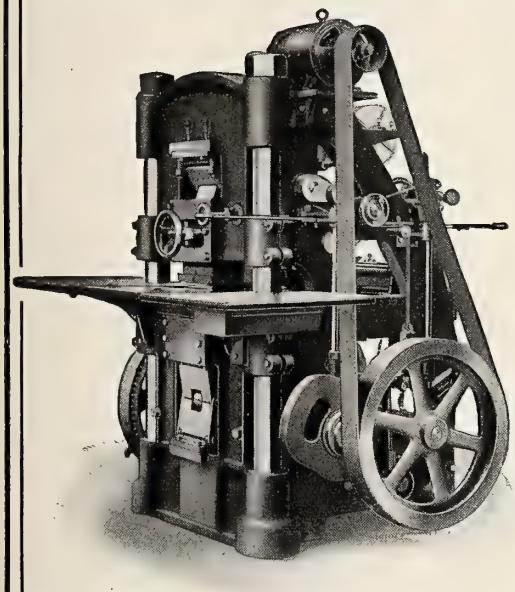


"TWO OF A KIND," AND WITH SOME
REPUTATION TO BOOT!

KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK OFFICE: 261 BROADWAY GIBBS-BROWER CO., Agents
CANADIAN OFFICE: THE J. L. MORRISON COMPANY, TORONTO

The Carver Automatic Die and Plate Presses



being constructed of the best grade of material and under the most careful mechanical supervision, are able to produce the largest quantity of the highest grade work in a given time.

They have the largest sheet feeding capacity.

The cloth wipe for steel and copper plate work is used on CARVER PRESSES only.

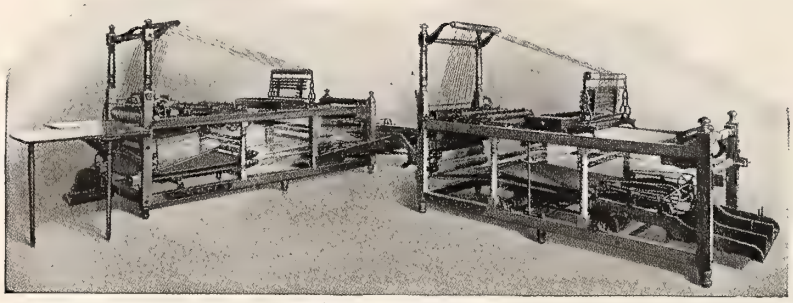
C. R. Carver Company

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CANADIAN AGENTS:
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THIS cut shows our Dual L Ruling Machine, which is so constructed that the machines can be operated singly when so desired. No shop, however small, is up-to-date without one of these machines, as it *saves one feeding of the paper* Absolutely guaranteed to do perfect work.

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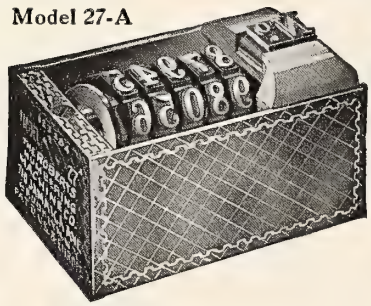
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Roberts Numbering Machine Company

Successor to THE BATES MACHINE CO.

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Model 27-A



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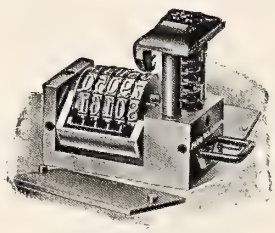
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ROBERTS' MACHINES

UNEQUALLED RESULTS
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No Screws

To Number Either Forward or Backward



View showing parts detached for cleaning

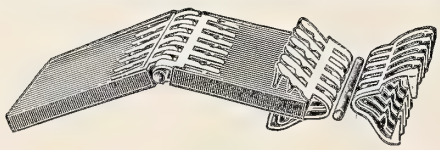
The War Affects Business

But in spite of this fact my sales for the last four months of 1914 (all war months) have shown a decided increase over the business of the corresponding four months of 1913. This shows that a good article is always in demand, regardless of the prevailing conditions. Perhaps you have been thinking about a mailer, or perhaps you have been needing one without thinking about it. In either case, or if you desire any information about mailers, send and let me give you proofs of the Wing-Horton's superiority.

CHAUNCEY WING

Manufacturer of the Wing-Horton Mailer and its Supplies

GREENFIELD, MASSACHUSETTS



THINK ABOUT THIS

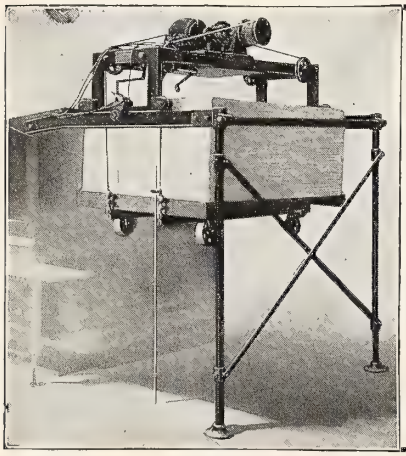
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and a hammer are all you need to make a perfect hinge joint in any kind or width of belting. Saves 50% time. Gives 70% of belt strength.

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FLEXIBLE STEEL LACING CO.

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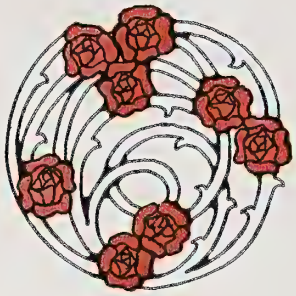
The leading printing establishments of Chicago, New York City, Denver, Milwaukee, and other cities are fast equipping their plants with our Paper Lifts.

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CHICAGO



MEN who are proud
of ability to show
other men "Where they
get off" are prone to
forget to tell them
"How to get on"



Designed and lettered by
J. L. FRAZIER,
Assistant Instructor Inland Printer Technical School
and I. T. U. Course in Printing.

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Efforts of a Novice to Become a Printer

By CAPT. JAMES T. ELLIOTT

JOE ELLING at the age of fourteen was a bright enough boy, he cared more for a rollicking good time than he did for anything else. An orphan at twelve, he found some degree of liberty under a guardianship and had developed at the former age some elements of wildness. As he grew and developed, the wildness grew with him. At the age of twenty, after having tried several lines of work without tangible results, among which might be mentioned some months doing reporting and setting straight matter in the newspaper office of the country town in which he was born, he decided to branch out into the world and seek his fortune.

He left his native town with the munificent sum of $1.45 and a ticket to the capital city of his State, in his pocket. Here, under the impression that he was a printer, and with a permit to work pending action on his application to join the typographical union, he "showed up" at the leading morning paper of the town. In due time he was put on as a substitute, but it did not take the foreman long to learn that he was no printer, in fact not even an excuse for one. The result was that he was incontinently discharged, and as a further step in his disgrace his money and application for membership in the union were returned to him.

While this was somewhat discouraging, Joe did not sit down and bemoan his fate; instead he secured a position in another line and for several years managed to make fair headway.

However, the smell of printers' ink was still a lure, and in the course of time, through writing occasional articles for the press, he became a reporter. This work proved very much to his liking and he eventually became very expert in it.

Leaving his native State he went to live in one of the largest cities of the South. Securing a reportorial berth on one of the leading morning papers there, he became one of the wild and reckless young blades of the town. Later on, Joe sobered down and married.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 4, 1879.



He was incontinently discharged.

During the World's Fair in Chicago, the journal on which Joe worked arranged it so that each member of its staff could spend a couple of weeks at the Fair, at the expense of the paper, salary included.

When it came Joe's turn he took his wife and baby son with him. Two happy and eventful weeks were spent in Chicago by the Ellings, and when it came time to return home neither Joe nor his wife wanted to go. On the contrary, both desired to remain in Chicago. The upshot of the whole matter was that Joe wired his resignation and with his family took up his residence in the city by the unsalted sea.

Now, as the reader is aware, Joe's only method of making a living was in doing newspaper work; and such employment was exceedingly difficult to secure at that time.

The reader will doubtless recall the bitter, poverty-stricken winters of 1893–94–95, even up to 1896. Business was at a low ebb. Money, even by those who possessed vast wealth, was difficult to get. Commercial houses were failing, the employees of hundreds of others were being discharged. Bookkeepers, clerks, and office men generally were doing manual labor in the ditches of the drainage canal to make money wherewith to care for themselves and families. The charitably inclined people of Chicago were going their limit in aiding the unfortunate. The soup-houses of the city and the "bread lines" of both county and city were working night and day. The city hall and police stations were turned into sleeping quarters for the thousands who had no other place of refuge. The gloom of perdition hung over the country, and to all intents and purposes its

storm center appeared to be located in the city of Chicago. In the newspaper offices the slump was felt as badly as elsewhere, this being notably true regarding the employment of men. During the World's Fair period Chicago was filled with newspaper men from every clime, every country, and every city of importance in the world. Some came financially prepared for any emergency, while others came with the expectations of making their expenses from correspondence, space-writing, and other forms of newspaper work. Inasmuch as the writers of such stuff far outnumbered the demand or market for it, the result proved disastrous.

The fall and winter following the Fair found Chicago filled with newspaper men without means of support and, in some cases, on the verge of actual want. *En passant* let me say a word for the glorious work of the Chicago Press Club, during this trying time, under the direction of its open-hearted president, Stanley Waterloo. Stanley has passed over the Great Divide, but his record for that period, and that of the club, will remain always green in the memory of those who had knowledge of it. John (Uncle John) McGovern, Opie Read, Col. William Lightfoot Visscher, Louis H. Aymie, and many others also did signal service in caring for the down and almost out newspaper men.

Such was the condition of affairs that confronted Joe Elling. Far from home and friends, in a strange city, practically penniless, and with his family to care for and support, the outlook to him was anything but cheerful.

But Joe did not sit down and bemoan conditions; instead he made every effort in his power to improve them. He made the rounds of the daily newspapers and the trade journals, and endeavored to start a kind of correspondence bureau for out-of-town newspapers. Failure signalized all these efforts, until at last he found want staring him in the face.



He made the rounds of the daily newspapers.

Before leaving the Southern city from whence he came, Joe had been made a member of the typographical union. He had brought a traveling card with him to Chicago, and now in his dire extremity he turned to that organization in the hope of developing an opportunity to secure work.

"Bill" McEvoy was secretary-treasurer at the time, and while rough and somewhat abrupt in speech and manner he had a heart in him as big as his body, and when once a friend he could be counted on to the end. Joe turned his traveling card over to "Bill," and



Joe turned his traveling card over to "Bill."

in return was given a card that granted him the privilege of working as a journeyman printer in any office in Chicago under the jurisdiction of Chicago Typographical Union, No. 16.

Joe, card in hand, walked out of the union headquarters without any definite plan of operation. The only thing that was tangible and definite to him was that he must find work, and that too at the earliest possible moment.

Now the reader must appreciate the fact that Joe knew no more about setting type than the veriest tyro, and as for jobwork composition it was Greek in its last analysis to him. Hence one can understand that it was with some degree of trepidation that the redoubtable Joe entered an office and applied for his first job under the claim of being a printer.

In the course of the first two weeks Joe had held and lost something like thirty jobs. In one instance he lasted only thirty minutes. But on each of these jobs he made something, and as he afterward said, it took him one week to collect the money made in different offices where he worked the previous two.

However, this state of affairs could not continue forever. For with the continual discharges for incompetency, walking from one end of town to the other in search of work and making barely enough to keep body and soul together, Joe was fast reaching a state bordering on madness. Too proud to appeal to his old friends or his relatives, and with the cordial and loving support of his loyal wife, he gritted his teeth and started in afresh.

One afternoon, after some six weeks of conditions that approached Hades on earth, Joe drifted into the plant of the R. R. Donnelley & Sons Company, on Monroe street. This firm at that time had its offices on the

sixth floor in a building which stood on the ground now occupied by the Harris Trust and Savings Bank building.

Donnelley's, then as now, published the Chicago City Directory. Joe had been informed that owing to the directory many new men were being given work, and taking this cue had repaired there in hopes of getting a job.

Joe walked into the composing-room and, asking the first man he met where the foreman could be found, was directed to a tall, long-faced man standing at an imposing-stone, near a window. With both shirt-sleeves rolled to his armpits this man was working with much rapidity and great dexterity making up pages for the directory. Walking up to him and without any preliminary, Joe said:

"How's work?"

The foreman turned, and looking Joe up and down for an instant replied:

"Good. Every case is in use and I could use more men if I had room for them."

"Any possible chance of another man getting on?" said Joe, his heart sinking at the thought of being too late.

The foreman again looked Joe over. This time very keenly.

"Where are you from?" he said.

"The South," replied Joe.

"Are you a job-man?" was the next query.

This was a poser. Poor Joe had been "fired" about fifty times during the past six weeks because he lacked every knowledge of how jobwork was



"Just throw the type back into the case and try it over again."

done. For this reason he hesitated to reply. Ere he could bring himself to the point of speaking, the foreman asked:

"How are you on straight matter?"

"Fine! Very good!" flashed back Joe, with a degree of eagerness that was not lost on the foreman.

"All right," he said, "take that case just back of you. Here is your copy. Now pitch in," and taking some reprint copy from a drawer near by he handed it to the somewhat abashed Joe, who, shucking his coat, started to work, and that too on a "full" case of type.

The foreman, who was none other than that prince of good fellows, Tom Day, watched Joe as he worked, and a grim smile played about his face as he noted the slow and painful effort Joe was making in getting his copy set into type. Finally a galley was set (leaded long primer, fourteen ems wide) and in the course of events a proof of it reached the proofroom, from whence it came with marks upon it indicating that every word on the slip contained an error, not to mention "outs" and "doublets."

The proof was taken to Tom Day, and he walked over and laid it down on the case in front of poor Joe. There was tragic silence for a moment, and Joe instinctively began to reach for his coat and hat, feeling that he had again recorded a failure, and that he was once more doomed to walk the streets looking for a job.

"Pretty bad," said Mr. Day, in a kindly voice, "but probably you will do better next time. I would not attempt to correct it, just throw the type back into the case and try it over again."

The words were spoken in a quiet, even tone. There was nothing to indicate anger, disgust, or any other of the bitter features that had been thrown at Joe during the previous six weeks. They were the first friendly and understanding words that he had received, and his heart rose up in his throat and nearly choked him as the hot, scalding tears coursed down his cheek. With all his might and main he tried to suppress his emotions, but without avail. The pent-up feelings of the past six weeks, the awful strain under which he had been laboring, and was still laboring, was more than mortal could stand, and laying his head on his hands his frame shook with suppressed sobs as he strove to recover his normal base. The unexpected had happened and Joe was unable to stem the tide of emotion that completely swept him from his feet.

Whether Tom Day saw the condition into which his words and attitude had put Joe, the writer is unable to say, but he can and does say that Tom Day kept Joe on the job until he had acquired a degree of proficiency that made it possible for him to hold his own with the best of them and in the end to become a fairly acceptable printer.

Tom Day has been gathered to his fathers, but he was a man among men, and the world is better for his having lived in it.

Correction of Grammar by Proofreaders

By F. HORACE TEALL

MR. THEODORE L. DE VINNE wrote a long chapter on proofreading for his book "Correct Composition," and gave therein much valuable information, but, like many other writers, omitted the detailed exemplification of actual trade practice that is much more useful than the wisest generalization. I am to consider what may be classed as one detail only, but the details of this detail are most tantalizingly numerous. Mr. De Vinne gives the merest allusions to grammar, presumably assuming that anything more was not germane to his very specific purpose, as grammar is supposed to be sufficiently learned in school, before one ventures to become a proofreader. In the book mentioned the oversight is somewhat mollified by a provision for suggestions by querying instead of actual corrections, while many other writers have been content to prescribe correction of bad grammar as the proofreader's duty, thus partly controverting one of Mr. De Vinne's most useful warnings.

"The time to be spent and the care to be given to a piece of reading," says Mr. De Vinne, "must be determined by its importance. Ordinary composition should be made correct to copy with reasonable dispatch, but writings of value should be read thoughtfully, with a view to the discovery of faults more serious than those of spelling or punctuation. When the reader meets with an unmistakable fault made by the writer through lapse of memory or by negligence, he should correct it. He does so, however, at some peril. He must know and not suspect it to be an error, and must be prepared to defend his correction, not by his own belief, but by unquestionable authority. Bad spelling or grammar obviously made through ignorance or carelessness must always be corrected."

In that last sentence is the saying that led to the giving of the quotation, all of which and much more in the book is worthy of serious consideration and study, but rather for what it suggests than for specific decision as to any detail. The whole book is somewhat disappointing through lack of specific decision or choice, largely because its author had learned thoroughly the fact of varying demands from different customers, which really nullify practical standards. This means, not that a standard is not desirable, but merely that the customers often demand something not conformable. Much might be written about this, but it can not be done here.

Ideally, proofreaders should be accomplished grammarians, and should correct slips made in writing, even when found in copy from the best writers. But proofreaders may not assume that their knowledge of grammar is superior to that of the authors too freely, notwithstanding the fact that it often is so. Once upon a time it was the fashion to credit all proofreaders

with special ability in grammar, and to expect them to make frequent corrections; but that time has gone, and now they are much more restricted. We speak here, of course, of the general practice in trade work, not of the few exceptional cases where the proofreader is in effect an editor or a literary critic. The reader's duties range all the way from absolute following copy to real literary editing, the higher grades of work being exceptional. In a vast majority of instances, the reader is not safe against censure, if not discharge, in passing anything to which the customer objects, the only sure defense being, generally speaking, found in following copy, thus leaving the responsibility where it belongs.

It is more than difficult to decide how much a proofreader should do in correcting grammar, the greatest doubt arising from the lack of agreement among the people, and from the fact that generally, when two persons disagree, each of them is likely to persist in his own opinion. For instance, when the present writer quoted certain authorities as asserting that the weight of usage favored the expression "none are," an employing printer insisted that proofreaders should change it every time to "none is," since the plural verb is clearly an error. Such change by the reader would suit those who agree with that printer's assertion, but would be highly objectionable to most of our best writers. Any careful writer who favors the singular verb would surely write it, and others would surely write the plural; and each writer is entitled to his own opinion, and to have his work done in his own way. In many other cases of equal apparent simplicity similar disagreement exists.

Any one who thinks grammar is simple may revise his opinion after reading some of Goold Brown's observations, many of which tell some startling truths. We cite a few of them: "The forms of parsing and correcting which this author [Lindley Murray] furnishes are of little use. They are so verbose, awkward, irregular, and deficient that the pupil must be either a dull boy or utterly ignorant of grammar if he can not express the facts extemporaneously in better English." "Good use is that which is neither ancient nor recent, neither local nor foreign, neither vulgar nor pedantic; and it will be found that no few have in some way or other departed from it, even while they were pretending to record its dictates." "In our language grammar has become the most ungrammatical of all studies." "Grammarians have ever disputed, and often with more acrimony than discretion." "They who set aside the authority of custom, and judge everything to be ungrammatical which appears to them to be unphilosophical, render the whole ground forever disputable, and weary themselves in beating the air." "Too many of our grammars, profitable only to their makers and venders, are like weights attached to the heels of Hermes."

Here is enough to show a famous grammarian's opinion of other workers in his own field; and of course many of these others thought they were right

and he was wrong. But it is quoted here for one purpose only, and that a very practical one. How is the proofreader to know whether any particular author will approve his corrections or not? Occasionally, but rarely, the proofreader may make such corrections as he finds necessary, especially when he can cite good authorities in support of his correction; but even then he is likely to find sometimes that it would have been much more conducible to ease and comfort to leave the grammar absolutely unchallenged as it comes from the author.

The very last work the writer did before writing the last two paragraphs here was revising from an author's proof on which was the sentence, "One of the women who is giving close attention to this is Mrs. ———." A proofreader had changed the first "is" to "are," and the author had stetted "is." That author was ordering bad grammar, as the sentence could be grammatical only with "are." It was fairly nauseating to find that a good writer could so deliberately choose the bad form in a case so simple. But nothing else could be done than to leave the bad grammar uncorrected.

Outgrowths of Letterpress

By GEORGE SHERMAN

No. 5—Gummed, Varnished and Die-cut Labels

YOU might imagine that little of unusual interest could attach to the manufacture of an ordinary gummed label. But, after you have studied the methods employed by the specialist in this line, it may be possible that you will find something helpful to the production of a future order.

Machine-finished, calendered, and glazed papers are of the common varieties of gummed-label stock always carried by the large paper houses. These papers come in all colors. They offer a range of selection that meets nearly every requirement of the drug trade, and they are the gummed papers most generally in use for labeling the ordinary articles of commerce. But the textile industries and manufacturers of metal, wooden and earthen wares often require labels of heavy ledgers, coated books and fibrous stock, such as are not supplied ready-gummed by the papermakers. These must be secured from the gummed-label specialist, who is equipped with machinery and appliances which enable him to apply adhesive coatings properly adapted to the paper employed and the texture of the article to be labeled. In the preparation of gummed labels for the drug trade and for use on the ordinary commercial package, the formula as used by the United States

government in the manufacture of envelopes and postage stamps is preferred by many specialists. It is a splendid adhesive for labels to be applied to glass bottles, and answers equally well for permanently attaching paper to any smooth surface. It consists of one part of gum arabic, one part of starch, and four parts of sugar. The gum arabic is dissolved in water before the starch and sugar are added, and the mixture is then thinned to the desired consistency. The addition of a small quantity of glycerin will add to the pliability of the stock and will effectually prevent cracking in handling. A few drops of wintergreen or of some other essential oil will lend an agreeable flavor. A much cheaper gum, that answers the purpose fairly well, is frequently used by the label specialist. In its preparation dextrin is substituted for the gum arabic, glucose for sugar, and boric acid is added as a preservative and to give it consistency.

It is of value to the commercial printer to learn something of the technical requirements necessary to the production of a sheet of perfectly gummed paper. One of these items relates to the grain of the paper or

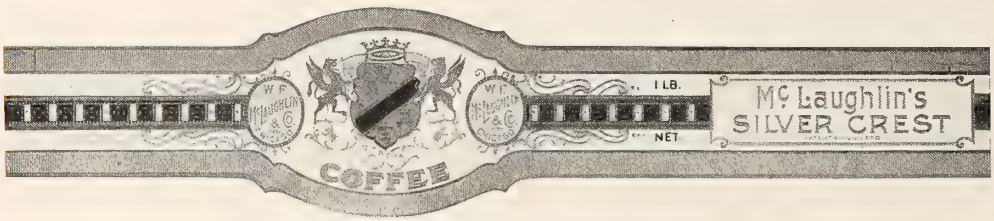


Fig. 1 — A specimen of a label now very much in use for banding various commodities. Owing to the colors of the original, much is lost in reproduction.

its manner of passage through the calendering rollers in its manufacture. Pasted end-sheets and stripped fly-leaves for books frequently have been reprinted because the printer and the stockcutter did not at first possess this knowledge. A sheet of fibrous stock, whether it is to receive an application of glue in stripping a leaf, or a covering of gum, must always be coated with the grain and never across it. Otherwise, permanent curls and wrinkles are sure to form in the stock. In the case of the cloth-stripped fly-leaf the wrinkle frequently becomes sufficiently pronounced to require the removal of the sheet after the book is completed. To test the grain of the paper, moisten one-half inch of its edges on two sides and press them out between the thumb and forefinger. As the sheet dries, the edge running across the grain will present a waved curl, while the correct gluing edge will be perfectly straight.

There are also details of make-up in connection with the imposition of large forms of labels of various sizes that are valuable as time-savers in the cutting and gumming departments. In preparing for long runs the labels should be so arranged that a single cut, without trimming, will separate an entire row. An odd-sized label, surrounded by a number of

smaller ones, often makes it necessary to cut out and trim one or more labels separately on four sides. Labels that require gumming on the upper half of the reverse side only, or that require punching or round-cornering, should be made up in a manner to permit of performing these operations at one time on as many groups of labels as possible. The prevailing effort to get the largest number of plates on a sheet, at all hazards, in many instances has been the cause of double expense in cutting, punching, gumming, gathering, and other processes of manufacture. This applies to many other classes of commercial work outside the label specialty. The method of "fanning out" sheets by hand workers for the purpose of applying gummed margins with a brush on the reverse side of bottle wrappers, special labels and commercial headings, is tedious and expensive. This work may be procured at a fraction of the cost by consulting a label specialist, who will furnish a layout showing how the sheets should be printed

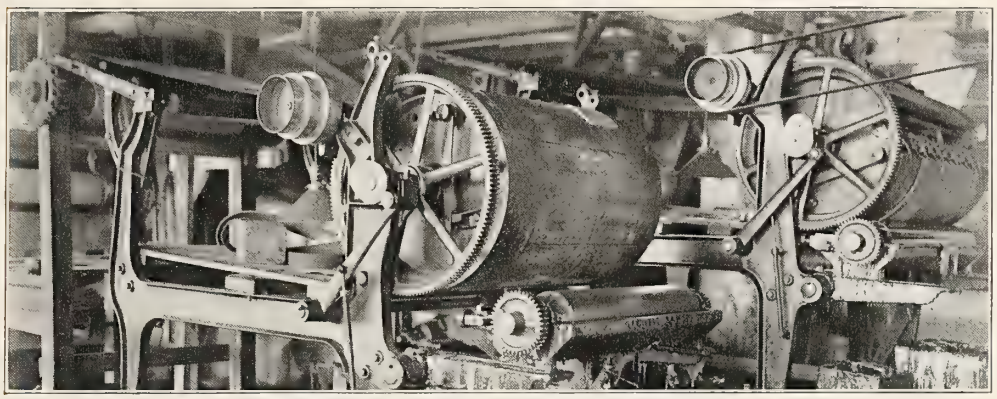


Fig. 2—A battery of gumming and varnishing machines.

to permit of gumming the job in gangs, at one operation, on a machine. Fig. 1 illustrates a label of this character now very much in use for banding and bunching floss, yarns, stockings, cigars and other commodities. It is gummed on both ends of its reverse side. The electros were made up and printed in rows to cover the entire sheet, and the gumming is in parallel bands to extend over the breadth of the paper. In cutting, the gummed bands are separated in the middle, thus producing uniformly gummed ends in all the labels of two complete rows. It is obvious that it is cheaper to send any work of this character to a specialist than to attempt to accomplish it by the tedious method of "fanning out" and hand brushing.

Fig. 2 illustrates a battery of gumming and varnishing machines in operation. The sheets are fed to guides the same as in printing on a letter press. They are then carried under pliable composition rollers which distribute the gum over the entire area of the sheet. The liquid glue is supplied to the rollers from a tank which is susceptible to regulation by the same methods applied to the fountain of a cylinder press. After

passing under the rollers, the sheets are carried forward on a canvas web into a drying oven, which is maintained at a temperature of about two hundred degrees. Naturally, sheets are very much curled at first, but, after laying out in piles for about twelve hours, reaction sets in and they soon assume their normal shape. This process of seasoning requires about twenty-four hours. To produce lateral bands in gumming label ends, the glue fountain device must be divided and a distributing roller composed of adjustable segments is used.

Some labels require printing in several colors and embossing, gumming on one side and varnishing on the other, die-cutting and punching. The varnishing of printed and lithographed labels is done on a machine similar in every way to the gum-coating device. In fact the specialist who is equipped with but one machine generally uses it for all-around purposes. Every specialist who is in the business of finishing for printers has his own secret formulas. For varnishing maps a special size and coating is required. However, one of the most satisfactory finishes for printed labels, and one which has been in use for a number of years by a leading manufacturer, is made up of the following materials in the proportions specified: Sandarac, 8 ounces; mastic, 2 ounces; Canadian balsam, 4 ounces; alcohol, 1 quart.

It is customary to scent all varnishes for printed or lithographed labels, no matter of what formula, with oil of benzoin, lavender, or rosemary.

Another excellent varnish for the label trade consists of equal parts of Canadian balsam and rectified oil of turpentine.

The latter is the more suitable for those printers who are compelled to varnish occasional jobs by the use of tint-blocks on platen and cylinder presses. It distributes well, has the correct drying properties, and with proper care in spreading the sheets for drying will not stick the paper. The printer who receives only occasional orders of this kind and who is not a label specialist should purchase his varnish, already prepared, from a reliable ink house.

Some excellent imitations of photogravured post-card views have been produced by supplying the ordinary fine-screened half-tone print with an adequate coating of gloss varnish. This completely hides the screen effect.

NOTE.—The second half of this article, covering label typography, advanced methods applied to making quick changes and modern die-cutting processes, will appear in the next issue of THE INLAND PRINTER.

We know still better what we know
By learning of the ebb and flow
Of circumstances that disclose
The course through which each process goes.

The Small Shop

By C. H. ARMSTRONG

THERE are too many printing-plants. Every one admits it and deplores it, but no one seems to know just how to reduce their number. Meanwhile the ranks of the ambitious journeymen who push valiantly forward to the field of battle in the printing business are steadily recruited, although the mortality is known to be excessive. Since by far the greater number of plants are those coming within the class usually termed "small shops," any marked change in the total number must affect chiefly that class.

Cost-system enthusiasts have been unceasing in their evangelism toward the little printer, preaching the doctrine that the cost system is the salvation of the small shop as well as of the large one, and that the one means of evading destruction is to have a vigorous system for accurate cost-finding and keep it in a high state of efficiency. Doubtless it is all true enough. The cost system has been proved a necessary part of any efficient printing-plant, and the efforts to educate along this line deserve all the encouragement that can be given them.

But the owner of a small shop who becomes sufficiently vitalized by a cost system to learn his own strength and weakness must do more in order to put himself on safe ground than merely readjust his selling prices. He may well afford to take the next step and, in the light of his cost-findings, analyze the probable future of his business and carefully estimate his chance of success. If he does this, he is likely to face some unpleasant facts.

Seldom do the general tendencies of the printing trade receive much consideration from the man who plans to become the owner of a one or two platen shop. Beyond counting the number of competitors in the town, estimating their probable strength, and making a cursory survey of the field which serves as a basis for an optimistic guess as to the number of firms he may influence to give him part of their business, his investigation does not, usually, go very far. Whether the economic developments of the trade are likely to be in his favor or against him is the sort of a problem which he thinks is for the big printer and outside his realm — if he thinks of it at all. How new machines that are coming on the market will affect his chance of getting orders four or five years later is a question not likely to trouble him seriously.

To grow, his plant must have larger work — business from big concerns. But large buyers are not by nature inclined to regard the small shop as efficient, and do not feel that they can depend upon it for important work. We all prefer to travel in a Pullman on the main line in preference to a slow journey on the branch line's "accommodation." Size gives confidence,

and until the small printer can demonstrate, by tedious and persistent effort, that he is actually able to surpass the service of his larger competitor, he must continue to take the crumbs. It is hard for him to realize this and it is sometimes pathetic to note his incredulity when told that a much-desired order has been given to a large plant at a higher price than his own. While such an outcome is by no means to be expected in every case, it is a much more frequent occurrence than most printers believe. The buyer is loth to "take chances" on an important order, and a small premium in price may not weigh against his natural confidence in the large organization.

Twenty years ago the country newspaper-job shop advertised proudly, "We print everything from a visiting card to a dictionary," and the small-job printer in the city was equally ambitious in his aims. Buyers were not trained to question nice points of printing, and the catalogue or booklet bought of the small shop, though produced with infinite pains and a struggle lasting perhaps into the nights, nevertheless served its purpose and every one was satisfied. The small jobs followed as a matter of course, and orders for office forms went along with the catalogue to the most conveniently located or most enterprising printer.

Should a printer of those days have taken a Rip Van Winkle sleep and suddenly awake in 1915, the contrast would leave him gasping. No longer does the merchant or manufacturer buy all his printed supplies of one firm. Nor does the ideal of "patronizing home industry" weigh very heavily with him. He ranges afar for his purchases; he has his letter-heads lithographed in one city, buys his catalogues in another, gets his sales slips from a specialist who almost gives them away, buys his advertising novelties from half-way across the continent, and his office boy prints on a duplicating machine the blanks that routine business requires within the establishment.

What does it mean when a printer, asking about a job that he has done at intervals for years past, is told, "I had to give that order to Blank & Blank. They make a specialty of that work, and made me a price so much below yours that I couldn't pass it up." If he dismisses it as one of the unpleasant incidents of a business in which prices are unstable, and goes out to hunt for a new customer to replace the one taken from him by a "price-cutter," he has simply slipped a little closer to the danger line without realizing it.

Scarcely a month passes in even the smallest shop that something of the kind does not occur. Specialization is the aim of the most active minds in the printing trade, and money, time and inventive genius are being expended unstintedly to further that aim. Here are some of the things that were formerly made by the general printer but which are now largely, though not always exclusively, in the hands of the specialist who is equipped with an organization and machinery that enable him to make a fat profit at less than the smaller man's cost: Sales-books, theater tickets, show

printing, bank printing, envelopes, paper cartons, labels, shipping-tags, order-blanks, shipping-bills, calendars, public-school forms, legal blanks, form letters, advertising novelties, lawyer's briefs.

You can probably add to the list. Look it over again and see how much business it covers that you have lost.

The extension of branch stores and offices of large concerns, using supplies bought at the home office, has crowded out many of the patrons of the local printer. The aggressive advertising agencies are spending their vast sums with large printing-firms and do not seriously consider the small shop. Even the catalogue and booklet business of more pretentious plants is being seriously affected by the big fellows who are developing plans for issuing stock catalogues in dozens of lines and supplying the manufacturer or jobber with a "ready-made" book, which often serves his purpose, at much less cost than if he prepared it himself; to say nothing of the immense equipments which have made possible reduced costs on most of the regular catalogue and book work. There is a strong turning now to direct advertising, which will doubtless mean a greatly increased demand for printing, but the current is setting toward the advertising agencies and those printers who have plants large enough and organizations efficient enough to offer practical service to the advertiser and furnish him with ideas and plans to promote his sales.

One of the most sudden blows that have been dealt the printer in recent years, and one which has been felt more quickly by the small shops, is the rapid development of duplicating machines seemingly designed to make "every man his own printer." These devices have taken over a world of small printing which was the mainstay of many small printers. It seems to be gone to stay, and wishing it back will do no good. Not only have these machines swallowed up a vast multitude of orders for office forms, but many a circular and booklet has been reduced to a form letter and fed to the little duplicators without the hungry printer being any the wiser.

The small shop is as efficient as it ever was, but the big fellow is running away from it. Time was when both had the same kind of machines and the same kind of methods, the difference being that the large plant had more machines and its methods were necessarily more complicated. Under these conditions the delusive notion became prevalent in the craft that the small shop could do work more cheaply than the large one, and make money. The cost system has shown this idea to be fallacious; but, had it been true in the past, the changing conditions in the industry are making it impossible for the future. The big fellow is getting wonderful, rapid machines, he is applying acid tests to his methods and processes, and he is strengthening his selling methods, all to such extent that the little printer can not follow him. One of these days we will face the actual conditions and the would-be proprietor will temper his ambition with caution.



ADVANCE SPRING STYLE OF HAIRDRESSING.

Reproduced from original drawing by courtesy of The Paris Fashion Company, Chicago.

EDITORIAL

THE uses of printing, the preparation of the message and the form in which it shall be most efficient, are the proper study of the printer. The service that the printer gives as a specialist in disseminating informing literature should be the basis of his charges. So far the printer has not gone beyond asking a profit on the cost of the mechanical means he employs — and he is very much in doubt if he is able to obtain even that much.

A VERY wonderful transformation takes place in a plant that has been starved by drought, in an animal neglected and ill-fed, when their needs are supplied. Much more wonderful is the transformation in the man who has held in his mind the idea that he is only a hireling, when he is forced out of that idea, responsibility placed upon him, the sustaining influence of a sympathetic management placed back of him, and an adequate salary and latitude of initiative allowed him. Then watch him grow!

ONE of the most valuable results of experience is the ability to apply a right philosophy both to failure or success. There is much difference, however, between philosophers, and there is more danger in using the wrong brand of philosophy than in using no philosophy at all. The irritation of the moment, a sense of wrong, a sense of disappointment, suspicion, personal antipathy, etc., are always ready to become ebullient and destroy harmony between men. The philosophy which offers nothing more definite than the suggestion that everything rights itself in time may be true in a sense, but it is not usable to any great extent, and the philosophy of a practical nature, the pragmatic, is a juggle and has no breadth. The philosophy of life itself must be applied for the conduct of life to be made rich and satisfying.

A GREAT deal is said about the danger to the workman going into business for himself. There are more failures than successes — many more. But the fact still remains that the successes went into business for themselves. What is the answer? It is that the successes went into business for themselves before they went into business for themselves. The man who realizes that he must go into partnership with himself to equip himself for opportunity and for making opportunity may work for others all his life and yet be in business for himself, getting more, giving more and living more than if he defied economic forces and made himself the servant of a multitude "in business for himself," and his name on the sign or on the door — an irony of independence.

PRIORITY of employment is believed to give a workman preferment over a workman who has been employed for a shorter time by the same employer in the event that work fails and men must be laid off. That last man on is the first man off, in other words. We observe that there are regulations regarding overtime, whereby if a man earns too much, according to a standard made and prescribed, he may not receive it. The contradictions in the economics of the law of priority and the laws regulating overtime may be explained, of course. The aim is to so refine laws that virtue and the humanities may become functionless. In this attempt the printing trades are not particularly subject to criticism, as they are but following our municipal, state and national practices. We are unsophisticated enough to believe, however, that fewer laws and higher standards of collective and personal honor, justice and responsibility are the solution of the divagations that we seek to correct.

DIRECT advertising is being very strongly advocated at the present time, and rightly so. Such advertising is helpful to the printer and enables him to show what he can do in making "attention-compelling" printed matter, to use a much-favored locution. In the various specimens of printing shown from month to month in these pages, there are representations of the work being done by printers in direct advertising, and we have made suggestions for improvement and have otherwise aided this department of activity in advertising. One of the most recent accessions

to the advocacy of direct advertising is *Print*, direct by mail, published coöperatively by Brad Stephens & Co., of Boston, and Albert W. Finlay, president. It says so on the cover. It is a handsome piece of work and exceedingly well printed, and all its reading-matter is given up to special pleading for the advertisers, and for direct advertising as the only desirable method of advertising. In this attitude toward advertising, Messrs. Brad Stephens & Co. are not doing anything new or novel. The magazine publisher claims national advertising to be the first aid, the newspaper publisher points with pride to paper-bills and lines used, the trade paper " fires the shots heard round the world," and Brad Stephens, with a sawed-off shotgun filled with coöperative slugs, holds up his argument in masterful style. Ye are all hidalgos.

The Long Price-List Up to the Dealer and His Trade.

The National Paper Trade Association, deliberating in convention, has arrived at the conclusion that the long price-list method of pricing paper merchandise does not appear to be practical for universal application. Printers themselves are not at all united in the belief that the long price-list is a good thing. The dealer whose customers demand the long price-list may have a conviction that his customers' knowledge of economics is badly twisted, but may also find it to his advantage to ostensibly agree with the demands made upon him. Personally, we do not think that the long price-list is desirable for the printing trade itself. The view that it is desirable is popular among many printers. We feel that this subject should be settled by a free discussion, that is to say, an intelligent discussion. We take occasion, therefore, to say that the long price-list is not desirable for the printing trade, and challenge successful contradiction *in these columns.*

An Appeal for Printers in Distress.

Duty calls every man to the defense of his country. If he has sought and obtained citizenship in a country, that country is his country. Natural affection for the land of his nativity must give way to the demands of personal honor and duty.

An appeal comes to us through that large-hearted, broad-minded friend of all printerdom, Henry L. Bullen, librarian of the Typographic Library and Museum of the American Type Founders Company, 300 Communipaw avenue, Jersey City, New Jersey. It explains itself, and we give it space here for obvious reasons.

Our fellow printers the world over are engaged in a struggle for principles which seem right and just to the governments to which they owe allegiance. With the justice of those principles we make no question at this time. We know that there is a great distress fallen upon our fellow craftsmen — German, French, Belgian, English, Russian. Nationality is not in the balance. The appeal is to printers for printers. It is as follows:

" To the Editor: Our typographic brethren and their families in Europe are enduring unprecedented hardships. Fully two-thirds of the employing and employed printers in Germany, France, Austria and Belgium are conscript soldiers. A German printing-trade periodical just received contains a list of the names of three hundred and sixty German printers who have been killed in battle. This is only one among several such lists. The ' Member's Circular ' of the British Federation of Master Printers has a list of two hundred and two master printers now serving as officers in Lord Kitchener's new army. The London Society of Compositors is represented in that army by over five hundred volunteers. From one printing-plant in London, twenty-eight compositors are now in the trenches in France. Doubtless the printers in other cities in Great Britain have responded in like proportions to the call to arms. In all these countries the relief funds of the printers' associations are at their lowest ebb.

" I am not informed as to what steps, if any, are being taken in the several countries engaged in war for the special assistance of printers, except that this mail brings to me a request from the secretary of the Master Printers' Association of France (Union Syndicale des Maîtres Imprimeurs de France) to ask you, Mr. Editor, to invite contributions to a fund now being raised in France for the purpose of giving comfort and assistance to the printers of France and of Belgium now in the trenches or in the hospitals. One feature of this benefaction is providing comfort packages or kits, each of which costs 5 francs ($1). Each contribution of $1 will be acknowledged in the official periodical of the Master Printers' Association (*Bulletin Officiel de Union Syndicale des Maîtres Imprimeurs de France)* and the donor will also receive a personal acknowledgment from the printer-soldier who receives the package bought with the dollar. Larger contributions will bring personal acknowledgment from each recipient of a dollar package. The value of this alleviation of hardship, especially to the wounded, afforded by such a gift will be appreciated by all who realize the unprecedented horrors of this terrible war. ' Therefore, all things whatsoever ye would that men should do to you, do ye even so to them.'

" The Union Syndicale des Maîtres Imprimeurs

de France is composed of the larger proportion of the master printers of France. There is no other employing printers' association in France. Remittances should be by postal money order, payable to Mr. Rene Billout, secretary, 7 Rue Suger, Paris (VI), France."

Discussions on the Practice of Engraving and Printing.

"We must take human nature as it is, and do the best we can with it," is the philosophical remark of one of the characters portrayed by the late Dr. Weir Mitchell. In endeavoring to find out the facts about any subject, a cloud of theory has to be analyzed. One type of mind makes a theory sufficient to itself, and this type of mind has been responsible for much trouble and affliction. The other type of mind sees truth in the scientific method which goes to the foundation of cause and reaches that foundation by the light of *temporary* theory. In other words, the investigator takes a few facts, and from these facts *suspects* the cause. The process of his investigations discloses additional facts, which either confirm, modify, or contradict his first suspicion, theory, or surmise. The attitude of a true investigator is not that of *trying* to prove anything, but to find out the *truth*. This is the *objective* or *scientific* method. But it is not the natural method. The natural method is the *emotional* method. It is the way in which unreflecting human nature regards phenomena of all kinds, and "we must take human nature as it is, and do the best we can with it," even if its emotionalism makes some of its subjects red in the face and vituperative.

In December, 1913, as the result of some discussions with Mr. Albert R. Bourges, we printed a little editorial note in these columns which we thought, and still think, contained a valuable suggestion to printers and engravers. The *Photoengravers' Bulletin*, after taking a year to ex-cogitate on the suggestions in that note, referred to it mysteriously in its December, 1914, issue, arriving at the happy conclusion that this editor obtained his inspiration from the "stone age." This editor has a friendly and cordial relation with the responsible gentlemen who conduct the *Photoengravers' Bulletin*. If this editor is printing stone-age stuff, he wants to know it before somebody else finds it out, so this editor respectfully requests that the veil of mystery be removed from allusions to this paper or to himself.

However, this is but by the way. The whole matter was referred back to its source, Mr. Albert R. Bourges, of the Bourges Service, 1027 Rand-McNally building, Chicago. The "stone-age" implication was wrapped up and sent with the other bouquets. Incidentally, please note that Mr. Bourges is not an advertiser. We merely give his name and address for the benefit of our readers who want to know something about what is really required in the engraving business from an expert engraver. Of course the *Photoengravers' Bulletin* helps a great deal by stirring things up. What it has stirred up in this instance will be found in the correspondence department in this paper. Now, having set these gentlemen together amicably by "passing the buck," if we may be allowed to express ourselves in the vernacular, we ask our readers seriously if there does not seem to be every evidence of our having an early spring this year.

Contracting for a "Lemon."

Old Man Swank, builder and contractor, had a doleful time last fall in his line. He was looking for contracts of any kind. Business in the building line was very, very dull. Swank obtained a tip upon a "prospect." He picked it up at secondhand at the news and cigar stand near the depot. The expressman was buying a stogie, and remarked to the news butcher that "he allowed Sim Perkins was goin' to take advantage of the dull times an' fix up his shack on the east eighty." That was the tip. Swank headed for Sim's place. Sim told him what he wanted done, and wanted "figgers on it." Sim said he had a lot of good lumber and other material that could be used. "Let's see it," said Swank. Sim showed a pile of flotsam and jetsam. "Time job?" said Swank. "No, gotta give me figgers on the finished job an' allowance for the material supplied," said Sim. "I need work so I can earn some money," said Old Man Swank, "but I don't need work to make me any poorer. Guess I'll take the short cut acrost, an' save time gettin' home. I don't want no lemons in mine, Sim. Solong."

Let us take any old name for an example and use Smith, Brown & Jones by way of illustration for a firm which has bought its engravings catch-as-catch-can, bought its paper the same way, and even obtained a prescription for the brand of ink it is to use on a piece of work — say, a catalogue. The printer is called in to bid on the work. The specifications call for the use of the material bought by Smith, Brown & Jones. The printer views the *proofs* of the engravings, may or may not see a sample of the paper to be used, and knows nothing of the working qualities of the ink specified. He sails in with a bid, and after a great deal of jockeying and depreciation of the merits of competitors, he lands the order.

Gentle reader, reflect on the words of Old Man Swank; ponder his ways and be wise.



"THIS IS THE WAY PAPA SITS."

Photo by Guy A. Richter, superintendent of the *Item*, Richmond, Indiana.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Cold Embossing on a Platen Press.

(1674) F. J. S., of Toronto, writes: "In making ready for cold embossing on a platen printing-press, I use the following plan: Take out the form rollers, then glue a sheet of cardboard for a tympan. Underlay to a solid impression, using hand roller to ink plate. This done, I dampen a rice-paper wafer and put on tympan and repeat as often as required. This process for gold ink and bronze makes the work appear dull and rough. I would like to have you enlighten me on this."

Answer.— If your embossing die is as smooth as it should be, and the relief parts of your embossing do not have as fine a finish as they should, it may be caused by the counter die, or by ink or bronze becoming attached to the die or counter. We would suggest that you use any one of the various embossing compounds instead of the rice paper you refer to. A counter made from a standard embossing compound should have firmness, and will have a smooth, finished surface. To accentuate the latter qualification, you may occasionally rub the counter die with French chalk. We have recommended this material for a number of years in embossing work, both for the die and counter. Its principal function is to lessen the friction between the paper and the die and counter during the period when the relief is being formed by impact between the parts. It is equally valuable in hot embossing for the same purpose. If you find that the die is not as smooth as it should be, polish it with crocus cloth. The fine lines in the die may be polished by using crocus powder and oil on a pointed piece of soft-pine wood.

Local Roughing on a Printed Sheet.

(1678) "How can I stipple an oval half-tone portrait printed to face the title of a brochure? The plate is printed in two colors from the half-tones of different screen angles and will look excellent when stippled. I could die-cut and mount them on heavier Quaker-finished stock, but I desire to give the effect without the expense."

Answer.— If you want a stipple effect, it may be produced in several ways. One simple method is to mount a piece of flint paper or emery cloth on a metal plate. Cut it to correspond to the size of the half-tone plate up to the border line which is scribed around the edge of the plate. An impression may be pulled on embossing compound and the edge of the material may be trimmed up to the margin of the stipple. Pasting a thin sheet of oiled onion-skin folio over the embossing compound will facilitate the feeding of the stock. Another method, rather more costly, is to have a zinc etching made from the high-light part of a coarse-screen half-tone. The plate may be enlarged to forty or forty-eight lines to the inch. It should be coarser than the screen of the portrait. This plate may be larger than the oval design and need not be of the same shape, as the stippling may be made to conform to the outline of the portrait by the use of the embossing compound. The engraver should be instructed to etch the plate extra deep. It is advisable to mount it on a solid metal base.

Slurring on Edge of Newspaper Page.

(1681) Submits several copies of weekly newspaper. The edges parallel with grippers show an unusually wide slurring. The pressman writes: "I am sending you under separate cover a four-page run of our paper on which I would be pleased to have you inform me as to the cause of the slurring on the inside margin. The press is a rebuilt ———. The tympan consists of two sheets medium-weight pressboard next to the cylinder, then a medium felt blanket covered with a manila draw-sheet. The felt blanket is a new departure for me, but I am following instructions from the type salesman on the matter of the cylinder packing. We are using a fair grade of news ink, and the rollers seem to be in good condition and are set all right. Last week we had some trouble with the draw-sheets tearing — we had two on then, and this week took off one and lowered the cylinder to ride the bearers more heavily, but this did not improve matters any — working back from the gripper margin. The tympan is not baggy. The felt blanket is new, having been run on about ten thousand impressions. The bearers have been on the press about a year and a half. They are a little above type-high, but this gave no trouble on a rubber blanket which we used before the felt. I argue that the bearers are at fault, being too high, necessitating the building up of the tympan, thus making it too large to keep in time with the bed of the press. Will thank you for information you could give me."

Answer.— The slurring is quite likely caused by the cylinder being packed too high. You may test the relation between cylinder bearers and surface of the packing by laying a straight-edge across the packing, allowing one end to extend over the cylinder bearer. The space here should not be more than the thickness of one piece of draw-sheet manila where a soft packing is used. The bed bearers, we presume, are of metal. These should not be more than .918 of an inch in height. Remove one sheet of the hard packing, and over the felt fasten a piece of calico or drilling, reeling it up tight. On top of this fabric use print-paper and one manila draw-sheet. Use sufficient print so that the test with a straight-edge will show a slight clearance above the cylinder bearers. When the form is placed on the press lay a strip of French folio on each bed bearer. Turn press so that the cylinder takes the impression. Try drawing out the strips of folio. These strips should be held firmly by pressure from the cylinder bearers. The cylinder should be lowered until this is accomplished. Do not lower the cylinder while the press is standing on impression.

Controversy between Proprietor and Pressman.

(1679) Sends a series of municipal reports printed on bond paper. The pages making up the forms are quite heavy. The pressman writes: "I am enclosing samples of a job on which the proprietor and I had an argument. We have a new pony cylinder press. This job came in and was wanted as soon as possible, to be folded and put in the envelopes immediately. He said to put it on the pony and run it four pages at one impression, there being eight hundred to be printed. I contended that it would be more economical and quicker, besides getting out a better-looking job, if we put it on one page at a time on our platen press. My reasons are: (1) The pony fountain was full of news ink (this is a bond-paper job), which would have to be taken out and a better ink substituted. (2) The first form was on the press before the last one was set up. It was off before the last one was corrected. (3) The entire job took two and one-half hours to run on the Gordon, which was running nineteen hundred an hour. The pony was running fifteen hundred an hour. The packing would have to be changed on the pony, as it was set for newspaper, rollers washed, etc. (4) There was danger of offset if the four pages were run at once and cut up immediately, whereas on the platen press there was only one sheet run at a time and it was cut before printing. (5) We were using 'Speed-limit' ink on the platen press, while we would have to use a book ink on the pony, as we did not have enough of the job ink to put in the fountain. The proprietor and I agreed to put it up to you and get your opinion of the matter. He said the job could be run in news ink and cut at once. His argument was that the work on the pony would save running-time of the press. Our large platen costs us eighty cents an hour; the pony, one dollar and forty cents."

Answer.— As there are but eight hundred to print, the fountain need not be used. You could throw back the fountain-roller dog, and after the press was washed up the job ink could have been applied by a brayer or by hand, as but little ink is required. (2) There is no gain in printing the first form unless the sheets were to be folded separately. If all three forms were printed and allowed to dry, the sheets of the fourth form when printed would not be dry enough to fold in with the other without offsetting, so there could be no special gain over printing all four pages together on the pony, for they could be cut without smutting by using a narrow piece of furniture under the clamp of the cutter. (3) The make-ready and running-time, for the entire job, on the Gordon would naturally be much greater than on the pony, hence the cost would be greater. There would be a distinct gain by printing on the pony. (5) By washing-up the pony and throwing the catch off the fountain roller, the same ink could be used on the pony form. It is not advisable to use news ink on bond paper, still in an emergency it could be used by adding a trifle of bronze-blue ink and drier.

New Rollers from Old Composition.

(1683) The following matter has been submitted by C. M. Mahood, of the Peerless Press, of Warren, Pennsylvania, who feels that country printers and those not convenient to rollermakers may use their leisure time in converting old rollers into new ones. He has tried out the plan outlined with success.

"These rules are to be used in conjunction with the rollers from an 8 by 12 press, weighing approximately one pound each, and should be varied as to quantity of material when larger size discarded rollers are used. Cut the old composition from the cores, cutting it into small pieces and place them in a granite kettle. Add water enough to cover the composition and place this container into a larger kettle filled with boiling water. Cook in this way until as much of the old composition is melted as will melt. Strain this through ordinary window screen and discard any chunks that remain unmelted. Soak a pound of common glue — the amber-colored kind, costing fifteen or twenty cents a pound — until it is flexible. Add this to the strained mess, together with one pound of glycerin and one-half pound of New Orleans molasses. Allow this to boil as rapidly as possible, skimming off the surface occasionally. Boil down until it 'threads' when dropped from the stirring-paddle held about fifteen inches above the mess. The boiling-down process may be hastened if necessary by placing the kettle directly over the fire for a few minutes, but it must be stirred very briskly to prevent scorching. Clean the inside of the mold thoroughly with boiling water and oil it with light machine or lard oil and wipe it out thoroughly. Have the mold and base, as well as the core, well heated. Place a cork in the bottom of the core hole, in the base of the mold, and pour the mold to within a couple of inches of the top with the composition, being careful not to let the composition touch the sides when pouring, and pour in a continuous, unbroken stream. Now gently drop the core into the center of the composition, moving the lower end cautiously around until it enters the core hole in the bottom of the mold, when it is shoved down the rest of the way, pushing out the cork. Place the 'star wheel' or contrivance for centering the top end of the core and stand it in a cool, dry place to 'set.' When the composition has set sufficiently, remove the 'star wheel' and cut a gutter with a sharp knife around the outer edge of the roller and fill it with kerosene. In an hour or so the kerosene will have penetrated between the roller and mold, allowing the former to slip out easily. When you have finished pouring a roller, do not allow the composition to cook while waiting or it will become too thick. The whole secret of success lies in having the materials thin enough at the first to give them opportunity to become thoroughly mixed and cooked into each other by the time the whole mess has boiled down to the pouring consistency. A little experimenting will show you just when the composition is right."

Printing Celluloid Scales.

(1682) "I wish to print some scales made of celluloid. They are one inch wide and ten inches long. Please furnish any particulars necessary to do good work."

Answer.— The following are requisites: The form should be electrotyped if the run is long and consists of type and rule. If rule only, it will print very well. The rule prints better if it is a medium or a black face. The rollers should be fairly hard and as smooth as possible. The ink should be the best black. A number of dealers make a special celluloid ink which prints sharp and clean and dries hard. If the proper grade is not available, secure some bookbinders' black or cover-black, and if too stiff, soften with a few drops of turpentine or gasoline. Some combine these fluids in equal parts and use it to soften the ink. It is desirable to run the ink as stiff as possible so that it will dry without smearing. The make-ready should be on a hard tympan consisting of a few sheets of thin paper. Place a sheet of zinc or brass just under the top sheet. The printed sheets should, if possible, be laid out singly. If the type and rule faces in the form are not too heavy, it is possible to carry the ink in such a manner that there will be no smutting. Allow the stock to lie without handling at least twenty-four hours.

Written for THE INLAND PRINTER.

FROM PAPER-MILL TO PRESSROOM.

NO. III.— FUTURE FIBER POSSIBILITIES.

BY WILLIAM BOND WHEELWRIGHT.

THE United States Department of Agriculture, in August, 1911, issued a treatise on "Crop Plants for Paper-Making," in which the author, Charles J. Brand, concluded: "There is some skepticism as to the failure of pulpwood supplies, but this is certainly poorly grounded. During 1909 the quantity of spruce used was less by 40,000 cords than in 1907, but the cost was $2,000,000 greater. Present efforts in connection with reforestation of spruce and poplar are not extensive enough to produce any noteworthy effect upon the available supply within a generation.

"At the present rate of increase in consumption, it will require between 15,000,000 and 20,000,000 cords of wood for pulp and paper fiber in 1950. It will certainly be impossible to furnish this from the forests. If every acre cut over each year were reforested, it would be twenty-five or thirty years, or possibly even longer, before the trees could obtain sufficient size to warrant cutting. The forests can not recover from overdrafts continually being made on them. Hence it is only a question of a limited number of years until paper fiber must be grown as a crop, as are practically all other plant materials entering into the economy of man. While the conservation of only a few of the by-products of the farms yielding paper fiber can be accomplished profitably in the near future, and only a few of the plants promise to be money-makers immediately if grown solely for paper production, it seems very probable that raw products, now scarcely considered, may in a few years play an important part in the paper and pulp industry."

Two lines of research are now being followed by the United States Government. The Forest Products Laboratory of the Forest Service is investigating a large number of coniferous and broad-leaved trees, which have not hitherto been used in paper-making. These sources are likely to be the first which manufacturers will turn to, as the processes involved are such as they are already familiar with, and the apparatus with which they are supplied is suitable.

The second line of research is being followed by the Bureau of Plant Industry, assisted by the Bureau of Chemistry, and is concerned with plants other than trees. Private investigations are also being carried on.

The following five requirements are given by the Bureau of Plant Industry, Circular No. 82, as to the availability of crop plants:

1. They must exist in large quantities.
2. They must be available throughout the year.
3. They must yield a relatively high percentage of cellulose.
4. The fiber cells, or cellulose, must be of a highly resistant character, and must have length, strength and good felting qualities.
5. And must be of such a nature that the cost of obtaining the fiber will not be prohibitive.

Fibers complying with these conditions will come into commercial use whenever the increasing costs of wood-pulp reach a figure approximately equal to cost of producing cellulose from any other available source.

Up to the present time this has not been brought about, but the steady increase in the cost of wood-pulp is approaching a level with which crop pulps may soon compete.

A synopsis of the fibers described in the circular referred to is given below.

CORN STALKS.— On account of the enormous supply, corn stalks were first taken up by the Bureau. The yield of stalks per acre is conservatively estimated at one ton, and the annual product is placed as at least 100,000,000 tons, of which not over one-third is believed to be utilized by the farmers. Three products have been derived from the stalks:

1. Long fiber suitable for paper-making, composing 12 to 18 per cent of the bone-dry weight.
2. Pith pulp, suitable for paper specialties, equal to 15 to 30 per cent bone-dry weight.
3. Corn-stalk extract, obtained by lixiviation, and of value as a cattle food, a ton of stalks yielding 200 to 300 pounds of soluble solids.

It would require an immense area to supply a mill of moderate capacity, and the question of whether the derivatives of corn stalks could be sufficiently valuable to overcome the costs of harvesting and hauling, has never been answered by any experiment on a commercial scale.

BROOM CORN.— Broom corn contains a higher percentage of fibers than corn stalks. In laboratory and semi-commercial tests, fiber yields of 32 to 40 per cent have been obtained with a comparatively low consumption of chemicals. The Bureau claims that results "indicate that this material is suitable for immediate use in paper-making on the basis of quality of fiber produced and yield of fiber secured." It is estimated that 450,000 tons is the approximate annual crop. Food extracts may also be obtained as well as the fiber.

RICE STRAW.— The Chinese and Japanese have for years used rice straw in paper-making, and it is regarded by the Government investigators as one of the most promising crop materials, the annual crop approximating 1,500,000 tons.

COTTON-HULL FIBER.— The lint adhering to the cotton hulls, after the long fiber has been removed, may be conserved as a by-product of the cotton-seed oil industry, and this fiber may be reckoned among the possibilities. Cotton stalks also have been the subject of experiment. The yield per acre, however, is not estimated at above 1,000 pounds, so that immense tracts would have to be covered in accumulating any considerable supply, and after the cotton has been picked, negro help is very difficult to obtain.

BAGASSE.— Bagasse, or the refuse sugar-cane, is given rather scant consideration in the Government report. Its individual fibers are short, and the percentage of pith is large. Several small plants have had discouraging experiences in attempting to put this material to commercial use. Nevertheless, recent experiments carried on in the interests of the United Fruit Company, under the Simmons patents, point to a promising result. Under this process the cane is not treated in the usual manner of crushing for the extraction of sugar. Instead, it is shredded, dried, and the pith separated from the fiber. The product is then shipped in bales to refineries, where the sugar is extracted by washing.

This method is said to achieve an almost complete extraction of the sugar, whereas the old method of crushing loses about twenty per cent of the sugar and injures the fibers. The Simmons process does no damage to the fibers, which, though short, possess excellent felting properties. The pith, being cellulose of a non-fibrous structure, has a value for other industries than paper-making.

FLAX STRAW.— There is an abundant annual crop of flax straw. The average yield per acre is about one ton, and the total annual production about 3,000,000 tons. In

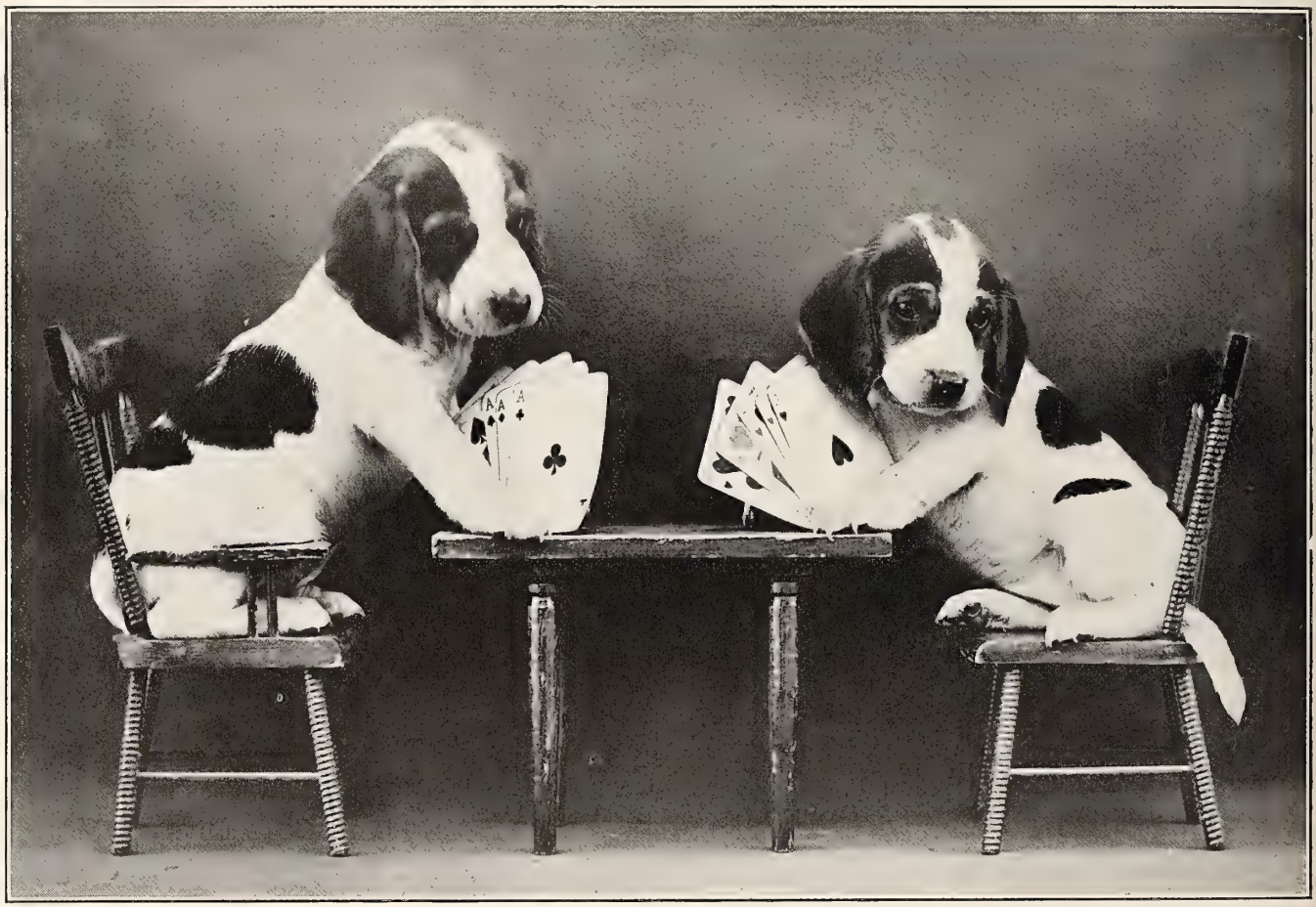
the opinion of the Government investigators, it is a " most promising " material.

There are practical pulp men who deprecate the findings of the Bureau of Plant Industry. Martin L. Griffin, chemist to the Oxford Paper Company, of Rumford, Maine, in an article appearing in Volume XI, No. 2, of *Paper*, for March, 1913, makes the following statement:

" There is a popular view, which has been erroneously fostered by the Government, that there are exhaustless resources of waste fiber in our country, suitable for paper, and a substitute for wood. I once thought so myself. It is very natural to think that the discarded stalks of sugar-cane, corn, cotton, rice, flax, and other plants, which mature annually, would prove an abundant substitute for wood.

" These have all been exploited for twenty-five years to my personal knowledge, with no visible results. A plant has one function to perform — it is to flower, fruit or make stalk. Its other functions are subordinate and produce only by-products. The stalk is the main product of the forest tree. No other fibrous material is so rich in cellulose; no other which lends itself so easily to paper-mill processing. It has no seasons of harvest; does not require curing; does not easily decay; requires no packing, and may be stored best in the rivers. All these waste stalks are pithy, bulky and perishable, and would require much labor to gather, pack and ship. These are but a few reasons why we may expect no practical results from this source. Wood fills a place no other material can. There is no substitute for it."

In this argument Mr. Griffin ignores the fact that esparto grass is a crop which gives a yield of cellulose practically equal to wood, and of equal, if not superior, quality. Although it is not available for American mills, it is worth citing in contradiction to the flat statement that " there is no substitute for wood." Furthermore, there is no evidence that the American crops furnish an inferior fiber, though the cellulose yield is less. It is quite possible that the low cellulose yield may be compensated for through the production of by-products along with the paper-making material. Hitherto, however, this low yield and other considerations, as expense of harvesting and packing, have been the factors which have retarded their development, but the increasing scarcity of wood, and its consequent advance in cost, is hastening the day when crop plants will become not only valuable, but necessary adjuncts to the paper industry.



OBJECTIONABLE TRAINING FOR YOUNG DOGS.

Copyright, 1914, by H. W. Frees, Boyersford, Pennsylvania.

CUTTING

In a case of slander a lady had gone into the witness-box on behalf of the plaintiff, whose counsel was examining her.

" Now, madam," the lawyer began, " please repeat the slanderous statements made by the defendant on this occasion just as you heard them."

" Oh, they are unfit for any respectable person to hear," was the emphatic answer.

" Then," said the examiner, coaxingly, " suppose you just whisper them to the judge? " — *Tit-Bits.*

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

WHO CAN IDENTIFY PHOTOGRAPH OF WILLIAM BULLOCK?

To the Editor: JERSEY CITY, N. J., Jan. 25, 1915.

We have a photograph, said to be of William Bullock, inventor of the web perfecting press. Before enlarging the photograph to add to our Typographic Hall of Fame, it is necessary to have it identified. For this purpose we wish to find some person who knew the distinguished inventor personally. Will such person oblige by communicating with the Librarian of the

TYPOGRAPHIC LIBRARY AND MUSEUM.

CHALLENGING A CRITIC.

To the Editor: CHICAGO, February 5, 1915.

In the December, 1914, number of the *Photoengravers' Bulletin* there appeared an article under the caption of "Fooling Yourself and the Public," in which the writer, with more courage than understanding, endeavors to take issue with an article on the methods practiced by engravers in making fine proofs, published in THE INLAND PRINTER for December, 1913.

The purpose of the article in THE INLAND PRINTER was to call attention to the "shortcomings" of a proof as a guide to the printing qualities of a plate, and not to imply that hand-press provers were fakers.

The article which incurred the displeasure of the Battle Creek publication is as follows:

"It is the prover in the engraving house that sells the plate. This is an axiom. The engraver's proof is accepted as the sole evidence of the excellence of the plate. This evidence would not be satisfactory, however, to the engraver himself. He knows better if the buyer does not. The printer does not trouble himself much to look below the surface of things. The depth of an etching as affecting its printing quality is to him just so much josh. If the pressman can not get the same result on a cylinder press as the engraver exhibited in his proof, then there is something wrong with the pressman, the ink, the paper, the rollers, the press, or the weather.

"Pressmen find the greatest trouble with the vignetted engravings filling up in the 'phantom' gradations to pure white. This is caused by a weak dot and a shallow etch. The weak dot and the shallow etch are the result of hastening the etching by swabbing and by the side-washing of the etching fluid. The test of the plate for these defects is chalking up and rubbing the fingers over the engraved surface, not the etched lines. The depth of the etching will be shown by the extent to which the chalk is retained. If it is readily wiped out, the engraving will not print well. Care must be taken to wash out the chalk thoroughly or the plate will gum up in printing. The engraver's proof is all right as far as it goes, but it does not go all the way."

As I have been given credit for "inspiring" the above article, I feel that it is incumbent upon me to take issue with the absurd reasoning advanced by the writer of the criticism that appeared in the *Photoengravers' Bulletin*, who, from the free use of the editorial "we," leads one to infer that the editor of that publication is the author.

The fact that this article appeared in the *Photoengravers' Bulletin* is a great surprise to me, and I find it hard to believe that it represents the candid opinion of the organization behind that publication, or that of its editor, Mr. Flader, whose knowledge of this business is very extensive.

However, I do not care to shroud personality in mystery, and not only assume sponsorship for this article, but am willing to make demonstrations of my methods, in competition with the methods advocated in the *Photoengravers' Bulletin*, before the Advertising Association or any other organization, national or local, which would be interested in getting at the truth of the subject-matter in question.

But to return to the criticism. The writer is unfortunate in his statements. He makes several that, to put it courteously, are incorrect, and others which are deliberately misleading. There are eighteen paragraphs, in all, to his effort. In order that each may receive due notice and comment, I am taking them up one at a time.

In the first he refers to THE INLAND PRINTER without mentioning its name. This consideration is difficult to understand.

The second and third are the quotations from THE INLAND PRINTER, given above. I have no apology or retraction of any kind to make in regard thereto. In fact, I maintain that these statements are correct and can be easily demonstrated so before any tribunal which has an appreciative understanding of the technique pertaining to this art.

Paragraphs four, five and six have neither pith nor point, and I pass them over without dignifying them by comment.

In the seventh it is conceded that the engraver's proof once sold the plate, but it is claimed that day is gone forever. If this be true, why is it the customer seldom takes your word for it that the corrections he desires have been made, but insists (if he has time to do so) on seeing another proof? Admitting that the "modern advertiser is 'onto' all curves of the game," what does this prove? He sometimes insists upon getting his proofs on the stock to be used in the job, and as a rule he generally finds some salesman ignorant enough to do the entire job below cost.

I am in a position to prove that I have been an advocate, for some time, of proving only on the stock which is to be used in the printing.

I have never claimed that a hand-press proof is better than that from a cylinder press. I only claim that it is different. But the *Photoengravers' Bulletin* writer, in

paragraph eight, declares that the cylinder press can do as good a job as the hand press, and then in paragraph nine, says, " Printing is printing. What difference does it make whether you apply the power and pressure by hand or by a scientific principle made doubly accurate and uniform by the modern cylinder press? The make-ready is the thing — nothing else counts." This sounds a trifle contradictory, doesn't it?

This passage is also a trifle misleading. It has always been my impression and belief that it was the engraving that was the basis for all good work. Surely the *Photoengravers' Bulletin* scribe does not intend to boost make-ready instead of engraving. Still, there are cases of printing, in colors, by make-ready alone.

The description, in the tenth paragraph, regarding make-ready methods on hand and cylinder presses, is very interesting and in some respects instructive, but there might have been added the statement that the desired effect is the thing we all are after, even if all of us don't work as has been described.

The description of a pressman's work, in the eleventh, is also instructive. The last sentence says: " The prover rolls up by hand and gets a different distribution for every proof." I appreciate this admission, as it is more than I claimed, though it is a bit rough on the prover.

The *Photoengravers' Bulletin* writer admits the necessity of proofs, which only bears out the original statement that proofs sell the plates. In fact, that expense must be met in order to satisfy the customer.

The twelfth paragraph says: " The prover sometimes wipes the edges of the plate. He does it to save time, and for no other reason." If plates are *right*, there is no occasion to do this. In fact, it is never resorted to unless the plate is *not right*. Otherwise why wipe? If the dot is fine and deep enough there will be no occasion to wipe.

Shallow plates take too much ink. They take ink on top of dots and in between also. This in direct contradiction of the statement that " shallow plates will not ' take ink.' "

As regards the " chalking," this is the most practical method to use in combination with a magnifier. Naturally it requires knowledge of conditions to obtain results.

As to the different depths, that is governed by circumstances, as certain conditions require certain depths.

I am not attacking the micrometer. I am defending the ability of the practical photoengraver, who I know to be better able to pass on the printing qualities of a plate than any man armed with a micrometer and lacking his (the photoengraver's) practical knowledge.

To make my point clear, I am forced to point out some of the weaknesses of the instrument, as its good point will no doubt be defended by those whose interest it is to do so.

A proof does not show whether a plate has been burnished, or if so, to what extent. Burnishing, when the dot has been mushroomed, is a defect — a bad one if the plate is to be duplicated; especially so if by the lead-mold process.

Should the original be used for printing it will call for extra make-ready to get the proper impression, and extra care that it does not go shallow.

Even if the plate is perfectly flat the instrument is absolutely useless if applied to a burnished portion, as it will measure a burnished spot just as deep after it is burnished as before. Get the point?

Of course, we might go into subtraction, measuring the top of the dot and then the bottom; then refer to some chart, and if it doesn't measure up to the supposed standard, what are you going to do about it?

I would suggest that if the instrument is used to make an impression on the buyer, care should be taken to select a concave portion instead of a convex one for the demonstration.

Now, gentlemen, who have you selected as symbolical of your industry? What does the massive figure represent which commands our admiration and attention upon the front cover-page of your *Bulletin*, up to whom the fisherman, the engineer, the blacksmith, the banker, the comic-opera artist, and one of Dumas' three musketeers are looking with such inspiring awe? Now, gentlemen, isn't it a prover, and a *hand prover at that?*

In conclusion, gentlemen, if you wish the real reason for the use of power presses in preference to hand presses in the plants of color engravers who do their own printing, it is my opinion that it is because they must duplicate the proof shown the customer in the final printing, and that is why it is dangerous for them to submit a hand-press proof.

ALBERT R. BOURGES.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE Broadheath works of the Linotype and Machinery, Limited, has provided 143 men (one-tenth of its employees) for the British army.

EIGHTY-NINE members of the office and mechanical force of the Dundee *Courier* office have joined the army. This is believed to be the largest number out of any newspaper-publishing office in Scotland.

BECAUSE of the interest in the war, scant attention was paid to the centenary (November 29, 1914) of the day when the London *Times* was first printed on a power press, the invention of Friedrich Koenig. This press turned out 1,100 copies per hour. Compare this with the present ninety-six-page rotary, which turns out 264,000 sheets per hour.

THE war naturally has a restricting influence on bookmaking in England. Paper is dearer because of shipments of wood-pulp being hindered and vessels laden with esparto grass being sunk in the bombardment of Bona by the Goeben and the Breslau; so is type, because of lead being required for military purposes. Gold-leaf is now rare, being a German product, because they make thirteen hundred leaves out of the quantity used by the British in making a thousand. Publishers complain that, while all the materials necessary in the production of books have risen in cost, the prices of the volumes remain unchanged.

GERMANY.

THE government now prohibits the exportation of rags, scrap paper and other materials used in paper-making.

UP to December 10, 177 members of the German typographical union have received the iron cross of honor for bravery exhibited at the front.

THE guarantors of the Leipsic graphic-arts exposition, which failed of being a financial success, because of the war, have been notified that they are expected to pay in full the amounts subscribed by them to cover whatever deficits might result in the operation of the exposition.

IT is reported that a pressman, Emil Latsch, of Fulda, was requested to visit Kaiser William and personally relate to him the details of his experience when, under a murderously severe firing by the enemy, he operated a cannon for half an hour all alone, then finding a team of horses and rescuing the gun from the danger area. He was decorated with the iron cross and the Kaiser promised him further honor.

THE great conflict has made the graphic trades of the countries at war with Germany realize quite forcibly how much they are dependent upon her for various supplies, such as presses, machinery, papers, colors, bronzes, metal-leafs, etc. German manufacturers furnished these either so much better or cheaper that their production in other countries fell into desuetude, much to the present regret of Germany's enemies, who are now invoking their own manufacturers to bestir themselves to an endeavor to make the things that were hitherto only "made in Germany."

THE Union of Master Printers at Stuttgart has made a plea to the Mergenthaler Setzmaschinenfabrik that in future it designate its machines as "Mergenthaler" machines and omit the word "Linotype" entirely. This plea is made on the ground that the inventor of the machine was a German, and also because of the present general feeling among German master printers. The trade journals and advertising agencies are requested to acquiesce and in future speak only of the "Mergenthaler typesetting machine." The suggestion is also made by the directors of this union that a German designation be found and applied for the "monotype." Compare the above with the item in our France notes respecting the name "Mergenthaler."

THE Monotype Typesetting Machine Company, of Berlin, though it has a factory of its own, is also agent for the Lanston Monotype Corporation, of London, of whose goods it has a stock in Berlin, but which is the property of the London concern. Because of this the Berlin concern has been put under state supervision by the Prussian government. Under this a peculiar question has arisen, because of the war edict which prohibits the payment of moneys due to English creditors. Those owing the Berlin concern were afraid they would incur punishment if they made payments. It is therefore incumbent upon them before paying to ascertain if their purchases came from the German or English made stock of the company.

FRANCE.

THE manager of the *Progrès de Lyon*, M. Delaroche, donated 1,000 francs to the Lyons typographical union, to be used in the purchase of toys for the children of printers mobilized for the army and those out of work.

EVEN the linotype machine is subjected to the hatred French people now have for all things bearing a German name. It is reported that name-plates for the machine have to be made in which the name "Mergenthaler" is omitted, despite the fact that the machine is an American and not a German product. Next thing the French and English will stop printing because a person by the name of Gutenberg invented the art.

THE *Bulletin Officiel* of the French master printers' union, in its December, 1914, issue, prints a list of graphic-arts establishments and supply houses that have been sequestered by the government, because they have German names or were under the management of Germans. In the list, which covers sixty-five concerns, we find such noted names as Alauzet, printing-presses; Berger & Wirth, printing-inks; Bong & Cie., publishers; A. W. Faber and Johann Faber, pencils, and Ullmann, bronzes and powders.

AUSTRIA.

THE *Graphische Revue*, Vienna's leading printing-trade monthly, very deservedly received a gold medal at the Leipsic graphic-arts exposition.

A COURT at Vienna has decided that the moratorium instituted in Austria, because of the war, does not affect bills for printing, which must therefore be paid promptly. A number of printers had entered suit against customers who claimed they could delay payment of their bills under the moratorium. The court gave the opinion that printers' bills were based on wage agreements, which had been excepted from the operation of the moratorium.

AN interesting query, as to the right of the buyer of a copy of an extra to circulate the same among an unlimited number of readers, is answered negatively by the *Zeitungsverlag*, on the following grounds: "One might say that the buyer of an extra, because of ownership, had the exclusive and unlimited right to do with it what he pleased, since at its purchase no contract was made that he bought it merely to read. Nevertheless, it may be taken that in the act of sale an unexpressed contract was entered into, that the buyer shall not dispose of the journal in such manner as to incur damage or loss to the publisher; especially shall he not circulate, that is, so effect it, that a large number of persons may acquire knowledge of its contents. A suit to prohibit and asking for damages should therefore be successful."

RUSSIA.

THE government has suspended the Moscow union of printing-office employees.

THE *Novoje Vremja* states that 1,034 paintings, 24,000 engravings, 5,000 autographs (probably graphic prints) and numberless valuable art objects were recently taken from the Ossolinsk Museum at Lemberg, Poland, and transported to Petrograd.

THE printing-firm of Steffenhagen & Son, at Mitau, Poland, was compelled by the authorities to remove from their sign the crest of German printerdom, because of its resemblance to the crest of the German empire, as it might inflame the populace to acts of violence.

DURING the first half of 1914 the Russian press suffered no less than 298 punishments; in addition to 103,850 rubles in fines, a total of 26 years and 10 months of imprisonment were imposed upon editors and publishers, while confiscation was experienced 351 times. Nineteen papers were suppressed and their further publication forbidden.

HUNGARY.

A SHORTAGE of stereotypers having developed at Budapest, the unions of the employers and the workmen have mutually arranged for a course of training by which pressmen and compositors may be taught the art of stereotyping in a short time.

UNDER an order issued by the ministry of commerce, daily newspapers (excepting those started since October 1, 1914) are to be transmitted free in the mails throughout Hungary. The newspapers are at present much reduced in size, hence their transportation may not tax the postal department very greatly.

SWITZERLAND.

THE Swiss typographical union has decided not to hold a general convention this year. Instead of this a meeting of delegates only will be convened.

THE Swiss legislature has added to the list of articles whose exportation is prohibited, cotton and linen rags, old rope, waste paper and other refuse matter suitable for the manufacture of paper.

SPAIN.

THE manager (August H. Hofer) of the J. de Neufville typefoundry, at Barcelona, has established a wireless telegraph service between Germany and Barcelona, and serves 27 German consulates and 160 other subscribers in Spain and Portugal with reports in the German language, and 112 editors and 140 other subscribers with reports in Spanish.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Rules for Spelling.

J. L., New York, asks: "Can you tell me of a book or books which give one a knowledge of orthography? For instance, the correct use of the digraphs *ei* and *ie*, etc., the proper use of accents and diacritics, and the correct method of consulting dictionaries and other reference-books."

Answer.— I must regretfully acknowledge that I can not name any such book or books, and request any one who knows any good ones to inform me. What I do know is that everybody should learn how to spell, and how to consult reference-books, in the elementary schools. How anybody can presume to pose as a proofreader without such knowledge is a puzzle. Yet many persons do work at proofreading, and many teach in schools, whom I should not call good spellers. In fact, the editor of a large dictionary once told me he could not spell — but what he meant was that he was sometimes a little uncertain in hasty practice; he really did know how when he took time to think. Rules for spelling are given in many books, but these rules are applicable only to certain classes of words, not to the language in general. The best I know are given in three pages in Webster's New International Dictionary, beginning with page lxxvi. Many words can be learned only by memorizing them. Siege and seize, for instance, are not controlled by any simple rule except that they differ as here shown. A rule is given by Benjamin Drew, in "Pens and Types," page 169, for some words, but not for these two, as follows: "When the derivative noun ends in *-tion*, the verb is spelled with *ei;* as, conception, conceive; deception, deceive; reception, receive. But when the noun does not end in *-tion*, the verb is spelled with *ie;* as, belief, believe." This is true, but to me does not seem very useful. My rule would be, "When in doubt, consult the dictionary." The right way to do that would be to look first for one form, and if not found in that form look for the other. And this gives enough to be extended to all cases of doubt; it is all for which we now have space. The dictionary's use of diacritics is always explained fully in the book itself, and they are very little used elsewhere. Likewise accents have almost no use in English except in foreign words, where they are important in indicating sounds, and their proper use is explained in many text-books, though I can not name any special book as being better than any other.

On Capitalizing State.

W. P. R., Medina, Ohio, writes: "I wish you would say something in THE INLAND PRINTER in regard to capitalizing the word 'State' when it refers to one of the United States of America. A new rule was given me to-day, which seems the summit of nonsense. The idea is to use a capital when it is used as an adjective; as, State law; but when a mere political division of the Union is meant, use a small letter; as, 'This state is better than that state.' The rule is utterly impracticable as I look at it. It was made by a college student. The ruling is said to be based on Webster's latest edition. I have never seen a journal that did not capitalize the word always or not at all. A capital in the word State is convenient to distinguish it from a condition. I wish you would give this whole thing a thorough ventilation."

Answer.— I have repeatedly expressed my opinion on this matter, my fullest treatment of it having been in an answer to this same correspondent, excepting as to the novel inanity of distinguishing between the noun and its adjective use. That I have never heard of before, and how any one can get any such idea from Webster's New International Dictionary is utterly unimaginable. In its definition the noun is said to be often capitalized, meaning that some people do not capitalize. In truth, use of the capital is actually prevalent. The dictionary named gives no possible chance for any one to cite it in favor of the small letter, for every time the word is used in the book it is the State, States, a State. A Territory is said to have government like that of a State. There is no definition of the word as an adjective. When people wish to cite an authority they had better look a little, and use a little reason, to avoid assertions that are absolutely unsupportable.

A Singular Verb Used for a Plural.

P. C., Los Angeles, California, writes: "You will find enclosed a proof which reads according to copy; but, for it to be grammatically correct, should the word 'enables' not be 'enable'?" The sentence in proof was: "Signor B.'s wide experience as a grand opera artist, etc., and his acquaintance with the musical world, enables him to fit students for a musical career."

Answer.— The verb here questioned is not grammatically correct. It should be "enable," in agreement with the plurality shown in naming two separate things which do the enabling. But this demand of grammatical agreement is positive only when the two subjects connected by "and" are really named as separate entities, and not as being united as one substance. For instance, almost every time we mention bread and butter or pork and beans we do not mean bread or pork as one thing or butter or beans as another, but in each case one edible composed of the two; we say bread and butter is, pork and beans is, which property of naming as one substance a combination of two substances causes some writers to hyphenate the names, as bread-and-butter, brandy-and-soda. No absolute delimitation can be prescribed, and the choice between unifying and separating must remain personal. If a writer chooses to use the verb for the singular number, the utmost liberty that remains to a proofreader is that of querying.

Written for THE INLAND PRINTER.

THE LITERATURE OF TYPOGRAPHY.

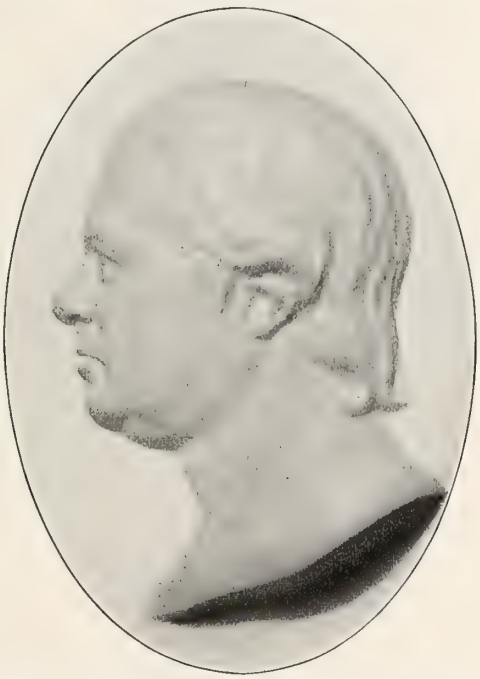
XXV.— GREAT BRITAIN — *First Article.*

BY HENRY LEWIS BULLEN.

PRINTING in Great Britain needs to be studied in two phases: as an Art and as an Influence.

From the beginning, in 1476 or 1477, for nearly three centuries, there is not to be found one artistically executed piece of printing, book or broadside, produced in the British Isles. During that period there were many printers who achieved fame — Caxton, De Worde, Day, Roycroft, Moxon, Bowyer, Ritchie, Bensley, and others — but none of them produced work that was more than ordinary in quality. The dawn of good printing in Great Britain was first seen in 1740 in Glasgow, where Andrew and Robert Foulis, aided by the beautifully designed "old-style" types of Alexander Wilson, typefounder, of the same city, produced the first well-printed British books. They continued until 1775, and since that time the book printing of Scotland, now a great industry centered in Edinburgh, has maintained a greater average degree of artistic quality than is found in the books of any other country. Contemporaneously with the Foulises, John Baskerville, of Birmingham, achieved lasting fame as a book printer. His history is very interesting. Having gained a fortune in the japanning industry, in 1754 he turned his attention to printing, although he had no previous knowledge of our art. In his youthful days he had been a writing-master and engraver of gravestones. The Baskerville gravestones carry a superior kind of lettering, and, doubtless, a liking for this work determined Baskerville toward printing. Emulating the earlier printers, who from necessity were also pressbuilders, typefounders and inkmakers, Baskerville from choice built his own presses, and made his own inks and types, designing all and cutting the punches for many of the latter. Compared with the books of other English printers, printed on "brown sheets and sorry letters," Baskerville's were a revelation to book-lovers, and he immediately became famous. Compared with the works of the greater printers of Italy and France, and by the present standards of typography, Baskerville imprints are good, not beautiful nor impressive. His books are sought by collectors and command high prices, but the collectors are probably influenced by the praise awarded to Baskerville during his life, rather than by the merit of the printing. We think a collection of the Foulis imprints would be more inspiring typographically. Baskerville types were well-designed "old style," not better than Caslon's "old style," not equal to Wilson's "old-style" letters. Baskerville's fame may more justly rest upon his presswork. He was the first in England to obtain a clean, brilliant-black print on paper. He was instrumental in introducing, in 1757, the paper now known as "wove," or in France as "papier velin" (vellum paper) — smooth finish, without the marks of the wires of the paper-mold. He was the first to hot-press the printed sheets, removing all traces of the impression. Much of the reputation of Bodoni and the Didots rests on the use of Baskerville's methods; with all three the paper and presswork is superior to the actual type composition. Baskerville's ink was black, not a greasy brown, such as other printers of his time were using. The good influences of Baskerville's printing, commencing when printing in all countries was decadent in its art, were far-reaching. He and the Foulises established higher standards, which their countrymen have maintained and bettered, so that book printing in Great Britain has ever since excelled that of other countries, and continues to lead. Baskerville died in 1775. His plant was continued until, in 1780, his widow sold the punches, matrices and what types were on hand to an association of French publishers.

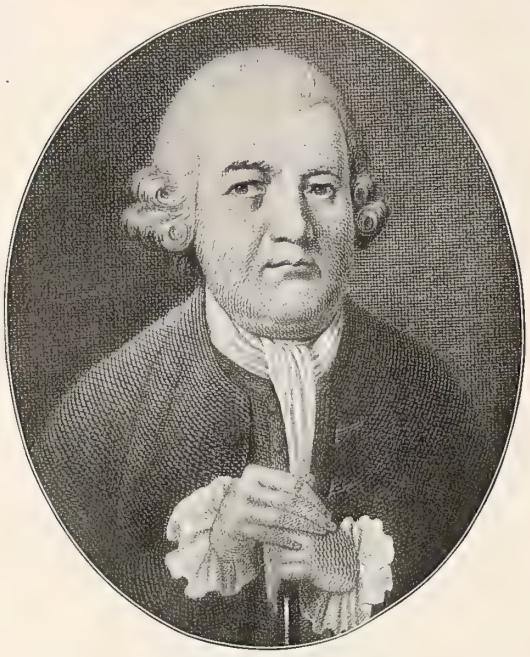
During the period of the activities of the Foulises and of Baskerville the most prosperous typefounder in Great Britain was William Caslon. He deserved prosperity



Robert Foulis (1707-1776), of Glasgow; First Reformer of British Typography.

because his type-faces were superior to any before made in England, and superior to those of the Dutch typefounders who before his advent enjoyed a liberal demand from British printers. We frequently read that William Caslon I. "reformed" English printing. This is overpraise. By giving the printers handsome "old-style" roman faces he, of course, improved typography; but unfortunately there was not one printer using Caslon's type during his lifetime (1692-1766) who knew how to impress properly any types on paper. Foulis Brothers used Wilson's, and Baskerville used his own types. It is a fact that no well-printed book was produced in Caslon's types until seventy-eight years after his death. Caslon was England's first good typefounder. He appeared when typefounding was degraded everywhere, and his types drove the debased type-faces out of the market. Caslon did not originate a type-face; he merely improved a design used exclusively in his time, but which had degenerated since it was first used by the Aldii earlier than 1550 and later by the Elzevirs (1580-1692). The Caslons gave the name "Elzevir" to the "old style" of William Caslon I. In typefounding, Caslon's position was parallel with that of Baskerville's in printing; it did not require a very big giant to overcome pigmy competitors. Caslon had no competitors in Great Britain from 1720 to 1742, during which time he amassed a fortune. Wilson of Glasgow entered the field in 1742; Cottrell of London in 1757; and Fry of Bristol and London in 1767. The only type-faces in use, other than orientals and texts and scripts, were "old-style" romans and italics, and the "old styles" of Wilson and of Fry were superior to Caslon's, as might be expected, for

would not Caslon himself have bettered his work if he had been compelled to recut his punches? How, then, is it that so little fame has accrued to Wilson or to Fry and so much to Caslon? Caslon's present celebrity results primarily from the veneration of his successors, which caused them to preserve his punches and matrices for nearly half a century, during which " old-style " type-faces went out of



John Baskerville (1706-1775), of Birmingham; First Reformer of Typography in England.

use entirely. The successors of Wilson and of Fry made scrap of their punches and matrices. There was a period of fifty years in which no English or Scotch typefounder's specimen-book showed any " old-style " romans. The modern romans introduced by Bodoni and by Didot, and improved (I think) by the Scotch typefounders in their " Scotch-face modern " romans, were so popular when introduced that they very soon became unprofitable to show " old styles " in specimen-books. Their reinstatement was due to the good thought of Charles Whittingham II., of the Chiswick Press, of London. He admired the forgotten " old styles," and on inquiring for them he ascertained that the only typefoundry that had saved " old-style " punches and matrices was Caslon's. He persuaded the Caslons to cast fonts, and in 1844, for the first time since the punches were cut (between 1720 and 1734), the Caslon " old-style " letters were printed properly in " So much of the Diary of Lady Willoughby as relates to her Domestic History and to the Eventful Period of the Reign of Charles the First." This is a beautifully printed book, and the present vogue of Caslon " old style " dates from its issue, and also most of the current fame of William Caslon. The Caslon typefoundry did not reinstate the " old style " in its specimen-book until ten years after Whittingham began to use them.

As typefounding in England was in a miserable condition before Caslon revived the art in 1720, so wood engraving was also in its lowest estate before Thomas Bewick (1753-1828), of Newcastle, revived that art. During the time of the Foulises and of Baskerville, wood engravings were not procurable that could be used in books of any pretensions to good style. Such books were illustrated with engravings on copper, printed in register with the letterpress. The initials and head-pieces were also frequently of copper. For nearly two centuries before Bewick, wood engraving had been lost as an art. During that long period the better French printers and the Elzevirs had combined copper engravings with type, with two workings, in their more pretentious books. The first British books which really are beautiful were made so by the joint efforts of Bewick and William Bulmer, a printer, who learned printing in Newcastle. While still an apprentice, Bulmer suggested to Bewick the practice which more than any other gave distinction to Bewick engravings, of gradually lowering the fine lines representing clouds, or what are now known as " vignetted edges." In later years Bulmer was selected to manage the Shakspeare Press, in London. The first issue of that press was Boydell's " Shakspeare." A succession of books followed, more beautiful than any before printed in Great Britain. Of these, perhaps, the greatest is the " Poems of Goldsmith and Parnell," London, printed by W. Bulmer & Co., Shakspeare Printing Office, Cleveland Row, 1795. The types were cut by Martin (former assistant of Baskerville's), the illustrations and embellishments were by Bewick, the paper was Whatman, and the plan and execution Bulmer's. All did their best, and the result was a success, of which Bulmer was justly conscious, and which he expresses in the "Advertisement " which follows the title-page:

To raise the Art of Printing in this country from the neglected state in which it had long been suffered to continue, and to remove the opprobrium which had but too justly been attached to the late productions of the English press, much has been done within the last few years; and



William Caslon I. (1692-1766), of London; First Reformer of Typefounding in Great Britain.

the warm emulation which has discovered itself amongst the Printers of the present day, as well in the remote parts of the kingdom as in the metropolis, has been highly patronized by the public in general. The present volume, in addition to the Shakspeare, the Milton, and many other valuable works of elegance, which have already been given to the world, through the medium of the Shakspeare Press, are particularly meant to combine the various beauties of Printing, Type-founding, Engraving, and Paper-making; as well as with a view to ascertain the near approach to perfection which those arts have attained in this country, as to invite a fair competition with the best Typographical Productions of other nations. How far the different Artists, who have contributed their exertions to this great object, have succeeded in the attempt, the Public will now be fully able to judge. Much pains have

been bestowed on the present publication, to render it a complete Specimen of the Arts of Type and Block-printing.

The whole of the types, with which this work has been printed, are executed by Mr. William Martin, in the house of my friend Mr. George Nicol, whose unceasing endeavours to improve the Art of Printing, and its relative branches, are too well known to require anything to be said on the present occasion; he has particularly patronized Mr. Martin, a very ingenious young Artist, who has resided with him seven years, and who is at this time forming a Foundry, by which he will shortly be enabled to offer to the world a Specimen of Types, that will in a very eminent degree unite utility, elegance, and beauty.

The ornaments are all engraved on blocks of wood, by two of my earliest acquaintances, Messrs. Bewicks, of Newcastle upon Tyne and London, after designs made from the most interesting passages of the Poems they embellish. They have been executed with great care, and I may venture to say, without being supposed to be influenced by ancient friendship, that they form the most extraordinary effort of the art of engraving upon wood, that ever was produced in any age, or any country. Indeed it seems almost impossible that such delicate effects could be obtained from blocks of wood.

Of the Paper it is only necessary to say, that it comes from the manufactory of Mr. Whatman.

Martin's types made for Bulmer are full of character, and effect a compromise with the "old styles" about to disappear and the "moderns" which had already began to give reputation to Bodoni and Didot. The type-design of present use which more closely approaches Martin's are the smaller sizes of the design originated by Miller & Richard, of Edinburgh, and made and sold in America under the name of "Scotch Roman." The recognition of printing as an art in England had come too late to give us a book of the eighteenth century beautifully printed in the Caslon



William Bulmer (1756-1830), of Newcastle and London; the Leading Reformer of Typography in Great Britain.

types. The press founded by Boydell, Bulmer and Nicol is, so I am informed, still flourishing in London.

There is now in Edinburgh and London the Ballantyne Press. It was started in Kelso, Scotland, in 1796, by James Ballantyne, whose early typography charmed the great Sir Walter Scott, so much so that Scott persuaded Ballantyne to a partnership with himself in a printing business in Edinburgh, the history of which is very interesting. These men had been schoolmates; they became of great assistance to each other, although the partnership ended in the most written-about failure connected with printing. For that failure the entire blame was placed on James Ballantyne, the devoted and diligent friend of the great author, by Lockhart in his "Life of Sir Walter Scott." The real cause of the failure, the consequences of which Scott breasted with herculean energy, was his extravagance in building his estate of Abbotsford. James Ballantyne continued the business with great success, and it has been ever since one of the greatest in Great Britain. The



James Ballantyne (1772-1833), of Edinburgh; Founder of the Present Ballantyne Press, Partner with Sir Walter Scott, and Printer of All His Greater Works.

Ballantyne Press met the misstatements of Lockhart with conclusive rejoinders in two pamphlets: "Refutation of the Misstatements and Calumnies contained in Mr. Lockhart's Life of Sir Walter Scott, respecting the Messrs. Ballantyne," London, 1838, and "Reply to Mr. Lockhart's Pamphlet, entitled 'The Ballantyne Humbug Handled,'" London, 1839. All who are interested in Scott will read these statements with interest. They absolve Ballantyne, and do no dishonor to Scott. But this is merely incidental to my desire to mention the Ballantyne Press as a type of many book-printing plants in Great Britain which maintain a high average quality in their production. In that department of our art Great Britain has always excelled since the time of Foulis, Baskerville and Bulmer. Eminent, also, among those presses which have made British book printing superior are the Chiswick Press and the Oxford University Press. Both have made history in typography which has been ably written, and may be read with benefit by all printers.

(To be continued.)

GENESIS OF WAR.

In very early times, some kings, having made war, went forth in person to fight the battles, ignorantly supposing there was no other way.

But they had not proceeded far till they were swept aside by a great multitude rushing to the front.

"Who are you?" asked the kings, in no small curiosity.

"We? Why, we're the precious fools who are always ready to make somebody else's quarrel our own — patriots, in short!" replied the multitude.

"Precious, indeed!" chuckled the kings, and risked their skins no more.— *New York Evening Post.*

Written for THE INLAND PRINTER.

THE MERCHANDISING OF PRINTING.

BY WALPOLE ESSEX.

THAT old saw about there being "nothing new under the sun" suffers a slight eclipse every now and then by some one coming forward with a new idea, simple enough in itself and, doubtless because of that simplicity, never thought of before, or at least never put into active operation. In the present case A. W. Fleming, president and general manager of The Windemere Press, at 1221 East Sixty-third street, Chicago, is the responsible party.

Mr. Fleming has devised and has in use a plan whereby any attaché of his office can make estimates on job printing



A. W. Fleming,
President and general manager, The Windemere Press, Chicago.

as readily as he can himself, regardless of whether it be the stenographer or the office boy.

Through a card-index system, he has merchandised printing with practically as fair a degree of success as the department store with its price-ticket on every article it has for sale.

From the tiny visiting-card to a four-page folder, there is a record kept of the cost and selling price of each job, with date of delivery. This record, including the cost of composition, paper stock, amount per hundred or thousand, as the case may be, and for additional hundreds or thousands, is neatly typewritten on a slip and with a proof of the job is pasted upon a uniform-sized card and filed away in alphabetical order in a large filing case.

The entire office force has access to this filing case, and when a customer desires figures, say on letter-heads and envelopes to match, an estimate is immediately furnished him by referring to the file containing the price-cards for letter-heads and envelopes.

Should the paper stock, composition, or any other feature of a job show an increased cost from that on file, the error is corrected after the new job is completed. The old price-ticket is then destroyed and the new one put in its place.

In discussing the matter with a representative of THE INLAND PRINTER, Mr. Fleming spoke in terms of warm praise of the plan as demonstrated in his business.

"Yes, I have been using this plan in my business for some time," said Mr. Fleming, "and have found it an exceedingly efficacious one. You know how trying it is for two or three men to estimate on the same job and get the same results. As a rule there is a difference of one or more dollars in the prices submitted. Then, again, it gives a uniformity in price for the work of steady customers. If a man telephones in, saying that he wants his order of several months previous duplicated and asks the price, I immediately refer to his former job in the files and quote him the price found there.

"It also simplifies things for my office force, not all of whom have the necessary knowledge that will qualify them to estimate on the different kinds of printing we do here. Thus, under my system any one of them can figure, or rather give the price of, most any kind of work that may be desired. Hence I can leave my office, when necessary, without feeling unduly concerned should a sudden rush of business come in.

"The tabulating and keeping up of these files is neither troublesome nor expensive, and for printing firms that have uniform prices for their work, it is a system that is well worthy of a trial."

HONORING AN ENGRAVING AUTHORITY, A. J. NEWTON, LONDON.

The readers of THE INLAND PRINTER need no introduction to Mr. A. J. Newton, F.R.P.S., for a long time in charge of the well-known Bolt Court School, off Fleet street, London, where practical instruction in engraving and lithography is given and whose new building Mr. Newton planned for the London County Council.

On the evening of January 22, 1915, the clubroom of the Art Institute contained a gathering of about fifty persons whose presence was in honor of Mr. Newton. After the dinner the company adjourned to the lecture-room, where a paper on "Stereoscopic Vision" was given by Mr. T. B. Lambert, of the Chicago Telephone Company, after which Mr. Newton described the Bolt Court School, also on request explaining a new portrait color-photography process being brought out by the Eastman Kodak Company, based on the use of red and green colored films superimposed.

The craft generally was well represented. Among the many present were Louis Flader, commissioner of the International Association of Manufacturing Photoengravers, and secretary of the Chicago Photoengravers Club; Albert E. Woll and Louis Kohlmetz, for the International Photoengravers Union; A. J. W. Copelin, representing the Douglass Owls, who presided; Dr. Chamberlain, of Chicago University; Mr. Woodruff, of the Chicago Academy of Sciences; George H. Benedict; N. S. Amstutz, of Valparaiso, Indiana; F. A. Knipschild; E. C. Andrews, color investigator, and A. H. McQuilkin.

An informal reception followed the talks, and many remained to become acquainted with Mr. Newton, whose modest and retiring personality confirmed the previous impressions formed by those familiar with his writings.

SUGGESTIONS FOR CARDS & TICKETS



MAR 8 1915

Recital German folk Songs

By fraulein Werntz and Herr Hindenberg, of Leipzig

Lutheran Church, April 21, 1914 ✠ Tickets, 25c



Card Social & Dance

UNDER AUSPICES OF THE

Ladies of St. Boniface Parish

Knights of Columbus Hall, Friedman Building

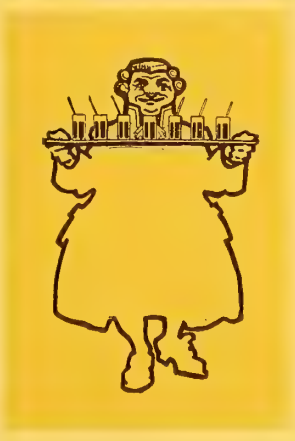
Wednesday Evening, April 9, 1913

Admission, 25c Dinner, 25c Dancing, 25c

Exhibit of Fancy Needlework

THE WORK OF BELGIAN WOMEN WAR VICTIMS
ART INSTITUTE, CHICAGO, JANUARY 15 to 30, 1915

ADMISSION FIFTY CENTS



Formal Opening

Olde Time Inn

12TH & PACIFIC STREETS

Saturday Evening, May 22d

DANCING
VAUDEVILLE
CABARET

Present This Ticket at Door

ANNUAL BANQUET

of the NATIONAL MUSICIANS' LEAGUE

EVERETT'S CAFE, HAMILTON, OKLAHOMA, FEBRUARY 13, 1915

Tickets
$1.00

Annual Banquet

BOSTON BOARD OF TRADE

AUDITORIUM HOTEL

DECEMBER 17, AT 8 O'CLOCK. TICKETS $1

SEVENTH CONCERT

Methodist Glee and Madrigal Club

SIDNEY WILLIAMSON, *Conductor*

Choral Hall, Wednesday, Nov. 5, 1910

GLEES: PART SONGS
MADRIGALS: SOLOS
CHORUSES

Recital of Romantic Songs by Jennie Marietta Gilmore

Saturday Evening
January 5, 1915

at Harper's Hall

Tickets, Fifty Cents

FLOWER SHOW

ADMISSION
ONE DOLLAR

10 a. m. to 11 p. m.

COLISEUM, CHICAGO, JUNE 21 TO 28

PIPE ORGAN SELECTIONS

Miss Nettie Newman

THURSDAY
MAY 5

METHODIST CHURCH

ADMISSION 25 CENTS

ANNUAL MAY FETE

UNIVERSITY GREEN
SATURDAY, MAY 8th

AUSPICES Y. W. C. A.

Admission Twenty-five Cents





EDWARD L. HEILMANN

Lecture

JAYHAWKER POETS

EPISCOPAL CHURCH, FEBRUARY 12, 1915

OWL'S CLUB BANQUET



ELKS HOTEL
JANUARY 21ST

ADMISSION
ONE DOLLAR

GRAND MASQUE BALL

TICKETS ONE DOLLAR

ECHO OPERA HOUSE
FRIDAY EVENING, MARCH 4

JOB COMPOSITION

BY J. L. FRAZIER.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Conventional and Illustrative Decoration.

No one questions the desirability or propriety of decoration in typography. Properly applied, it is as essential in printing as in any other field of endeavor. It is desirable as long as it contributes to the beauty of the printed page, or as long as it tends to strengthen, by symbol or otherwise, the text-matter. With all due admiration for those chaste designs executed without the aid of ornamentation, we naturally prefer those embellished by pleasing, appropriate decoration. Human nature runs to decorative effects, and the printer is very much like all other humans in this respect.

There is one important feature, however, which must not be overlooked in the matter of ornaments: Those used should be conventional in design. The term "conventional," as here used, refers to forms that have been simplified according to artistic principles, especially for decorative purposes. Happily the typefounders for some time have been alive to the desirability of conventionalized decoration, for they now cast nothing but ornaments designed along conventional lines, and the printer who buys and uses these is certain to be on the right road. The difficulty comes from the use of old-time ornaments, which in design and form have long since outlived their useful-



FIG. 1.
Ornaments simplified according to artistic principle and made conventional. In connection with type, such are more pleasing than ordinary illustrative cuts.



FIG. 2.
A group of ornaments which, owing to the natural effect attained in the use of perspective and shading in their design, are not suited to use with type in printing on flat surface of paper.

ness. These ornaments are located in plants here and there over the country, and bob up occasionally in designs which shock the esthetic sensibilities of those quick to see inharmonious effects.

As stated above, by conventionalized decoration we specify that which has been simplified according to artistic principles. Typographic designs are made to be printed on paper, a flat surface, and decoration for typography must be flat, with little, if any, suggestion of perspective, or light and shade. This absence of perspective and of light and shade is the distinction between conventional designs and natural ones which depend on perspective and light and shade to closely approximate the natural object responsible for them.

Fig. 1 shows a group of conventional designs, alongside of which (Fig. 2) are shown illustrations of old-time ornaments which, owing to the presence in them of perspective and light and shade, are not suited to print upon a conventional, flat page.

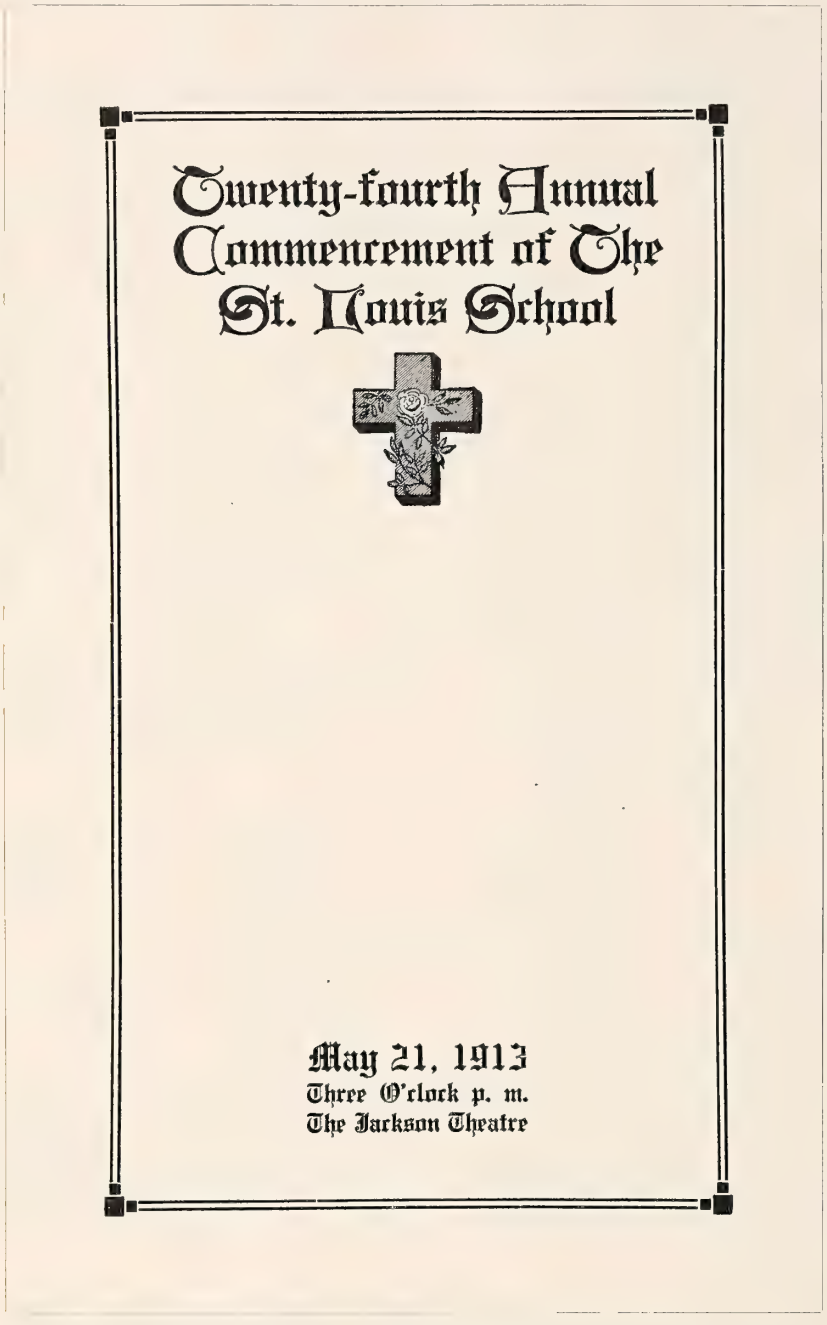


FIG. 3.
Here the cross ornament, which depends for its natural effect upon shading and perspective, seems a thing apart from the type and rule. To gain full effect, look at it intently for a moment.

Fig. 3 is a type-design with type and border conventional in design, but with an ornament which shows perspective, the shaded side as well as the face of the cross, and on which the flowers have been

shaded to appear as natural as possible. Does it not appear as a thing apart, more suited to a place in the graveyard than upon a sheet of flat paper? Opposite (Fig. 4), the same design is shown, but with an ornament conventionalized in design. A

to be used with flat type-faces upon the flat surface of the page.

Shaded letters and those showing perspective are also things of the past, with one or two exceptions, which exceptions, though pleasing in some respects,

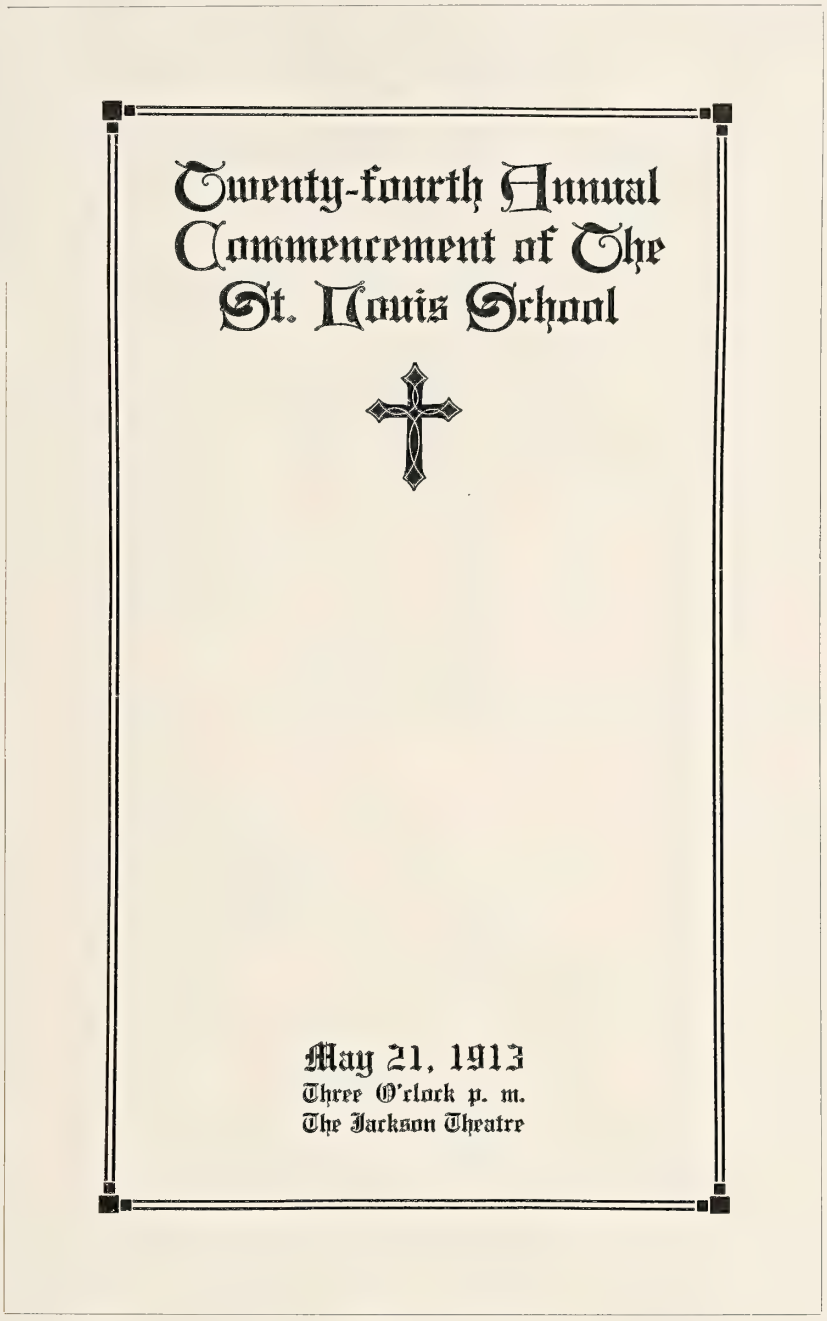


FIG. 4.
In the substitution of a conventional flat ornament a better sense of harmony is apparent, and the result is far more pleasing than the page opposite.

close scrutiny will reveal a sense of discord in the first, whereas the second appears a harmonious whole. There are other slight defects in this design, but it is not to be taken either in the original or changed form as a model of typographic design, but merely as an illustration of the desirability, suitability — yes, necessity — of flat, conventional designs

can not compare with the beautiful faces which do not show those disagreeable features. These are cast for commercial purposes and for those who prefer unusual, distinctive effects to artistic beauty.

We show in Fig. 5 one of these faces to illustrate how uncomfortably it lies upon the paper, really offering a violation of harmony and, strictly speak-

ing, giving the eye a shock. Compare its effect with Fig. 6, opposite, wherein a face devoid of perspective seems to "fit in" with the flat surface of the paper with pleasing results.

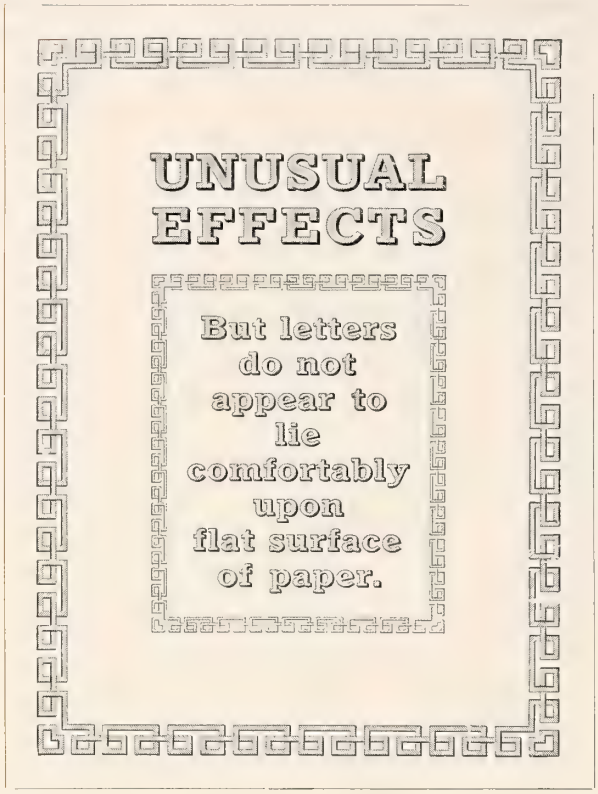


FIG. 5.
The shaded type here used, while offering an unusual effect, does not appear to lie comfortably on the page.

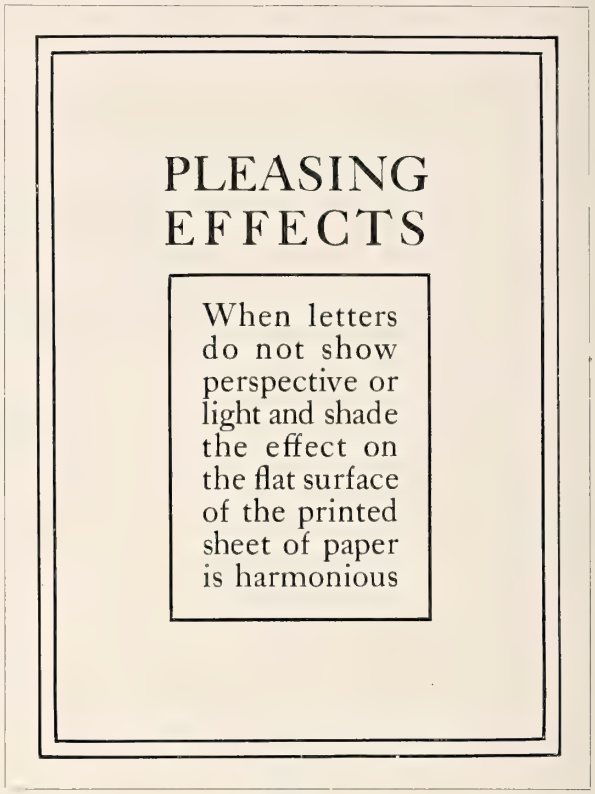


FIG. 6.
While not so striking, perhaps, as the design opposite, there is no discord sensed in the use of plain letters.

Of course there are occasions when it is essential to use illustrations, both half-tones and line engravings, in connection with type-faces on title-pages, cover-designs, cards, etc. There is and can be no objection to this, provided the lines of the illustration are harmonious with the type-face selected. The distinction is, therefore, between manifest illustrations which are satisfactory and ornaments which are illustrative in design but displeasing when used in connection with type. The printer should experience no difficulty in distinguishing between the two. That distinction is this: Those ornaments illustrative in design, manifestly adaptable to a variety of purposes rather than one specific use, should be avoided. On the other hand, on the cover of an automobile catalogue, a car climbing a hill, in the execution of which design the artist has given every thought as to exactness in perspective and light and shade, is as good as anything. From an advertising standpoint, moreover, it is preferable to a conventional design for the reason that more interest is excited. We have also seen an admirable catalogue cover-page on which a refrigerator in half-tone formed the basis of the design, the titular matter being printed over the picture in another color.

It seems that the size of the illustration has much to do with its pleasing use with type, for if large it is manifestly illustrative and hence not objectionable, whereas, if small, it serves a more apparent decorative purpose and the objectionable features of ornaments, too illustrative in design, come to the surface. In one case we have an illustration on which lettering has been placed, and in the other a conventional design embellished by illustrative decoration.

CHICAGO UNION PRINTERS' AID SOCIETY

The Chicago Union Printers' Aid Society is probably the largest printers' sick-benefit association in the country. It was organized May 20, 1912, to take care of the great need existing among members of Chicago Typographical Union, No. 16, for an association. It has been successful from the beginning and has, each year of its existence, shown an increase in membership and a surplus in the treasury. The report of the secretary-treasurer for 1914 gave the membership as 404, and applications in January and February of the present year increased the membership to over 425. The society has a general fund of over $1,000, from which sick benefits are paid. The stock fund, from which loans are made, is something over $1,500. Sick benefits of $10 a week are paid, and over $2,800 has been paid to members since organization. The following are the officers: Richard F. Doyle, president; Richard Kanter, vice-president; Elmer F. Scott, secretary-treasurer; Otto Kaad, recording secretary. Directors: Stanley F. Cline, Fred W. Manchip and James M. McConnell.

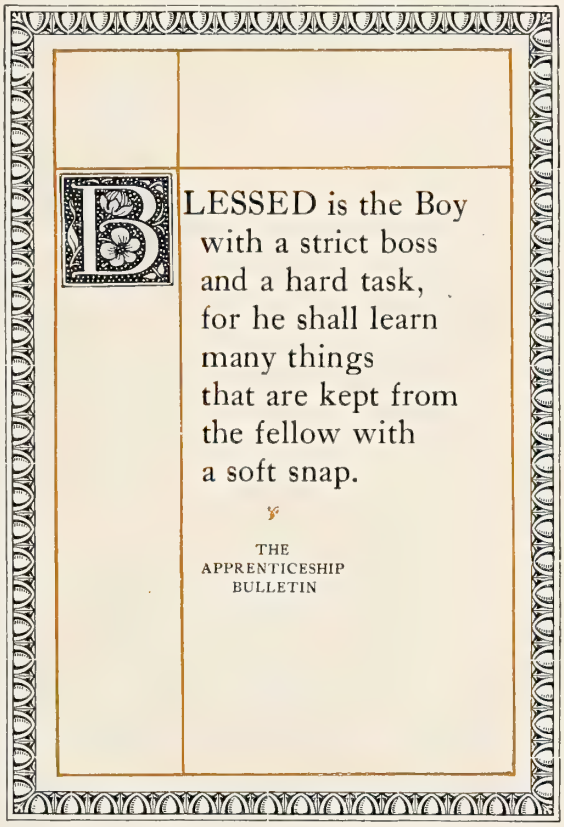
APPRENTICE PRINTERS' TECHNICAL CLUB

BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Forced Arrangements.

A disregard for little things has made many an otherwise attractive typographic design a mediocre one. After carefully selecting the type and decoration, deciding on the arrangement and display of the matter, securing a pleasing balance and giving careful attention to spacing words and lines, some one little unnecessary thing has been done which mars the appearance of the entire work. Probably the most frequently noted of these little things is the improper use of colons, hyphens, etc., in spacing out a line to a desired — though seldom required — measure. Many printers, and accomplished printers at that, when squaring up several lines, all but one of which are near enough the same length to be made exactly so by careful spacing, fill out the one very short line to the measure of the others with colons, other points or decorative units. The idea that such a plan satisfactorily squares the groups is a mistaken one and should not be practiced. Placed as these colons usually are, they are distracting features, rather than aids in securing a prescribed form, and if lines can not be left short, which they often can in such cases, the desire to make a squared arrangement should be given up and one more suited to the copy tried. As long as symmetrical, long-and-short-line arrangements are satisfactory — and such always will be — there is no need for the printer to force an arrangement for which the copy or the type-faces at his disposal are not suited.



We are showing herewith a business-card, the work of a good compositor, that is one of the best examples of pleasing association of type and ornament which has ever come to our attention. It shows that its designer has a good understanding of the requirements for harmony. But it shows also that the compositor is such an admirer of squared arrangements that he will go to almost any length to secure them.

But the beauty of the squared group lies not only in the uniform length of the lines, but in the uniform tone of those lines. Inasmuch as colons do not possess the strength of type-lines, their use breaks up this uniform tone and the group is separated into spots of color, often unrelated and unsymmetrical.

The colons, as stated above, exert a distracting effect, diverting the attention of the reader from the type-lines which are not so conspicuous, because they represent the regular order of things — the expected — rather than the variation.

As regards the matter of display, we will say that the line, "Painting, Tinting, Paper Hanging in all Branches," deserves greater prominence than given, and the street address should not have been made so prominent, which points could have been given consideration and the proper order of display carried out if the compositor had not restricted himself to the squared arrangement. (Fig. 1.)

There are times, however, when colons can be used advantageously outside their regular use in

punctuation. As an illustration of use, we will state that had the line between the rules in Fig. 1 been set either in a larger size of type, or if the measure were two picas narrower, colons could have been utilized to separate the three items, provided a single colon was used in each space and, further, that the

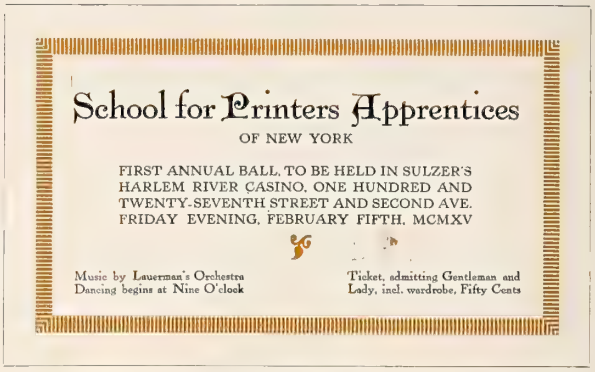


FIG. 1.

space between colon and word on each side was not greater than ordinarily placed between words. The main difficulty, then, is not so much in the use of the colons as in the gaps of space the compositor attempts to fill with them. Inasmuch as a compositor would hardly think of allowing so much space between words as is apparent in this line, were it not for the fact that he felt the colons sufficed, the blame must fall on the colons, not on their own account, but for the condition their use brings about.

At either end of a short line, such as the name of the manager below the firm-name, colons are displeasing, and their use in such cases should be rigorously avoided.

Quite frequently THE INLAND PRINTER receives an advertisement, booklet-cover or some other typographic design in the arrangement of which the border was broken in order to admit the main display line. This is another of those little things which mar



First-prize ticket in contest conducted by School for Printers' Apprentices of New York. By Theodore I. Levy.

the appearance of otherwise attractive jobs of printing and one for which there is no reasonable excuse.

If display lines can not be broken up into two lines or set in another series, they can always be set in a smaller size of type to admit of their going in the prescribed measure.

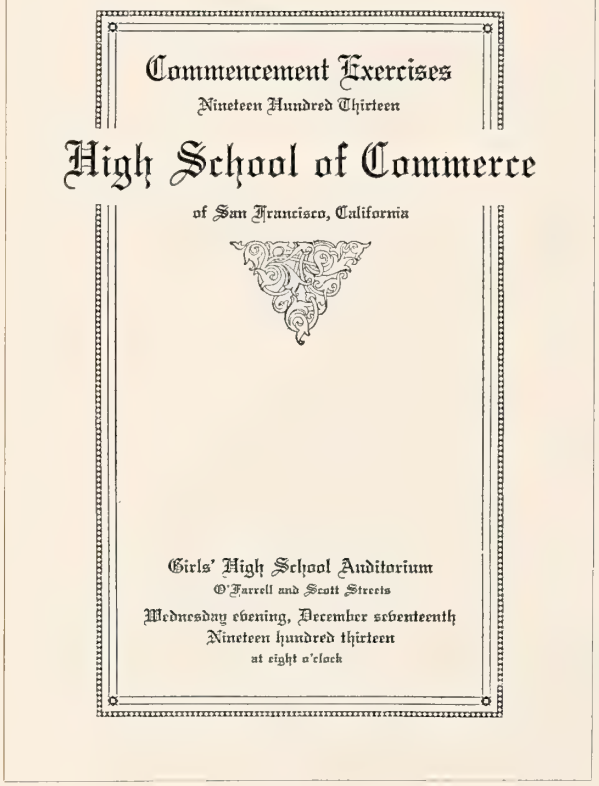


FIG. 2.

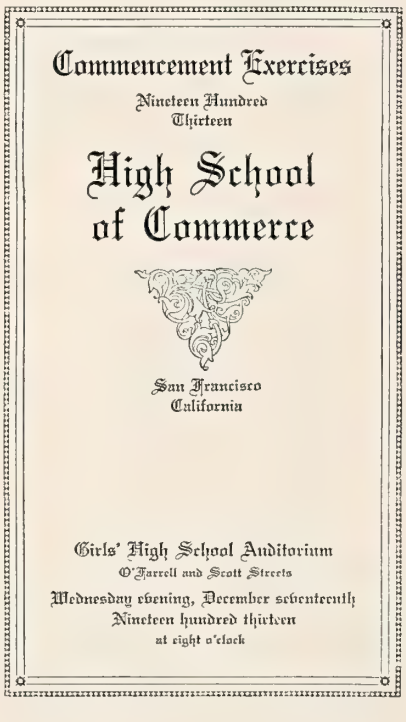


FIG. 3.

A border serves a distinct purpose outside the mere embellishment of the page. It is the frame which holds the type-lines into one compact group, whereas without it there would often be a scattered, spotty design. It is, in other words, a sort of finishing touch. But how can anything be finished without being complete? The border which is broken to admit a display line too long for the prescribed measure gives the design of which it is part an unfinished appearance. In fact, the scattered effect produced by several type-groups around which no border has been placed is accentuated if a border is used which is conveniently broken to admit a display line. It almost seems there are two designs, rather than one.

We are showing herewith (Fig. 2) a program-cover in which the designer opened his border to admit the long display line. To illustrate what a great improvement can be made along the lines mentioned above, and, at the same time, to prove how easily it can be made, we show alongside (Fig. 3) a rearrangement of the same copy, using the identical type and utilities. Compare the two, and then, under no circumstances, break your borders. Nothing in effect is gained, and much in beauty is lost.

OFFICE OF

A. C. STEWART

DEALER IN

GENERAL MERCHANDISE, WAGONS, BUGGIES, FARM IMPLEMENTS, COFFINS, CASKETS AND ROBES

EMBALMING

RODESSA, LA. _____ 191

In this handling of the copy the type-sizes are too large, and, being set entirely in capitals, the effect is crowded and confusing.

WAGONS, BUGGIES, FARM IMPLEMENTS — COFFINS, CASKETS AND ROBES

A. C. Stewart

Dealer in GENERAL MERCHANDISE

EMBALMING

Rodessa, La.

A rearrangement of the above by Ray Nicholson, apprentice, Shreveport, Louisiana. Much more attractive than original, but improperly displayed. Undertakers' ethics do not permit of strong display.

A. C. STEWART

Dealer in General Merchandise

WAGONS, BUGGIES, FARM IMPLEMENTS

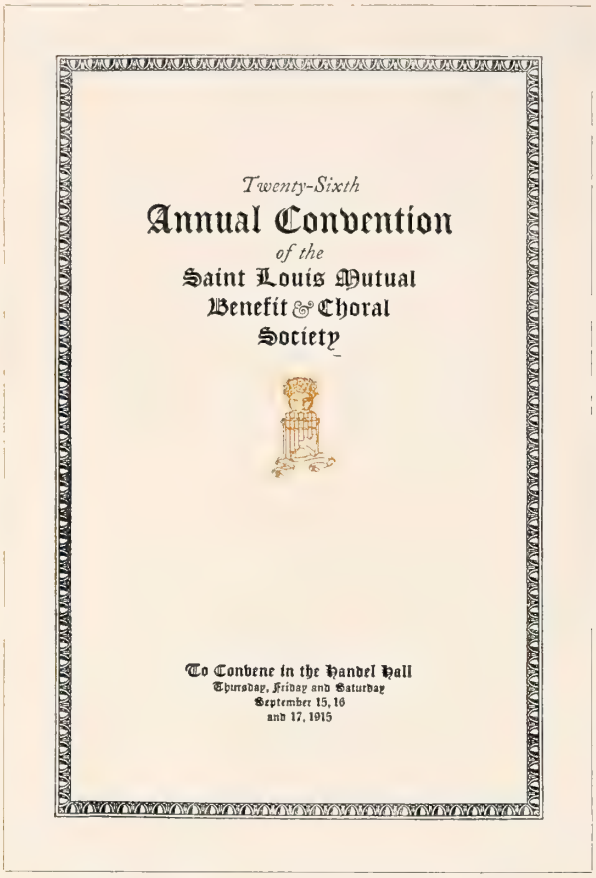
COFFINS
CASKETS
& ROBES
Embalming

RODESSA, LA.

A suggested arrangement of the copy, not only neat but which brings out the advertising features and very properly subordinates the undertaking line of the firm.

Review of Specimens.

RAY NICHOLSON, Shreveport, Louisiana.— Your work is remarkably good, considering the short time you have been working at the trade. You did very well indeed with the rearrangement of the A. C. Stewart letter-head. Type-sizes are too large in the original, and monotony and a confusing effect are here engendered in the use of roman capitals only. Your rearrangement is a great improvement from the artistic standpoint, but in display we believe you made a mistake in giving the word embalming such prominence, and also in separating it so far from the other matter pertaining to the undertaking business. Also, while it is often desirable to arrange names, telephone numbers, etc., between parallel rules at the top of a letter-head, it is subordinating a firm's line of business too much to so place the lines of goods handled. It is in these points and not in artistic appearance that your setting fails. We are showing on these pages the original, your resetting, and our suggestion as to a satisfactory handling of the copy. Your arrangements of the Choral Society's



Booklet-cover by Ray Nicholson, Shreveport, Louisiana.

booklet-cover and title-page are very clever indeed, our only suggestions for improvement of the cover-page, herewith shown, being to place about four points additional space between the first and second lines, the elimination of the italic "short and," and the placing of one point between the four small lines of the lower group.

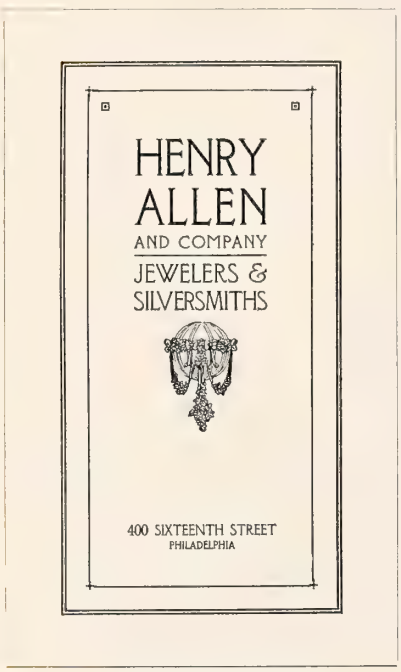
ORSON T. TEDRICK, Altamont, Missouri.— In display and arrangement of matter your composition is very good, the most displeasing feature in it being one which, with your probably small equipment, you are powerless to overcome. We refer to the association of condensed and extended type-faces in the same design, the lack of harmony in shape being very displeasing. As far as possible, confine a given piece of work to one series of type. If this is impossible, use one series for the large display matter and another for the smaller subordinate matter. When there is a great difference in sizes of two faces, any difference in shape is not so apparent. Blue and orange, black and orange, blue and blue tint, black and blue tint, or dark blue and bright green, would make satisfactory combinations on the blue stock you sent us. If you choose to use a tint of blue, it should not be used in printing type-lines, but merely rules and other decoration.

WALTER WALLICK, Cerro Gordo, Illinois.— Your letter-heads are admirable and in a neat, simple style that is certain to command respect. Your change from the use of Old English to Engravers' Bold in the execution of commercial work is a good one, for the latter is particularly suited to such a use. On the folder-cover for the Cerro Gordo Grain & Coal Co. the ornament is too light in tone, one of about the same strength as the display type being proper.

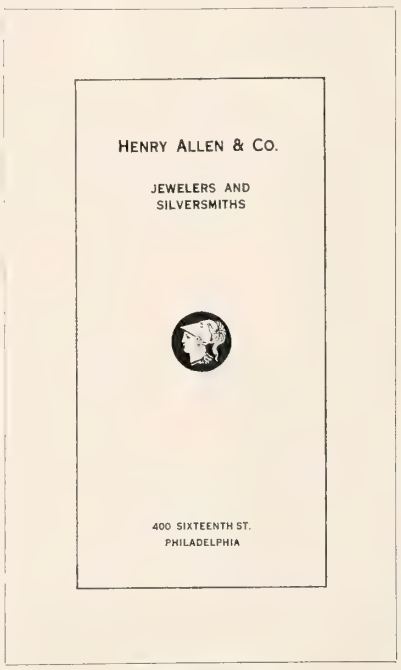
JOSEPH L. HILL, Port Colborne, Ontario.— Your tickets are attractive in arrangement and properly displayed, but we should not use Law Italic and Cheltenham Old Style in the same design.

MELVINE P. HOWDEN, Fillmore, New York.— The folder-envelope slip, "Your Printing," is attractive in arrangement and the colors are well chosen. We should avoid the use of lithotone border in the composition of jobs designed to be printed on antique or linen finished stock, for the liability of its "filling up" is then considerably increased. On the best stock, however, this border prints satisfactorily but a short time only.

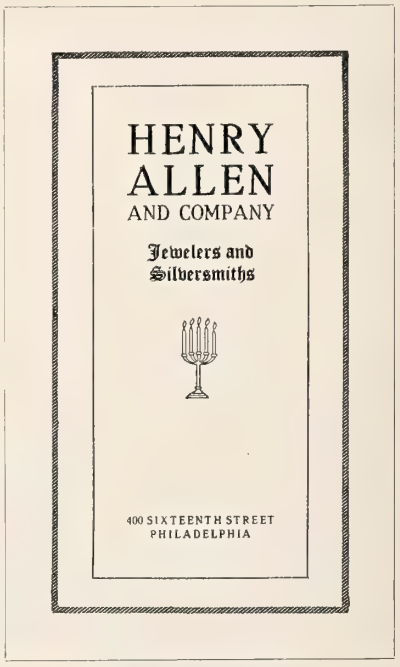
Vocational Progress, official paper of the Bayonne, New Jersey, Vocational School, and the work of students, is well edited and satisfactorily printed. A better grade of ink in printing, and more thorough make-ready, would make possible a great improvement. The cover of the Christmas number is very pleasing, but had you used type one size larger in the heading the page would balance better and the extra-wide letter-spacing could have been avoided.



BY FRANK LINDQUIST.



BY ADE ELLER.



BY CHAS. LINDEMANN.

Booklet covers entered in recent contest by Denver, Colorado, apprentices.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat. If rolled they will not be criticized.

DOERTY, THE PRINTER, Findlay, Ohio.— Your 1915 calendar is an admirable one. The mottoes are apt and to the point.

GRANT'S PRINTERY, Chicago, Illinois.— Your advertising is at once interestingly written and effectively designed and printed.

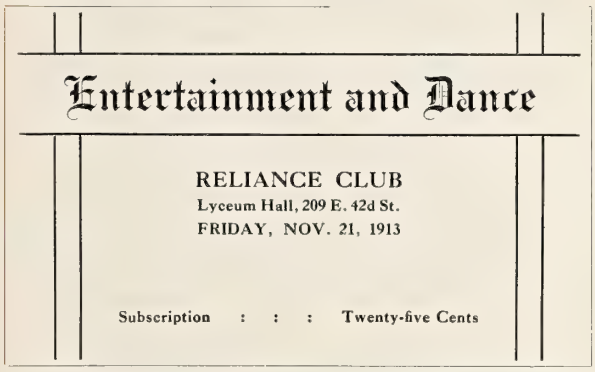
RAYNOR & TAYLOR, Detroit, Michigan.— Your hanger, "A Resolution for 1915," is attractively printed and the sentiment is an admirable one.

J. P. GOMES, JR., Honolulu, Hawaii.— Your New Year's card is an admirable example of the neatness to be attained in the use of delicate and harmonious type and decoration.

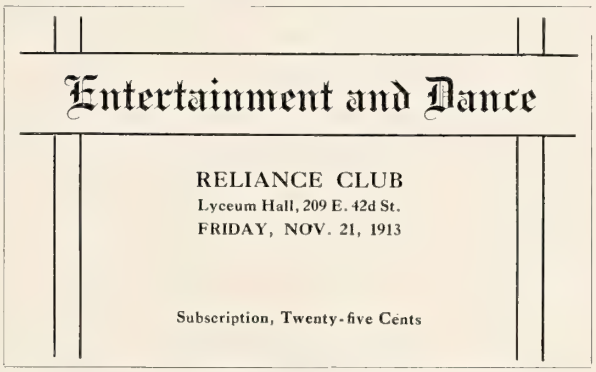
BUFFALO PRINTING COMPANY, Buffalo, New York.— The blotters are nicely displayed, but Tudor Black does not harmonize pleasingly with Lining Gothics in the larger sizes, and the use of the two in connection should be avoided.

R. T. RICE, Chicago.— Your 1915 calendar for the Hyde Park Printing Company is an exceptionally attractive piece of work, although it seems to us the design in the upper panel could have been made larger to excellent advantage.

THE HAWAIIAN GAZETTE COMPANY, LTD., Honolulu, Hawaii.— Your blotters are very satisfactory in all respects and the circular for Silva's Toggery is interesting, but a better selection of type could have been made for the inside pages.



A mistaken idea that the bottom line should be longer caused the compositor to lengthen it with colons, thus separating words having close relationship.



Illustrating that the artistic effect is heightened and the line made more readable by eliminating the distracting points and centering the line.

WILLIAM KNUTZEN, Chicago.— Your poster for Chicago Typographical Union's Annual Ball is effectively displayed and the colors well chosen.

THE RECORD COMPANY, Saint Augustine, Florida.— Your brochure, "Six Impressive Comments," is admirable in every way, a credit to your house.

FRANKLIN TYPE & PRINTING COMPANY, Lima, Ohio.— Your poster calendar for February and your blotter are effectively designed and well printed.

T. I. MCLANE PRINTING COMPANY, Clinton, Iowa.— Your catalogue of specialties, premiums and souvenirs would be more attractive if the folios registered.

DABO & HELM, New York city.— The poster advertising the Philippine Carnival is an effective design, both the artist, Fuster, and the printer, Ramon Montes, of Manila, deserving praise for their excellent work.

DEARING PRINTING COMPANY, Chattanooga, Tennessee.— Your calendar for January is attractively designed and the colors are well chosen, but we believe it would have proved better advertising printed on blotter stock.

HOPSON PRINTING COMPANY, Omaha, Nebraska.— Your specimens are attractively arranged and well printed, but on your business card, printed in brown and green, the latter color is too dark and strong for the brown.

WRIGHT, THE PRINTER, North Tonawanda, New York.— You use rules as underscores too frequently in the issues of *The Prospector* sent us. When so many lines are underscored the result is a confusing effect rather than added prominence.

GROVER C. LINK, Jamestown, New York.— The blotter sent us is attractively arranged, although personally we do not admire so much white space at the sides when the type crowds the border so closely at top and bottom. The letter-head is well arranged also, but could be improved greatly by setting the main type-group about eighteen points lower on the stock.

GEORGE P. SMILEY, St. Bartholomew's Press, New York city.— There is an effect of neatness in your work which is pleasing, but you violate shape harmony in the association of extended Lining Gothic with text type. We would also suggest that you avoid the practice of using colons, etc., to fill out short lines, as in the case of your Reliance Club ticket. The bottom line need not have been a full line, as you seem to think, and we are showing herewith a reproduction of it, together with a rearrangement illustrating our point. We admire most your booklet of Christmas cards for St. John's Cathedral, but this could have been much improved had the ornament been raised about three picas. Ornaments in such places as this should not be placed in the exact center between two groups.



Attractive envelope-stuffer by The Marchbanks Press, New York city.

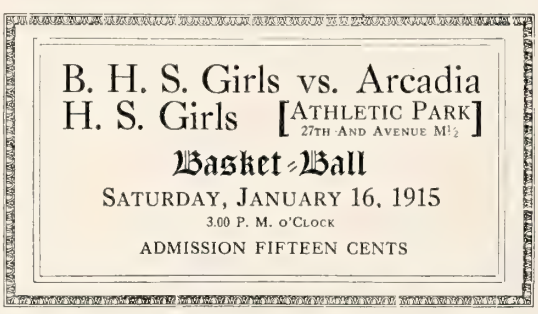
TUTTLE COLOR PRINTING COMPANY, New Haven, Connecticut.— You did good work in the execution of the "Yale Bowl" booklet, although we believe more lively, pleasing colors could have been selected in the printing. Perhaps, however, you were handicapped in being compelled to use school colors.

RALPH W. POLK, Plymouth, Indiana.— The specimens sent us are quite pleasing in arrangement and carefully printed. The use of italic capitals should be avoided, and a great improvement would result in the letter-head for the Marshall County Trust & Savings Company had you used italic upper and lower case instead of the capitals. Your work continues to show marked improvement.

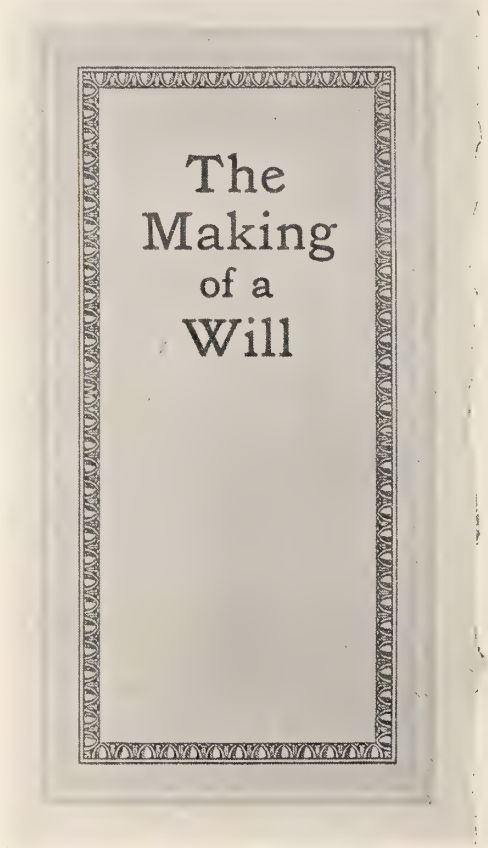
SOUTHWESTERN PUBLISHING COMPANY, Dallas, Texas.— Your booklet for the Metropolitan Café is unusual in design and mechanically well executed. Personally, we do not admire the title-page as much as we would if the word "Café" was not so far removed from the word "Metropolitan."

GEYER-REEVES COMPANY, Dallas, Texas.— While the color combination on your folder, "Who's Your Printer?" is very interesting, we feel that it is too delicate for a job of this character. Then, too, the gold is a little strong. The typographical arrangement is very good.

ERNEST E. ADAMS, Toronto, Ontario.— Canadian printers submit some of the very best work which comes to THE INLAND PRINTER, and yours stands out among these. The initial "W" does not harmonize pleasingly with the Della Robbia in the Laidlaw greeting-folder.



Attractive card arrangement by J. J. Guthrie, Galveston, Texas.



Booklet cover, printed in brown and brown tint on brown stock, by Ernest E. Adams, Toronto, Ontario.

ELECTRIC CITY PRINTING COMPANY, Great Falls, Montana.— Your blotter, "We Don't Like to Crow," is effective in its arrangement, and is well printed. We can imagine you were about as reluctant to "toot your own horn" as we would be in a like position. You deserve every word of it, nevertheless, and the best part of it all is that you are consistent in your good work.

J. J. GUTHRIE, Galveston, Texas.— We always admire your work, the effect of neatness secured in the simple arrangement of few harmonious type-faces being very pleasing indeed. In the card for the Progressive Lyceum we should prefer to see both the lower corners occupied, inasmuch as the first line at the top is a full one.

THE MARCHBANKS PRESS, New York city.— The envelope-slip, herewith shown, and your folder, "Simplicity," are very attractive typographic examples, although we do not appreciate carrying simplicity to the point of severity, as you have in the title-page of the latter. Careful spacing between words and lines is a characteristic of your product.

CORNELIUS PRINTING COMPANY, Indianapolis, Indiana.— *The Printed Salesman*, your house-organ, is well written, attractively arranged and neatly printed. A contrast of Mr. Cornelius' business-card of 1876 and that of to-day proves better than words the gigantic strides typography has made in the direction of artistic perfection. We show the two herewith.

GEORGE M. CORNELIUS.

JOB PRINTER.

CARDS, TAGS, LABELS, ENVELOPES, etc, etc.

402 North East Street,

Indianapolis, Ind.

Business-card used by George M. Cornelius, Indianapolis, Indiana, when starting his business in the year 1876.

CALKINS & HOLDEN, New York city.— The advertising matter designed and printed by you for The New Jersey Zinc Company is effective in every way, and especially so in design and printing. You use a rugged, bold style of lettering to excellent advantage, and the strength of display attained is admirable. We show herewith the first page of a mailing-folder which, printed in black and olive on antique white stock, is very effective indeed.

I. M. HARRIS, Brooklyn, New York.— We note a constant improvement in your work since it first came to our attention, it being now among the best coming to this department. We admire especially the menu for the Thanksgiving Spread, printed in brown and orange on stock in imitation of cloth. We must caution you, however, against the practice of using script initials with roman capitals, as in the case of the Schwartz letter-head. An attractive envelope corner-card is shown herewith.



Strong treatment of mailing-folder by Calkins & Holden, New York city. Original in black and olive on white antique stock.

N. P. EBY, Fresno, California.— The specimens sent us are attractive from every standpoint, the advantage in the use of a single type series being plainly apparent. We would suggest that when ornaments are heavier on one side than on the other they be not placed in the exact physical center as you have placed the fish ornament on the menu for the New China Café. This

CORNELIUS PRINTING COMPANY
INDIANAPOLIS

GEO. M. CORNELIUS
SECRETARY-TREASURER

CORNELIUS BUILDING
325-327 NORTH CAPITOL AVENUE
NEW 4906 MAIN 3253

The remarkable improvement resulting from better equipment and a more thorough understanding of the fundamentals of design.

should have been placed slightly to the right, to counteract the effect of extra weight at the left.

BENJ. WALDMAN, Philadelphia.— Your package-label is attractive and in good taste. The advertisements are well displayed and nicely arranged. We would suggest six points additional space between border and top line of the jewelry advertisement and taking out about three picas from between the two groups set in italic in the Country Club Life advertisement, the space to be distributed at either side. The signature would be more pleasing if centered and if a dash were placed between it and the matter above.

MASSEY-HARRIS COMPANY, LTD., Toronto, Ontario.— The cover of your catalogue is very effective, but on the inside pages presswork is not satisfactory in some instances, the main trouble being faulty distribution of ink and too much impression. It seems, too, that, without the statistical matter and unnecessary cuts, the real matter of the catalogue could have been more artistically arranged and the crowded effect done away with. The plate of coats-of-arms is interesting and well printed.

The Sketch Book *of* a Famous Designer

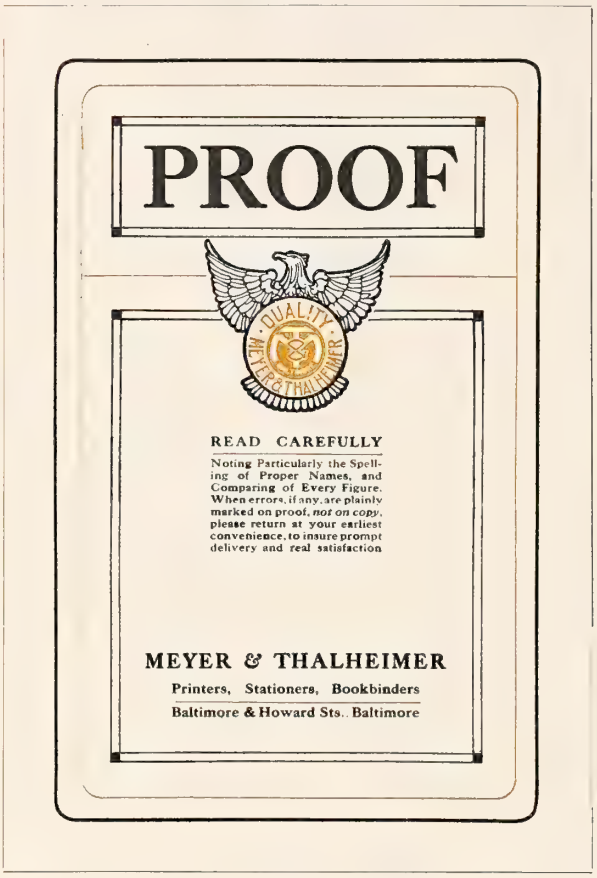
Published by
ROSENBERG BROS. & CO.
ROCHESTER, N. Y.

Clever arrangement of a catalogue-envelope corner-card by I. M. Harris, Brooklyn, New York.

CHARLES J. HERZBERG, Chicago, Illinois.— The color combination is pleasing and the display is good on your card-party folder, but you experience difficulty in the proper arrangement of lines. For example, there is entirely too much space occupied by the small catch-line beneath the word "card party," and the break between the date-line and the line designating the place is too great. There is too much space at the sides in the Kratz advertisement, considering the amount at top and bottom.

BROWN PRINTING COMPANY, Camden, Arkansas.— While the hardware letter-head is not exactly displeasing, if we were the dealers we would not accept such an arrangement, mainly because of the curved display line. It seems, too, that the items handled by the firm are subordinated too much, but this is not an important consideration. The other letter-head is too crowded, and

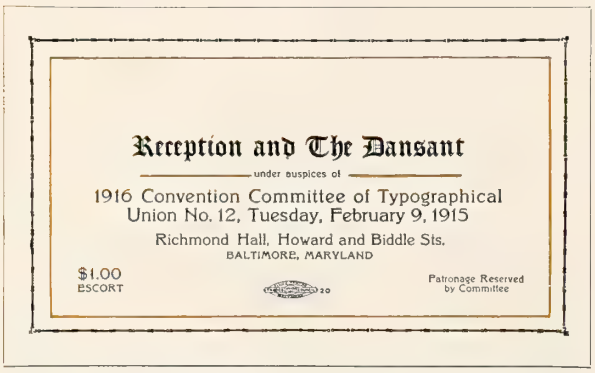
yet it seems the various breeds of chickens have not been given sufficient prominence. One is always handicapped when printing upon ruled stock, for the extra pica often needed to save a design can not be had because of the encroachment upon the ruled lines. The paper-houses, however, can furnish extra-deep headings when desired, and it seems that a supply of these should be kept on hand for just such emergencies.



Proof-envelope by A. H. Fischer, Baltimore, Maryland.

A. H. FISCHER, Baltimore, Maryland.— Your work is indeed excellent, the only error of importance being the use of extended Lining Gothics in connection with condensed text letters. This violation of harmony in shape is a displeasing feature. We also note a tendency to letter-space to excess in places, but nevertheless the work sent us is well above the average and some of it is exceptionally neat. We show herewith reproductions of one of your attractive cards and the proof-envelope used by your firm.

AUGUST GUSTAFSON, Oakland, California.— While the majority of your specimens are high-class, we note that you have a habit of filling short lines to a given measure with colons and decorative units when you wish a squared group. It is our judgment that lines too short to be made a certain measure with a reasonable amount of letter-spacing should be left short, rather than to introduce distracting points into the line. There are times, too, when you letter-space to a fault, but, taken as a whole, your large consignment of specimens is an admirable one and deserving of much praise.



Attractive ticket arrangement by A. H. Fischer, compositor, with Meyer & Thalheimer, Baltimore, Maryland.

THE program and menu of the Third Annual Banquet of the Griffith-Stillings Press Benefit Association is one of the handsomest examples of such work ever sent to THE INLAND PRINTER for review. The inside pages, instead of being stitched or tied to the fold of the cover in customary style, are tied at the top of the third cover-page with green ribbon. The pages are printed in brown, buff and green upon buff antique stock, the effect with the green ribbon being quite pleasing. A large rooster is printed in buff back of the type-matter, which is printed in brown on all inside pages. This same cut, printed in black, red, green and gold, also serves as the cover-design. At first we questioned the significance of this cut, but a motto at the top of the second page, "To crow gently, to brag a little, to show well," is probably sufficient excuse for its use. Anyhow, the menu is a handsome thing, in keeping with many other handsome things emanating from that firm of printers, noted for good things — the Griffith-Stillings Press, New York city.



Interesting and appropriate use of illustration on dance program. By August Gustafson, Oakland, California.

WESTERN UNIVERSITY PRESS, Kansas City, Kansas.— Minor faults mar to some extent your rather pleasing arrangements. On the menu for the Thanksgiving dinner the red used is scarlet, whereas vermilion is the proper red to harmonize with black and green. In the ticket for this dinner an improvement could be made by setting the matter at the top in roman capitals instead of shaded text, and in so doing you could have secured a full line, quite necessary in this instance. Spacing is poor between initials in the last line of the cover-page of the Constitution and By-Laws. The same space is necessary between initials as between words.

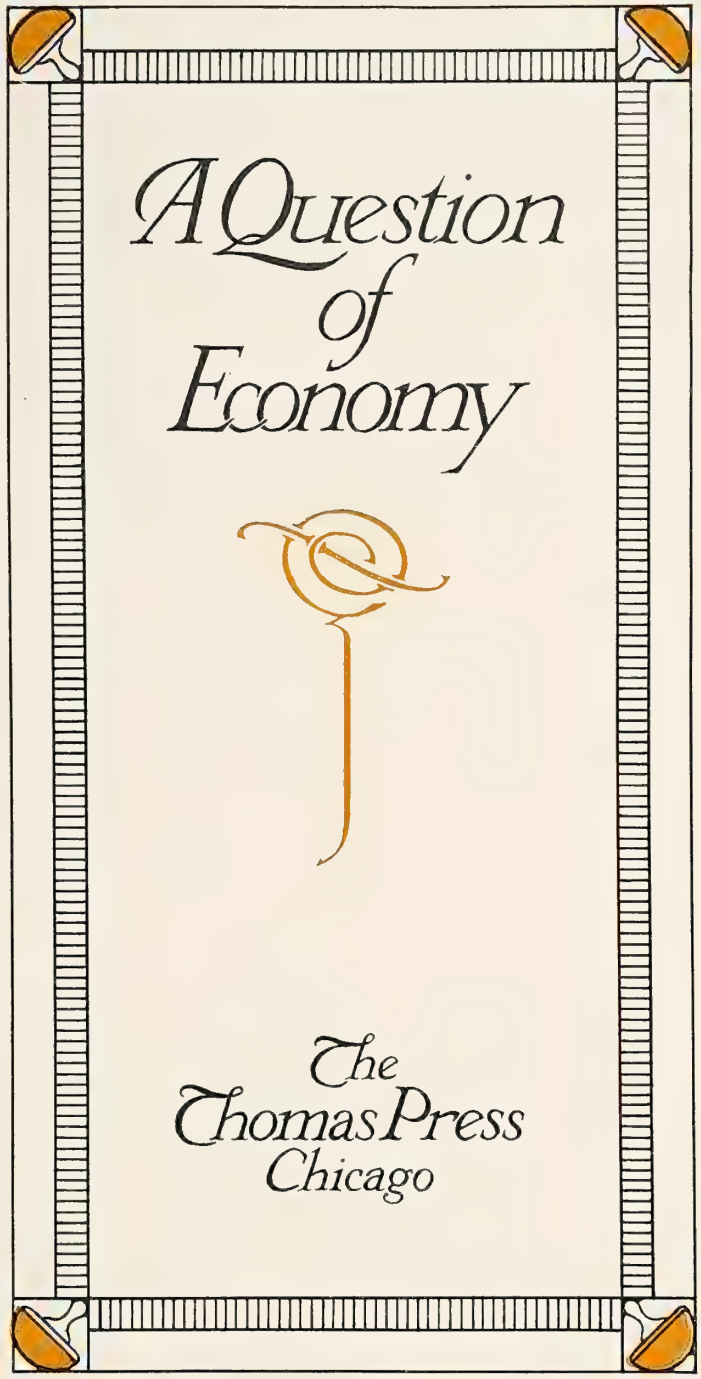
AL. S. CAIN, Provo, Utah.— While your work is very good, we feel that you use geometric squares unnecessarily and to no good effect. The title-page of the Christmas-greeting folder would be much improved if those in the lower corners were eliminated or even printed in orange along with the border. Avoid "spotty" effects. In the letter-head for the New Century Printing Company the squares are used to no purpose, but had one been placed inside the rules in each of the four corners they would have been used with perfect propriety, for they would seem to strengthen and embellish the corners. The brown used in printing the heading is too dark, and the heading appears dead for the reason that there is not sufficient contrast between the brown and blue. A bright orange would have been far preferable. The other examples sent us are very attractive.

HAWKEYE PRINTING COMPANY, Dundee, Illinois.— The blotter is rather weak in its arrangement, and because of a poor selection of type. The first line should have been bolder; some condensed letter set in upper and lower case would have been much better than the light-face italic capitals used by you. The signature line is too short, and had you set it in capitals of the same series as the reset heading the effect would have been much improved. The calendar on the left, being weakened, appears as a background for the bells, whereas if either is to be subordinated, it should be the bell ornament.

A. L. BARRETT, Curling, Newfoundland.— You made a mistake in printing the titular matter on your card in gold, for so doing simply complicated the execution, and the calendar would have been more satisfactory from an artistic point of view, and more legible, had this matter been printed in black. Small type should never be printed with gold ink. Considering the disadvantage under which you work, your embossing is of a commendable quality.

C. A. PRIEST, Dallas, Texas.— The package of specimens sent us shows that you have an individual and artistic style, but unfortunately some of the designs are marred by minor, easily corrected faults. Lithotone borders do not work well on rough stock, as they have a tendency to pick up ink-soaked fibers from one sheet and deposit them on the next, giving it a "smudgy" appearance. The stationery and check for Wairaven Brothers, your firm, are very interesting, the ravens upon the wall being very suggestive of the name. The green should have been darker on the Oriental Oil Company's greeting-card. The acknowledgment-slip for your firm would have been highly satisfactory were it not for the fact that you felt compelled to fill the last line of the text-matter to full measure with periods, arranged in triangular form.

CORDAY & GROSS, Cleveland, Ohio, who specialize in the production of high-grade catalogues and brochures designed to appeal to a high-class trade, have sent us a copy of the latest Winton motor catalogue. The feature of this production which appeals most to us is the fact that a deep purple cover-stock is used,



Attractive booklet cover-page, a working out of one of the lessons of the I. T. U. Course of Instruction in Printing, by Wm. Hendel, a New York city student.

and, inasmuch as the color, purple, is significant of richness and royalty, its appropriateness on the catalogue of a high-grade motor car is at once apparent. The inside pages, printed on white stock, are made harmonious with the cover in the use of a tint of violet for the decoration and as a background for the



Excellent catalogue title-page by Clarence W. Nary, Grand Rapids, Michigan.

half-tones. Personally, we should prefer a more artistic, graceful letter to the block lettering you have used on the cover.

CLARENCE W. NARY, Grand Rapids, Michigan.— You show excellent taste and commendable ability in your type arrangements, the furniture catalogues and advertisements being models of their kind. While double-tone ink is an excellent medium for printing half-tones, it is rather unsatisfactory for printing the type-matter of the page, the effect of spreading which this ink gives being rather displeasing. We show herewith a reproduction of the title-page of one of the catalogues and regret very much that the cover is in colors not suited for reproduction. As to finding faults in your work, we can not, for if any exist they are of such negligible character as to be overlooked in our careful examination.



A case of too many type-faces, together with a lack of appreciation of harmony.

LOUIS A. BRAVERMAN, Boston, Massachusetts.— The booklets sent us, done by you at The Heintzlemann Press, represent clever work in every department. We should prefer, however, greater margins than you have allowed on the booklets "Getting a Reply" and "How Robbins Gets the Business." Narrow margins can frequently be used to advantage when pages are surrounded with border, but the difficulty is that folding and trimming are seldom absolutely accurate, and the smaller the margins the more noticeable is any variation. Composition is in every way excellent, our only criticism of this work being the



Interesting package-label by Bertsch & Cooper, Chicago.

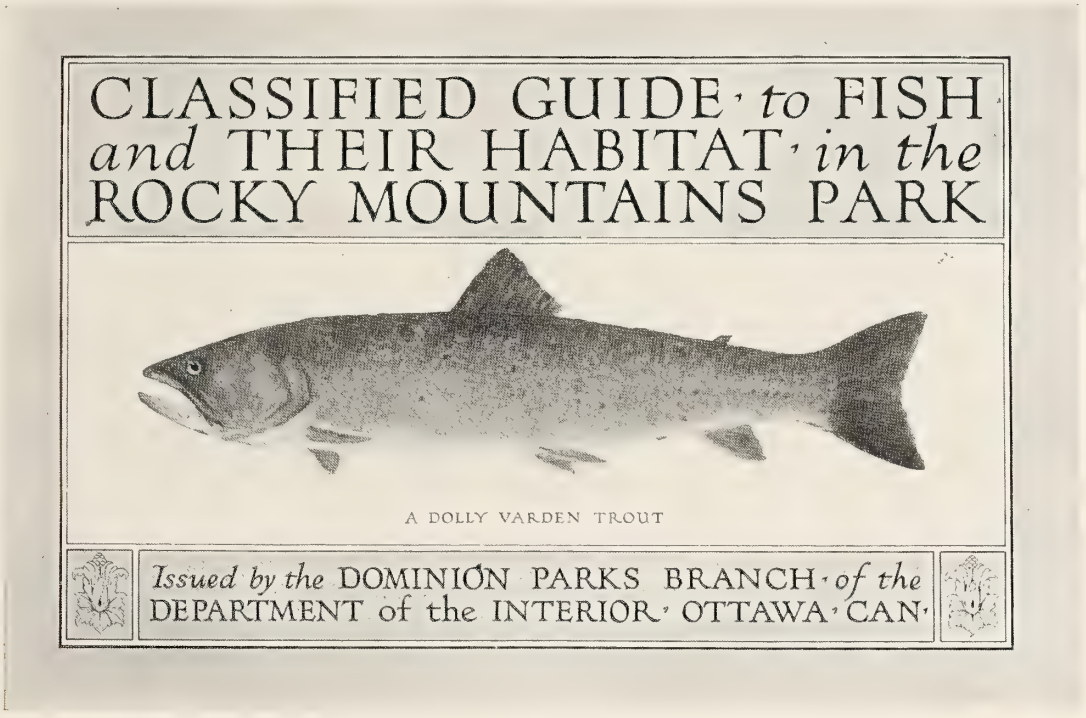
heavy border around the cover of the "Reasons Why" booklet. With this rule printed in color, the page would be especially attractive.

ARTHUR R. EDICK, Johnstown, New York.— Your specimens are very satisfactory, you being at fault on minor points only.

When printing over a cut, as you have on your own check, be sure that the cut is printed in a very weak tint, for if not it gives an effect of confusion when the black or stronger color is printed over it. On this check, the words " Printers, Binders and Engravers " should have been gathered together closely, rather than separated by periods as you have done, and short lines are better left as they are than when colons, periods, etc., are utilized to lengthen them to a given full measure. On your envelope corner-card printed in two colors, this same fault is apparent to a disagreeable extent. The other arrangements are quite satisfactory. Of the blotters, we like best the one printed on red-brown stock.

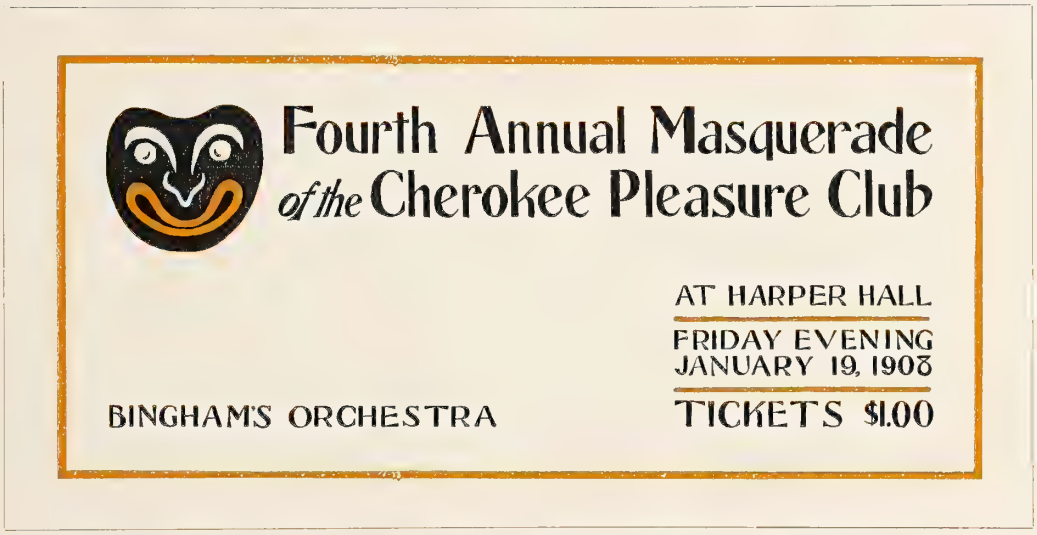
The Honolulu Item, Honolulu, Hawaii.— Spacing of words is not very satisfactory in your house-organ and there should be at least six points additional space between the heading and rules below the date-line.

THE new cover for *The Dover Type*, organ of the Dover Press, Fall River, Massachusetts, is a great improvement over the one previously used, especially from the standpoint of design. A further improvement could be made, however, by raising the press ornament at least two picas.



Excellent handling of difficult copy on an oblong page by Harry W. Leggett, Ottawa, Ontario.

HARRY W. LEGGETT, Ottawa, Ontario, is one of those printers whose work stands out as an inspiration to others, for it is undeniably good as the very best. His work in designing booklets and brochures for the Canadian government has brought forth some exceptional designs in that line. Mr. Leggett's latest contribution to this department consists of his personal Christmas card, a poster stamp and a booklet for the government, cover of which is herewith reproduced. We admire this cover especially for the excellent lettering, but the clever handling of difficult copy on a page of difficult shape commands our admiration as well.

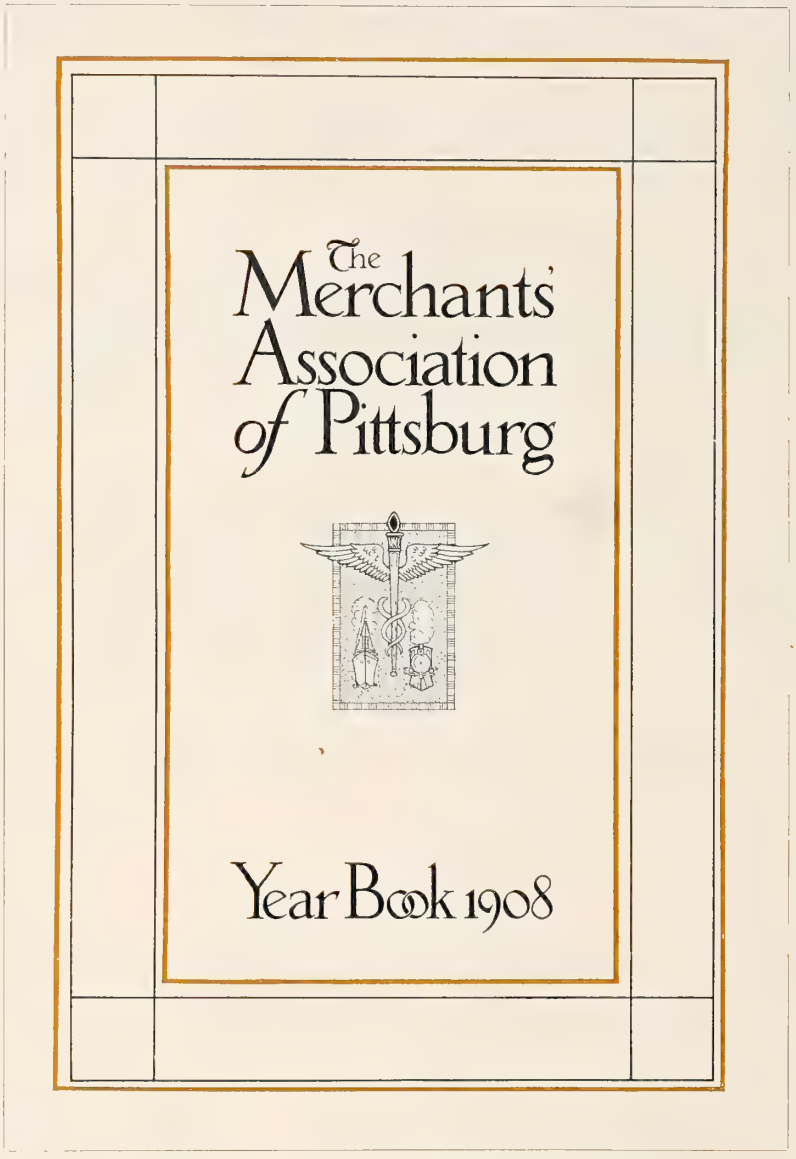


Interesting, unusual arrangement of a masquerade ticket by Walter E. Miller, Columbus, Ohio, a part of one lesson of the I. T. U. Course of Instruction in Printing.

THE COURTWRIGHT PRESS, North Paterson, New Jersey.— Your Christmas-greeting card is attractive, but would be more so if the heading were printed in roman capitals rather than italic. Italic capitals, and especially decorative capitals such as you used, are displeasing.

THE program for the Annual Ben Franklin Dinner of the Buffalo Graphic Arts Association is very attractive, printed in entire job in Caslon it would have been very much better, for the arrangement is good. We can not, however, reconcile ourselves to the use of the bronze ink.

PAUL O. BOTHNER, Minneapolis, Minnesota.— We admire your work very much, for it shows the possibilities open to printers in the field of hand-lettering and their natural aptitude for such work. We are especially pleased with Donaldson's menu, the



Hand-lettered title-page by William Hendel, New York city.

brown on india tint mellocoated stock, and serves as an admirable example of the dignity of simplicity. More power to the printer who made it.

"OVERLAND SIX," a handsome catalogue executed by Robert L. Stillson Company, New York city, for The Willys-Overland Company, Toledo, Ohio, is admirably planned and printed in a satisfactory manner. The cover, an attractive design printed in gold, green, blue and violet tint on brown stock, is very effective.

Our Hobby, house-organ of the Borden Press, Newark, New Jersey, is interestingly gotten up and well executed from a mechanical standpoint. It seems, however, that the addition of a little yellow to the red used on the inside pages would be an improvement, though it is not bad as it stands.

W. W. DRUMMOND, Council Grove, Kansas.— Litho Roman capitals and Old English do not make a pleasing combination, and especially so when the Litho Roman is at all large, for the variation in shape is very apparent and displeasing. Had you set the Gatlin booklet, the Heat Regulator folder and the whisky label. We would caution you, however, against the practice of using what might be termed "freak" styles in letters. That style used on the whisky label, where it is pleasing, is not adapted to use with the dignified type-letters on the decoration on the florist's label. On this the words in the leaf, improperly printed in red, are illegible and confusing. Practice, as a rule, the use of dignified letter-forms.

Quids and Quads, house-organ of the W. P. Dunn Company, 725 South LaSalle street, Chicago, is one of the best printed papers which come to our attention. We admire not only the good presswork, but the pleasing composition as well, and there can be no doubt that it is instrumental in securing much good business for the firm. An inserted slip, on which is printed a half-tone showing reproductions of the covers of a number of catalogues recently printed by the firm, is a good feature and one which could be followed profitably by other printers.

The Printer and His Business

No. 2—By Louis H. Grieve

The writer of this series of articles is a printing-office manager, who has been, and is, successful in that department of the printing trade. In giving him an opportunity to express his experiences and views we believe we are laying the groundwork of a very profitable discussion in which we trust our readers in every department of the business will take a personal interest and participate by expressing their own views and experiences, either in corroboration of the writer's experiences and views, or modifying them or contradicting them outright. Here is an opportunity that should be developed, remembering at the same time that brevity is desirable in order that as many expressions of opinion as possible may be given in each issue.—Editor.

IT must be remembered that productive labor is the prime factor that must bear every expense of manufacturing cost, and the reduction, or loss, in any way, of productive time is at once non-productive and a charge against productive. The loss of productive time always creates a competitive condition against itself and a lack of efficiency. For this reason every effort should be made to increase the ratio of productive time against non-productive.

In this article the writer will not attempt to go into special instances or what might be classed as local conditions, only point out certain standards and facts that always govern, and which must be observed to promote a real basis for the best efficiency methods.

We have first mentioned the importance of definite specifications on the manufacturing order, against which the employee works or productive labor is performed.

Next to be considered is efficiency of equipment and material. The relationship of these two factors to productive labor is always a balance of power for or against efficiency, and has a direct bearing on competition in a greater or less degree.

The employing printer must never lose sight of the fact that productive labor is constantly handling material and operating equipment, and if from any reason of arrangement, necessary quantities or non-efficiency of these two factors in any way, the employee is hindered or delayed, his time immediately becomes non-productive.

It is impossible to get away from or ignore in any degree these two most vital factors of the manufacturing end — productive and non-productive time, and the writer lays great stress on these, as they are ever possible of improvement and correction.

Question of Stock Handling.

Next comes the question of stock handling, the purchasing of stock, receiving stock, and its bearing on manufacturing efficiency. As the manufacturing end does not control the purchase of stock or the requisition for stock against the manufacturing order, only in such instances as specified, it is a responsibility of the office or purchasing department to see that every effort is made and used that there be no delay in the ordering and receipt of stock.

It has been the experience of the writer that the stock end — purchasing, receiving and stock room — is not always given the attention and covered to the extent necessary by cost systems advocated and in use by printers generally. For this reason we will take up this department in some detail.

First comes the purchasing of stock, and this is the real and initial control — and here let me state that the purchasing department is a vital factor of manufacturing and carries with it the power of increasing or decreasing efficiency in the manufacturing end in a large degree.

The integrity and honesty of the individual at the head of this department must be above suspicion in the slightest degree.

Knowledge of Commodities Must Be Complete.

Further, his knowledge of the commodities which he is called upon to purchase must be most complete in every detail, his acquaintanceship broad and thorough with the firms and concerns that manufacture and deal in the supplies which he is called upon to purchase. He must constantly be in close touch with all market and transportation conditions.

To properly handle and facilitate this work, a blank of the following description of the loose-leaf type should be used, most especially in large plants.

First Sheet.— Original, which is the order, and should be about 8½ by 5½ inches in size and perforated ¾ inch from punched holes or slots at left and 1½ or 2 inches from right end, the detached slip to contain spaces for entries from invoices, charges, dates of receipt and delivery to departments, etc., and for use only on remaining blanks.

Second Sheet.— Requisition, that is to follow stock to department that is to use same, and may contain form on back for foreman's use in filling out cutting instructions, etc.

Third Sheet.— Receiving blank, which is for use of receiving clerk. The requisition and receiving blanks are to be handled with cut carbons, that quantities may not show on same, and which are to be filled in by receiving clerk, except in instances where stock is delivered from storeroom, then quantities will be filled in by purchasing clerk.

Fourth Sheet.— Tickler, to be used by purchasing-department clerk in following up and facilitating delivery of goods ordered.

Fifth Sheet.— Office copy, which is for use of cost clerk, and on which entries are made from invoices and charges of freights or express received on copy from receiving clerk or otherwise.

Form of Blank Gives Control of Stock.

This form of blank gives absolute control of stock or whatever purchased, under all conditions, and where possible for greatest efficiency should be made out on a flat-bed typewriter or regular machine.

The economy and wide range of efficiency of this form of blank is apparent in all departments where in use.

Warehouse and current stockroom stock should always be carried on a most comprehensive perpetual-inventory basis, which is the only way to control same and is ever a check on every condition that may arise affecting stock.

Further, it permits of a quickly taken inventory, and where large stocks are carried, a direct and definite bearing on assets and credits.

The matter of sub-stocks and salvage should also be considered, and where used tend to create maximum efficiency in the handling of stock of whatever description.

Much could be written regarding the efficiency of handling the varied descriptions of stock under all conditions of manufacture that must go through in the different departments of a large plant, but as they are mainly local conditions we will not take them up here.

Human Equation Important.

The next, and a vitally important, feature to be considered in the organization of efficiency methods of the manufacturing end is the human element.

You may have the most effective methods of efficiency, systems of cost, material and equipment, but the whole outfit will fall far short of being efficient unless the employee by whom the actual work is to be performed has the right point of view.

It is vital that he be competent, as there is no economy to be gained whatsoever from incompetent employees at any price.

The education of the average employee to a degree of high efficiency point of view is possible only by a system of mutual or coöperative remuneration. Wonders can be accomplished along these lines.

This method is in itself a system of cumulative efficiency. The elimination of incompetent and low-standard producers becomes a rule and condition, enforced by those most competent and efficient.

It must be taken into consideration that the intelligent craftsman is a thinking, reasoning human being with aspirations and certain ideals, which he exercises to the advantage or disadvantage of his employer, according to his individual disposition and the incentive offered.

To be able to command the average employee's best efforts to the greatest benefit of his employer is the thing that leads to the highest degree of highest efficiency, and to accomplish this requires, first, a plan or system of remuneration that gives the initiative to the employee to make his wages or salary an amount equal in proportion to his effort above a certain standard scale.

Strong Plea for Bonus System.

The writer refers especially to bonus systems, for the reason that his experience along this line proves to him that where they are consistently and honestly handled on the part of the employer, the results obtained will be found to be almost beyond belief.

On the other hand, where methods of extreme and forceful efficiency are practiced, the tendency is ever to create an antagonistic spirit, friction and a general lack of harmony on the part of the employee.

It is a fact that in one plant of which the writer has definite knowledge, the volume of output was increased twenty-three per cent when operating under a bonus system based on the reduction of cost units.

At this point the writer anticipates the chorus of queries, doubts and negatives, "impossible," "it can't be done," shouts that go up from the great mass of printers in whose plants real conditions of efficiency are rare.

If you attempt to interest him along these lines he seems to think you are an idealist lacking in practical sense and knowledge of the business, or attempting to separate him in some way from a "bunch" of his cash by a sort of confidence game.

And if you meet him on his own grounds, that of a "practical printer," and cite conditions and cases that are actual facts, he is still skeptical and doubts if it could be done in his plant because "things are different." And why? The reason is always the same, he has no point of view of personal knowledge and experience along these lines to work to.

At Mercy of Competition.

Under these conditions it is no wonder he is at the mercy of competition, and really has no right to expect to succeed in the race with concerns that are operating under real modern efficiency conditions of manufacturing and selling.

To get back to our previous subject, the human element and efficiency — harmony among employees, heads of departments and in the plant generally is essential to real efficiency and is a matter that requires constant attention and should be developed in justice to both employee and employer.

The system of advances should be definite and without partiality. Strict and just rules should always be in force, as no organization can be permanent and of real value to all concerned without a rigid observance of same.

There is really no end of conditions that have a bearing on efficiency, and it is always a problem to be solved and resolved that is ever possible of showing an answer of greater efficiency.

Now, the one most vital condition of business upon which efficiency of manufacturing is absolutely dependable is orders or sales.

In other words, efficiency in the plant is inoperative without orders or business, which must come from the department of sales.

Hence it is imperative that we consider the organization of the department of sales.

Sales Department Distinct Organization.

The sales department of a modern business is an organization in many ways distinct and separate from the manufacturing end, but is so closely and strongly allied with it that the very possibility of its existence depends on the efficiency of this department. And the same can be said of the manufacturing end, for these two departments are the positive and negative of business, and neither can exist without the other.

The first requisite necessary on which to organize a sales department is something to sell.

On the value of this commodity to the business man and his business depends the possibilities of your sales organization.

Quality and service from the manufacturing end is the very life of sales and one of the greatest assets of salesmanship.

The ability of the highest-grade salesman comes to naught if the service and quality of his goods is uncertain and of a low grade.

(To be continued.)

TO THE MEMBERS OF THE NEW YORK MASTER PRINTERS' ASSOCIATION.*

BY C. FRANK CRAWFORD.

UPON assuming for the fourth time the duties of president of your Association, I want to express my appreciation of the honor and of the evidence of your continued confidence. The year just closed has brought the fulfilment of some of the plans adopted for the benefit of our members, and of our trade as a whole, and in this connection it gives me great pleasure to thank the officers, and members of committees, both elected and appointed, whose unselfish work has made our success possible.

I wonder if many of you, who have not served on it, realize the amount of work done by your Executive Committee? Twice a month always, and sometimes every week, the earnest men on that committee meet and spend from three to five hours discussing the affairs of the Association, and planning ways and means for improving *your* business, giving their knowledge, and the time which they might be spending in rest or recreation, for *your* benefit, and doing it without expectation of reward, except the consciousness that some one, somewhere, sometime, will reap the harvest from what they are sowing. Gentlemen, you ought to thank God every day of your lives that there are men willing to accept an election to that committee, and you ought to back them up with the support they deserve.

Your Entertainment Committee also deserves your thanks for the work it does for you. When you take part in any of the social activities of the Association, you seldom, if ever, think of the work done by some one to make it possible for you to enjoy your pleasure without any effort on your part. Try and remember this in the future, and do what you can to lighten the work of the committee.

Another committee whose work in the past few months has demonstrated the wisdom of the choice of its members, is your Publicity Committee. The members of this committee have been most diligent in their efforts to keep the Association and its activities before the public, and they have at last secured recognition for the Association from some of our large daily papers. As I have told you before, this committee, more than any other, needs your help and coöperation if it is to continue to be successful.

The field covered during the year has been broad, the activities of the Association have been great, but there yet remains to be done much that will be of benefit to our members. I, therefore, bespeak for the new administration your continued support and interest, for, after all, the Association can be only as strong and as useful as *you* make it.

In the past year we have enrolled 150 new members, and while it is true we have had a few resignations, and have been forced to suspend some for non-payment of dues, and to expel one for conduct unbecoming a member, a total loss for the year of thirteen members, our growth has set a new high-water mark in the history of printers' organizations, and makes me feel that one thousand members is not so much of a dream as it may have seemed a year ago. The increase in membership has been brought about by several causes, but it is primarily due to the coöperation of our members, aided by the work of the trade journals and the supply houses, the latter having come to recognize that in the last analysis the work being done by the Association is for their benefit, because it is placing printers in a position to be better buyers, and, what is more important, better payers. Let us keep up the good work until we include in our membership every printer in Greater New York and vicinity, so that we will be, in fact,



C. Frank Crawford,
President New York Master Printers' Association.

an Association of the Master Printers of New York. Your officers alone can not bring this about, but *you* can, if you only will; and *you* means not the man sitting next to you, but the one occupying your seat.

One of the big things accomplished during the year was the affiliation of The Sample Card Makers' Association, which brings us one step nearer the goal toward which we have been striving for many years, that is, all printers and those engaged in allied trades banded together in one powerful organization for mutual help and protection. Another important event in the year's work was the appointment of what, for lack of a better name, has been called the "Conference Committee," which has taken up with a like committee from the Paper Dealers' Association questions of trade customs that it was felt might be improved; and right here I want to say that the jobbers express a willingness to do all in their power to root up and forever destroy the customs about which printers complain, most of which have been brought about by the printer himself doing business in an unbusinesslike way.

I thank the trade journals for the splendid support they have given us in our work of uplift. When called upon, each of them has responded most loyally, and they have all done voluntarily what they could to support and encourage us in our fight for better conditions; and referring to better conditions, there is something that speaks volumes and has a widespreading effect for good, and that is

* An address delivered by C. Frank Crawford, president of The New York Master Printers' Association, at the meeting of that organization held on January 14, 1915.

the increase in attendance at our meetings, which began while we were at our old quarters until, for lack of room, we were forced to move, and has continued until even this room is scarcely large enough for us. I know you will agree with me when I say that not only has there been an increase in attendance, but also a marked improvement in the tone of those attending. The member who came because he would get a couple of bottles of beer and some lunch has stopped coming, but the men who came for what they could learn, and for the help they could give others, have become more regular than ever. No doubt a large part of the improvement is due to the comfort and elevating tone of our meeting-room, for which we are indebted to The Merchants' Association of New York, which has given us the use of these beautiful quarters; it has placed us under an obligation which we can never expect to redeem, but we can do something toward it by urging our members to join also The Merchants' Association, the objects of which are so well set forth in the motto over my head, "To Foster the Trade and Welfare of New York."

On the matter of finance, I want to speak in a manner that will be plain to every member. If you expect the activities of your Association to continue and increase, you *must* — and I put especial emphasis on that *must* — pay your dues promptly when bills are rendered. Because we are called an "Association" does not mean that we are not a business organization, or that your officers possess magic power by which they can take a dollar and by some sleight-of-hand make it do the work of three or four; they can buy with it only one hundred cents worth of rent, postage, printing, service, or suppers, just the same as you could if you spent it yourself. So, therefore, I urge every member to start the new year right by at once sending a check for his dues in full to April 1 at least. Your officers will then know what they have to work with, and can make their plans accordingly.

The plan for collections that was started in October has proved most satisfactory, and through it many hundreds of dollars have been recovered for our members, but the plan, good as it is, is not self-operating. Every member must help if the best results are to be secured. Safeguard the interests of your fellow members by sending to the business office your accounts for collection, and don't wait until the debtor is dead, or the account is outlawed, before doing so, but do it while he is alive and liable to stick some other printer. Right here let me say that when you call on the business office for help you must, in presenting your case, give all the facts and tell the truth about them. When you get your membership certificate, frame it at once, and hang it in some place where it will be seen, and you will soon realize that it has two benefits: one is that you will be recognized by the supply houses as a business man, and your credit will be improved; and to the wolf who enters your office with the idea of devouring your profits, either by beating down your price or by getting work and not paying for it, there will be the same significance attached to it as there is to the little notice displayed in banks and jewelry stores — the membership certificate says to him in substance, "Hurt me and you will have a powerful organization to reckon with."

Were he not present, I would refer to the splendid services of our business manager, Mr. D. W. Gregory, who in the time he has been with us has given us his best, and that in most generous measure. No trouble has been too great, no question too small, no hours too long for him to serve our membership. You as members, I as your executive, and the Association as a whole, are to be congratulated upon having such an employee, for as I have said to you several times before, loyalty is something that you can not buy; it must be given.

You will probably have noticed that all through these remarks the motif which dominates them is *you*, and it is that which I want to impress on your minds. The Association is working for *you*, is conducted by *you*, and its success depends on *you*. Get this intimate, personal view of the question, and before another election rolls around every member will be a worker, instead of some being drones, as at present.

Let us try during the year 1915 to show to every printer that it is not only his duty but his privilege to belong to The New York Master Printers' Association, and be sure to see that he joins in the spirit expressed in the following lines:

THE BRIDGE BUILDER.

An old man, going a lone highway,
Came at the evening, cold and gray,
To a chasm vast and deep and wide.
The old man crossed in the twilight dim,
The sullen stream had no fear for him;
But he turned when safe on the other side
And built a bridge to span the tide.

"Old man," said a fellow pilgrim near,
"You are wasting your strength with building here;
Your journey will end with the ending day,
You never again will pass this way;
You've crossed the chasm deep and wide;
Why build you this bridge at evening tide?"

The builder lifted his old gray head —
"Good friend, in the path I have come," he said,
"There followeth after me to-day,
A youth whose feet must pass this way.
This chasm that has been as naught to me,
To that fair-haired youth may a pitfall be;
He, too, must cross in the twilight dim —
Good friend, I am building this bridge for him."

INTERNATIONAL PRESS CONGRESS AT SAN FRANCISCO IN JULY.

The International Press Congress will be held at the Panama-Pacific Exposition at San Francisco from Monday to Saturday, July 5 to 10, 1915. The purpose of the congress is the consideration of questions of professional importance to journalism. It will be in no sense sectarian, partisan or sectional, but will concern itself with the highest interests of journalism as a world-calling.

The program, which is projected upon broad lines, will include addresses, conferences and discussions that will attract world interest and will aid in world service. Representatives of the journals of the world and of the press associations in every State and nation, and writers most closely identified with journalism will participate. Questions of vital interest to the new journalism will be considered. The congress, it is believed, will make a contribution of large, permanent value to the profession of journalism throughout the world.

Delegates to the congress have been invited from every state, national and international press association in the United States, as well as from societies, associations and institutes of journalism in other countries. Many such organizations have already appointed delegates. It is expected that representative delegations from every American State and from practically every nation will attend. Special facilities for seeing the Exposition and for visiting the Pacific coast will be extended by the Exposition, the city of San Francisco, and the State of California.

The director of the congress is Walter Williams, dean of the School of Journalism of the University of Missouri, Columbia, Missouri, U. S. A.

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Prevention of Lead-Poisoning.

A recent number of the *Manufacturers' News* contains the following article on lead-poisoning by Dr. Ansley: "Lead-poisoning is due to absorption of lead in the system through breathing it in the form of dust or fumes or carrying it to the mouth via the hands. The symptoms are loss of appetite and weight, low vitality, sallow skin, constipation, bad breath, a sweet taste in the mouth, and a blue line along the gums. Chronic lead-poisoning is evidenced by pains in the abdomen and legs, extreme feebleness and appearance of old age, wrist drop, general nervous breakdown, and paralysis. The prevention of lead-poisoning is accomplished by avoiding breathing in lead dust or fumes, by wearing a respirator, and by observing scrupulous cleanliness. The hands, face and nose should be thoroughly washed before eating lunch and when quitting work each day. The body should be thoroughly washed at least every other day, using hot water, plenty of soap, and a good skin brush. The fingers should never be placed in the mouth during hours until after they have been thoroughly washed. Smoking should never be indulged in during working hours. Special work-suits should be worn, and these should be washed at frequent intervals. The body should be kept in first-class physical condition, the bowels moving each day. The use of alcoholic drinks should be avoided at all times. It is advisable to drink a weak solution of sulphuric acid lemonade each day."

Distributor.

A Missouri operator writes: "I am up against a distributor trouble that I can not figure out, so ask your advice. Distributor stops frequently; no clog-up of matrices or anything else to throw clutch out of action; trouble occurs as matrix leaves rails and enters the screws. I have studied this for several days, and noticed that it is always lower-case 's' preceded by a thin matrix (such as period) as they leave the box. I can start distributor again by backing up screws or giving the lifter a quick pull downward and let it snap up against matrix. When distributor starts again, the thin matrix and the 's' travel along between the same two threads of screw. The rails of the box are worn about one-thirty-second of an inch at the vertical face. Have wondered if the wear has anything to do with the binding of the matrix. We set eight and eleven point. It is with the eight-point that I have the trouble; no stops with the eleven-point. Do worn rails cause the trouble, or can it be the worn lifter; or, will adjusting stroke of lifter remedy it? What is the cause of face of letter on slug pulling off? Is it a defective matrix?"

Answer.— You have diagnosed correctly the cause of the trouble. A temporary remedy will be to remove the box bar and with a light hammer beat the bar point outward a trifle. The object of this treatment is to diminish the space between the bar point and vertical side of the top rails. To get the results, lay the bar point on a hard, flat surface and pound it a trifle. Measure first, and after pounding, measure again. You will have no further trouble after diminishing the space at this place. If you decide later to put in new rails, order a full set, both upper and lower. When the face of a character is broken off, observe what the character is and then set a line having all of these characters in. Recast a number of lines and see if the face is pulled off by any of the matrices. Remove those that cause this trouble and examine the matrix walls for bruises. If the trouble occurs only occasionally, it may be due to the spongy condition of the slug or because an air bell lodges just beneath the face. In this case look after the plunger action.

Magazine and Keyboard.

A western operator writes: "(1) I have a verge partition on a Model 3 that is worn out and allows the keyrod to slip off. It would be quite a job to put on a new one when I have to use the machine every day. I have another magazine with twelve-point in it, and I would like to know whether six-point or eight-point would work in that magazine or whether it takes a larger magazine for twelve-point or not. The man who fixed it before I came raised the magazine and adjusted it sidewise, far enough to hold the keyrod on, and in doing that the magazine was so high that the partition on the back entrance would strike the matrices when they traveled along on the bar, and as they would drop, the matrix behind would hit it and stop the distributor. After I set the magazine the distributor worked all right, and so does everything else except the en quad. (2) When I first came here the yokes were dirty and of course would not drop. I cleaned and oiled them and they ran fine for about five days, then they would stick again, and I have had to clean them nearly every week since I have been here. On any other machine I have ever operated they didn't get dry so fast. When I came the matrices would not transfer from the first elevator to the second elevator hardly at all, and when it did it would ruin the matrix (if a thin one) on the end of the line. If it does it any more I will send you one of the matrices. I adjusted the first elevator and it now transfers all right."

Answer.— We suggest that you remove the verge and measure it with a micrometer. It should not be less than .090 of an inch. If you find that it is less in thickness, put in a verge that will correspond with the measurement given. It is possible that there has been too much adjusting done to the magazine. Ordinarily the front end of a Model 3 is not adjustable. Let us know how the magazine was changed sidewise. As a Model 3 has a wide magazine, it will take any size matrices. (2) If the cams and yokes

are cleaned properly, also the slots in the frame where the free end drops and rises, it should not be necessary to repeat the operation for at least six months. Possibly something has been neglected in your cleaning operation. The next time clean and graphite the ends of the cam yokes, also the slots in the frame where the triggers and yokes work.

Magazine and Matrices.

(1677) A Washington (D. C.) operator writes: "I am working on a Model K machine and am having considerable trouble. The machine is only about six months old. (1) The matrices do not respond to the touch of the key. I have cleaned and oiled the keyboard cams; the rubber rolls are not worn; cleaned the matrices and magazine thoroughly, and filed the burrs off the matrices; put in new escapement lever, new verge, verge pawls, verge-escapement plunger; cleaned the slots in which the verge plungers slide; polished verge and verge pawls before placing them in. The keyrods seem to go up full stroke, but still verge does not work freely enough to release the matrices. Have tried bending the brass partitions which hold the verges. The verges work freely when I have the magazine on the bench and do not seem to bind. The trouble seems to me to be in the escapement-verge plungers, because I have made several tests by putting a drop of gasoline on a broom-straw and putting it on the back (small end) of verge plungers, where they rub together. The verge works fine and the matrices respond perfectly. I am sure the trouble is not in the matrices, as the verge does not work when the matrices are run out of the magazine. A machinist told me to put a drop of clock oil on the verge plungers, but I was afraid it would get on the matrices and thought I would first get your expert opinion of it before doing so. Another machinist told me to grind the verge plungers on the sides so that they would not touch each other. The trouble runs from 'e' to 'p' (different ones); after I get past lower-case 'p' they work fine. The trouble occurs on both magazines, eight and ten point. What do you advise me to do? (2) The enclosed matrix shows that it is damaged on the lower front toe. It appears to me that it is being damaged by the distributor screws; it appears on 'n,' 'd,' 'p,' nut leader and 'b' only, and does not damage the thin matrices. Have put in new distributor-box bar and adjusted the lift by sending in a line of cap. 'M' and 'W' and em-dash matrices, and turned the screw in until it just picks them up; then a line of lower-case and a line of thin matrices. The distributor stops sometimes when the line just reaches the matrix lift; then if I turn the screws back a little by hand they go all right. Have taken out the distributor-clutch spring and stretched it, but it still stops without any cause — that is, no matrices striking the partitions. One of these machinists told me that the matrix lift was lifting too high, but I have never heard of such a thing yet and thought you could help me. (3) Am sending you by separate mail a few slugs, and would like to know if they are as solid as they should be. The vents are cleaned every day; the plunger also, and the well once a week with a rotary brush. Flushed pot throat with tallow and graphite — teaspoonful of graphite — put in new plunger and still get bubbles when plunger goes down; holes in well are open; holes in mouthpiece are open."

Answer.— (1) Remove the magazine and lay it flat in a well-lighted place; remove the strip that covers the verge plungers; remove all of the plungers from "e" to "p"; lay them out in order so they can not be mixed up; clean the grooves by rubbing with a toothbrush dipped in gasoline, and then graphite the grooves with a brush. Take each plunger in order and rub on a graphite board or cloth and replace in proper position. Before returning the metal strip to place, polish it with graphite. This should remedy the defect, if it is due to friction. You should not bend any of the verge partitions, for it is very probable that they are not at fault. Sometimes the escapement levers become bent. These are the parts that move the plungers up. If they do not return to place by their own weight, it may prevent the verge spring giving the verge its own motion. Test out any suspected verge and watch the action of these parts. (2) The bruise on matrix toe appears to be the ordinary defect from wear. We can not see why a new machine needs a new bar, nor why you should readjust the lifter. The distributor-clutch spring should not have been stretched. If the spring were at fault it would not be acting that way intermittently. It may be that the space is abnormally large beween the bar point and the vertical side of the top rails. Test this space by removing the box and passing a six-point thin space in full distance against the top rails. Cause the lifter to raise the matrix a trifle, and observe if there is any free play between the bar point and the matrix. If there is, the bar point will need spreading toward the vertical side of the top rails. The next time the distributor stops, observe if the clutch lever is up or down before opening the magazine entrance. If the lever is not against the collar, then look at the lifter and the matrices that are adjacent thereto. If you find that the two matrices next to the lifter are thin ones and they appear to be raised a trifle, you have then discovered the cause of the stops, which is probably due to two thin matrices being caught between the bar point and lifter as they are raised. The lifter need not raise a matrix more than one-thirty-second of an inch above top of vertical side of the top rails. (3) The slugs you sent are nearly perfect. You could scarcely improve them. Do not use too much graphite in the well, nor use it too frequently, for it will cause a pitted face on the slugs.

Recent Patents on Composing Machinery.

Matrix-reversing Mechanism.— Norman Dodge, East Orange, N. J., assignor to Mergenthaler Linotype Company, New York. Filed December 16, 1913. Issued November 17, 1914. No. 1,117,348.

Centering-pin Adjusting Mechanism.— M. C. Indahl, Philadelphia, Pa., assignor to Lanston Monotype Machine Company, Philadelphia. Filed March 12, 1914. Issued November 17, 1914. No. 1,117,494.

Second-elevator Transfer.— B. C. Snyder, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed August 26, 1914. Issued November 17, 1914. No. 1,117,713.

Linotype Mold.— J. N. Crofut, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed October 7, 1912. Issued November 17, 1914. No. 1,117,797.

Short-type Setter.— E. Duscher, La Crosse, Wis., assignor to F. G. Bradbury, St. Paul, Minn. Filed December 4, 1911. Issued November 17, 1914. No. 1,117,812.

Distributor-clutch Stop.— C. Muehleisen, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed May 10, 1911. Issued November 17, 1914. No. 1,117,885.

Assembler Indicator.— P. H. McGrath, Wollaston, Mass. Filed January 15, 1913. Issued November 24, 1914. No. 1,118,298.

Short-type Setter.— B. O. Fanslow, New York, N. Y. Filed December 23, 1909. Issued November 24, 1914. No. 1,118,483.

Spaceband.— G. T. Williams, Denver, Colo. Filed February 17, 1914. Issued November 24, 1914. No. 1,118,718.

Matrix.— B. Bloch, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York, N. Y. Filed December 10, 1913. Issued December 1, 1914. No. 1,119,493.

Multiple-magazine Distributor Box.— J. R. Burgess, Broadheath, England, assignor to Linotype and Machinery, Ltd., London, England. Filed August 4, 1914. Issued December 1, 1914. No. 1,119,495.

Adjustable Chute Spring.— G. G. George, Zanesville, Ohio. Filed March 12, 1914. Issued December 1, 1914. No. 1,119,593.

Keyboard Cam.— P. T. Dodge, Washington, D. C., assignor to Mergenthaler Linotype Company, New York city. Filed September 28, 1910. Issued December 8, 1914. No. 1,120,458.

Job-type Matrix.—A. W. F. Guest, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York city. Filed April 7, 1914. Issued December 8, 1914. No. 1,120,614.

Keyboard Cam.— F. E. Bright, Philadelphia, Pa. Filed January 21, 1914. Issued December 15, 1914. No. 1,120,679.

Matrix.— D. S. Kennedy, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed November 29, 1913. Issued December 1, 1914. No. 1,119,518.

Knife-adjusting Mechanism.— T. S. Homans, Hempstead, N. Y., assignor to International Typesetting Machine Company, New York. Filed August 16, 1912. Issued February 9, 1915. No. 1,127,625.

Matrix-assembler Scale.— E. H. Johnson, Los Angeles, Cal., assignor to Mergenthaler Linotype Company, New York. Filed September 16, 1914. Issued February 9, 1915. No. 1,127,628.

Written for THE INLAND PRINTER.

HOW WE GOT OUR ALPHABET.

NO. VII.— THE LATIN ALPHABET.

BY WALLACE RICE.

THE Latin alphabet, which is to every intent and purpose that of English to-day, is readily identified with that of the Greeks who settled at Cumæ, ten miles from Naples, and on the site of Naples itself, perhaps a thousand years before Christ. It is curious to know that Naples, Napoli in Italian, takes its name from the Greek Neapolis, which means, literally, Newtown. These Greeks were from Chalcis, on the island of Eubœa, a city which was flourishing at that time, but which was already taken back into the lower rank when Greek history really begins.

The Phenician, like the modern Arabic and its allied Semitic languages, is read and written from right to left, a proceeding which some modern students of the mind point to as less advanced and requiring less initiative than the method we use, even as a woman buttons her clothes toward herself and a man away from himself. The Greeks proved the Phenician origin of their letters by writing them at first from right to left; in time they came to write them, first from right to left, one line, and then, beginning where they had left off, back from left to right, a method which they termed boustrophedon (accented on the e), meaning as an ox plows the field. From that to the present manner was the only possible step, and the oldest surviving Latin manuscripts have already reached that stage, as their Greek teachers had before them.

Seven Latin letters, C, D, L, P, R, S, X, differ from those of the modern Romaic or Greek alphabet in their shape; three, C, H and V, stand for sounds other than those of their Grecian exemplars; the last three, X, Y and Z, have had their places shifted; two, F and Q, which the Greeks gave over, have been kept, and G is a new letter in Latin, unknown to the Greeks. In another way of saying, G, X and Z are in both alphabets, but are differently placed. There was an older Italian set of letters, known as "Pelasgic," which seems to have occupied a position half-way between Eubœan Greek and Latin, which had twenty-six letters, the first twenty-two identifiable with those of Phenicia and the last four taken directly from Western Greek. Three of the latest characters to be incorporated into Greek, Phi, Chi and Theta, were retained by the Romans for use as numerals. G was invented about the close of the third century before Christ, and was put in the seventh place, where Z would naturally be, because that latter letter is not required for the spelling of Latin words. A century later, being found needful for the spelling of Greek words, it was taken back into the Roman alphabet, and became the last letter of it, as of our own. Y had preceded it by a few decades, to express the sound of the Greek upsilon, thought to be like that of the French u, the Latin V having the sound of oo in English, and being also used for the consonantal sound of w.

The Egyptians, Phenicians and Greeks had names for their letters, which in the two first named described more or less accurately the shape of the characters themselves. In the case of the Greeks the names of the Phenician signs were taken over and adapted, Alpha from Aleph, Beta from Beth, Gamma from Gimel, Delta from Daleth, and so on, but these words had no significance in Greek except as names for the letters, while Aleph meant ox, Beth house, Gimel camel, Daleth door, and so on, in the speech of Tyre.

The Latins departed from this ancient procedure, which may still be found in children's books which seek to trace a picture in the letter itself, as O is an orange, S is a swan, and their innovation has come down to us. The vowels of their alphabet they named from their natural sound. The consonants which have a continuing sound had a vowel prefixed to them, while those with an explosive sound were followed by a vowel. Certain other letters, for obvious reasons, all implied in the law of least effort, took a distinguishing vowel. The alphabet of the Romans, which should be given in all Latin grammars and never is, read almost exactly as the German alphabet does to-day, or as the English alphabet did in Elizabeth's time, before the vowels had changed from the sounds they still bear in French to those since peculiar to English. Remembering that I and J, U and V, are both vowels and consonants, but have only the former of the two signs for their expression in Latin, the Roman alphabet sounded like this: ah, bay, cay, day, eh, ef, gay, ha, ee, kah, el, em, en, oh, pay, coo, ere, ess, tay, we, ix, ypsilon, zed. That is our own alphabet in twentieth century English, except for the changes in the vowel sounds and the differentiation of I and J, U and V.

The character of any given alphabet is in good part dictated by the materials used for its expression. If it is to be carved in stone by skilled workmen, both curves and straight lines are equally used; if by unskilled masons, straight lines will have the preference. If it is to be cut in wood, as the ancient runes of the Norsemen were, it will naturally run against the grain of the wood, so that it will not splinter. The ancient Egyptians, the fathers of all letters, used hieroglyphs on their monuments and in some formal religious manuscripts probably, but as their writing was on soft papyrus with a reed they turned the formal pictures of the monuments into soft and flowing curves in their hieratic or priestly writing, the complicated curlicues of which were much simplified in the demotic, or handwriting of the business and social classes outside of the priesthood.

The Greeks used parchment, which took its name from the Greek city of Pergamum, in Asia Minor, celebrated for its library in olden times, while the Romans wrote with an iron pen or stylus (whence our word style) on waxen surfaces smoothed over wood. Such tablets were folded together and sealed for letters. But for books rolls of papyrus or of parchment were in use in both Greece and Rome. Brushes were used, and the word pen itself, from the Latin penna, a feather, certifies to the use of quills. Paper, in the modern sense of the word, was first made from cotton in the Orient, and its manufacture is of great antiquity in China. It was introduced into Europe from the East during the Middle Ages, and its first manufacture there was conducted by the Moors in Spain.

So far we have dealt only with the capital letters, or majuscules, which have remained unchanged from Roman times to such an extent that no child of that ancient day could have the least hesitancy in reading and naming our own capital letters at this moment. The lower-case letters, or minuscules (this word, like majuscule, is accented on the second syllable), and the script we use now demand attention. When we first read of the three forms of ancient Egyptian writing, hieroglyphic, hieratic and demotic, it is with a certain dull disinterestedness at the complications three different sorts of letters in use at one time must have caused. But the same state of affairs prevails with us, once it is recognized, our capitals, small letters and script having different immediate origins,

though traceable to a single source. There is small resemblance, once the attention is called to it, between A, a and *a*, B, b and *b*, F, f and *f*, G, g and *g*, and so on through many of the letters of the three alphabets which are in habitual use among us.

The capitals are the letters used for inscriptions on stone by the Romans, which were taken over for the headings of books, and have come down quite without change. They have a single height and many features in common, among which may be mentioned the slight decorative finials with which the lines are finished, called serifs. These had their origin in the need felt by the old stone-cutters for carrying their work by shadows, which are imperfectly defined in Gothic or sans-serif letters, and were perpetuated by the scribes because they actually made the letters easier to read, as a printed page in Gothic will quickly prove.

Greek, long before Latin, developed two forms in addition to the capitals used for coins and inscriptions on stone or bronze, the first of which we now call uncial, from a Latin word meaning an inch, indicating that they were large and clear. It comes directly from the lapidary letter, and is all in capitals, but being used for writing in books with a reed brought to a flat point and held nearly upright, it quickly assumed peculiarities of its own. The letters are not so angular, curves being frequent, and there is the tendency usual in right-handed persons who write from left to right to slant the letters slightly, while the position in which the reed was held gave a somewhat heavy downward stroke, in contrast with the slighter horizontal lines.

The third form is called cursive, and was used for business purposes and private correspondence — upon all the occasions where formal writing or engrossing was not demanded. Specimens of it are found which are almost as old as uncials, and the two are probably of equal age, arising in response to two several coexisting demands of a permanent nature. But they developed along quite different lines and were subject to varying styles and fashions, even as our own type-faces and styles of handwriting vary from generation to generation. A grotesque instance of this may be seen in quite recent times in the effort made to teach children vertical handwriting, in complete ignorance of the differences naturally arising between book hands and ordinary handwriting. In the former the weight is laid upon legibility rather than upon facility in writing; in the latter speed is a prime requisite, to which considerable readability may well be sacrificed. All rapid handwriting by right-handed persons slants naturally to the right, and denial of this to the child, however it may improve legibility in theory, in practice will be found not only to make him a slower writer, but the effort to counteract this in response to a natural demand will harm its readability. After spoiling the handwriting of millions of children it is given over — possibly for some student of ancient manuscript a thousand years hence to puzzle over, and wonder what evil influence could have been at work.

The book hand and the cursives, in Greek as in Latin, ran along independently for many centuries, when the old majuscule became illegible, for the reasons just given, and a new book hand had to be evolved. It took some of the plainer forms of the uncial, but more from the cursive, and from its smaller size it was called minuscule, which reached its perfection between the years 1000 and 1100 after Christ. It, too, began to go to seed, and was in a bad way indeed when printing was invented, as the old black letter indicates. Fortunately the early printers were men of both sense and taste, and they speedily went back to the best period of the art for their models, and our beautiful English types, from whatever source more immediately derived, are the result.

With Greek we are no longer greatly concerned, so it may be dismissed with the remark that the existing Greek minuscules are largely derived from forms arising from an ancient cursive, and that the oldest surviving manuscripts in that language come from the mother of letters, Egypt. The writing of Rome had a similar development in capitals, uncials, though these came somewhat later, cursives and minuscules. The Greeks, it may be noted, did not write any of their books in capitals, as the Romans did, nor in uncials in quite the same sense, and their use of capitals for beginning proper names is later. Our modern practice in the use of capitals, for chapter headings, titles and running titles, and for proper names, is Roman rather than Greek.

Greek, too, suffers somewhat by comparison in that the common or cursive writing of the Romans, written on perishable papyrus, as easy a prey to time as some of the modern chemicalized wood-pulp papers, has not survived, while the careful work done on parchment or vellum has. Practically all that we know of Roman cursives comes from the discovery at Pompeii of a box filled with the waxen tablets of a banker and broker wherein he recorded his business dealings for the years 55 and 56 A. D., through which more than one of our present minuscules can be traced to its origin.

When the Western Empire fell, and northern barbarians built anew upon the ruins of Rome, the old distinction between the book hand and the business hand was preserved, the scriveners of the monasteries using one, the governmental authorities the other, while almost as many modes of writing came into being as there were new kingdoms to rise upon the relics of the ancient civilization. From minglings of uncials and cursives came the Merovingian script of Gaul, the Visigothic in Spain, and the Lombardic in Italy. Superior to all of these was the Irish calligraphy, which had a marked influence over all Europe, and particularly upon England. English writers, with the reluctance to accord any credit for learning to the people of Ireland, seem indisposed to allow the Irish monks the praise they deserve for the marked improvement in beauty and readability that followed them in France and Italy, but the historical evidence is abundant and indisputable.

It must be remembered that little or nothing was written in the popular languages of the several nations mentioned during the Middle Ages. Latin was a spoken language still in parts of Italy until the eighth or ninth century, and was the language of the church, of the court, and of all the learned professions. Consequently the national scripts which developed in one country or another during that period were all Latin scripts, and so remained until the Renaissance following the capture of Constantinople by the Turks in 1453 spread the light of Greek culture over western Europe, as the learning of the Eastern Empire, whose capital Constantinople had been for more than a thousand years, was scattered by scholarly exiles from Italy even to England.

THOSE who come last enter with advantage. They are born to the wealth of antiquity. The materials for judging are prepared, and the foundations of knowledge are laid to their hands. Besides, if the point was tried by antiquity, antiquity would lose it, for the present age is really the oldest, and has the largest experience to plead. — *Collier.*

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Andrew Dargavel President Process Engravers' Association of London.

The Process Engravers' Association of London, and therefore of Great Britain, has a new president, Mr. Andrew Dargavel, managing director of Messrs. John Swain & Son, Ltd. Since the early eighties Mr. Dargavel has risen from an apprenticeship to Mr. John Swain, the wood engraver of *Punch*, to the position as head of the



Andrew Dargavel,
President of the Photoengravers' Association of London.

big business. He succeeds Mr. Arthur Cox, who asked to be relieved of the presidency of the Process Engravers' Association after five years' service in that office. F. H. Vaus, of Vaus & Crampton, Ltd., was elected vice-president. Edward W. Hunter, of the Anglo Engraving Company, was reappointed treasurer, and E. A. Walmisley, secretary. At the monthly meetings it is proposed to have some member read a fifteen-minute paper on some subject of interest to the trade, each paper to be followed by a discussion. The readers of this department, the world over, will wish Mr. Dargavel and the association over which he presides success even beyond their highest anticipations.

Preserving Gradations in Half-Tone Reproductions.

In another paragraph, titled " Should We Get It In the Negative? " is mentioned the earlier method of half-tone making when we were obliged to get all the gradations of tone in the copy in the negative, for the etching was on zinc and there was no reëtching. It would seem there is going on at present a return, in part at least, to the earlier method. One of the reasons for this is that the etching machines, which throw the acid against the plate at right angles to its surface, do less lateral etching than when plates were etched in the tub. In addition to this, it is now customary to roll up the enameled copper plate with a smooth-skin litho roller and an etching ink containing wax, asphaltum, palm oil, and other acid resistants. After rolling up with this ink, the plate is heated until the ink softens and flows down the sides of the etched parts, thus preventing any lateral etching after the first " bite," as it is called. In this way the intaglio dots in the shadows are kept from enlarging, and the fine relief dots in the high lights are prevented from being reduced. So that once the half-tone operator at the camera gets in the negative a record of the gradations of shadow in the copy, they are preserved by the etcher. Of course the rolling up with protective ink can be done more than once if the etching is required to be extra deep, the plate being heated each time after rolling up. This is the French method of etching which was used by us in the early days of relief-plate etching.

Offset Printing a Chemical Not a Mechanical Method.

Many queries reach this department, from time to time, different in form, though expressing a desire to know how the offset method of printing is getting along, and whether it is going to interfere with the future of the photoengraver.

Answer.— It would seem, at this time, as if the scare regarding the expected revolution offset printing was to bring about is over. As was predicted, the offset method of planographic printing is a great help to the lithographer. For certain kinds of printing, particularly on rough-surfaced stock, it possesses an advantage over other methods of printing. It is finding its place, and that is not in the printing of half-tones. One of the disadvantages of offset is that it is a chemical and not a mechanical method of printing. When a relief block is made we know that it can be sent to any typographical printer anywhere, and there is no great difficulty about the result because it is a purely mechanical operation — the inking of the surface and the giving off of the ink to paper. Not so with offset printing. It depends on the chemical repulsion of grease and water. Like all chemical processes, this is effected by many invisible causes, so there is an unreliability about results, unless under most favorable conditions and in skilled hands. There are so many things that the offset press can not do; for instance, gold and bronze printing gives the offset printer trouble, and so does the printing of colors over each other on account of the danger of set-off. The invention of printing in wet inks on the

typographic press, as well as the use of these inks on two-color and four-color typographic presses, has prevented the offset press making the inroads on color printing that its promoters predicted that it would. So that the business of the photoengraver is secure.

Should We Get It in the Negative?

Ever since the introduction of half-tone engraving there have been two theories as to how best to secure the result. The writer has advocated getting as much as is practicable of the gradations of tone, of the copy, in the negative. What is meant by " Getting as much as is practicable," is



Miss Ada Rehan.
Half-tone of twenty years ago, when no reëtching was done.

that the half-tone negative maker should record in the negative all the gradations of tone in dots of such character that the etcher can handle easily, care being taken that allowance is made for the lateral or side etching that takes place on all the printing surfaces during etching. This lateral or side etching reduces the size of the printing dot in the highest lights and enlarges the fine white, or non-printing dot, in the shadows, so that allowance must be made for this lateral etching in the negative. The writer belonged to the first school of half-tone makers, when we were obliged to get all the effects in the negative, which is still carried out in practice by those who make half-tones on zinc.

There came along a later school of half-tone engravers on copper who used a flat half-tone negative, that is, one with the record of the gradations of tone in the deeper shadows about right, but the high lights unrecorded. The etcher looked out only for the shadows and middle tones, the high lights being left to the reëtcher, or finisher, as he is called. This method of procedure placed more and more responsibility on the finisher and less on the one who made the half-tone negative. As to whether the old school or new school half-tone makers were right, much could be said on both sides, for good work is done by either method. The practice at present is that of the new school, though there are indications of at least a partial return to the methods of the pioneers in half-tone, and this is told in another paragraph in this department.

Rolling-up Ink for Copper Half-Tones.

Now that the advantages of rolling up a copper half-tone with an acid-resisting ink are being rediscovered, this department has been questioned as to the best ink to use for that purpose. It will be found in this case, as in so many others in photoengraving, that there is no best ink, for so many mixtures will answer the purpose and each etcher will find one that in his hands works well. There are so many excellent etching-inks now on the market that all that is necessary is to add something, which must also be an acid-resistant, to soften them. One ounce of yellow wax, one ounce of powdered resin added to three ounces of an etching-ink, while the latter is heated, and sufficient linseed-oil varnish added to make the whole cover the enamel surface of the copper plate easily, is a simple formula. The kind of roller used, the amount of pressure put on the roller when rolling up, the heat of the copper plate, and the character of the half-tone, whether a coarse or fine screen, all have so much to do with the result that it is impossible to lay down any precise formula for the ink. Here is a list of the ingredients added by different etchers to make a rolling-up ink, as it is called: Printing-ink, chalk litho ink, litho-transfer ink, etching-ink, white and yellow wax, gum mastic, Burgundy pitch, resin, mutton suet, asphalt, shellac, black pitch, Canada balsam, Venice turpentine, palm oil, oil of lavender, turpentine, litho varnish and linseed-oil varnish. Any one of these will resist the action of chlorid of iron, so the etcher may take his choice.

The Dodge Engraving Process.

In reply to the numerous inquiries as to the practicability of the Dodge outfit for engraving, it can be said that a number of papers report that this simplified engraving process meets a want they have long sought. For example: The Kingston (N. Y.) *Freeman* employed the process so successfully in producing local illustrations that the *Leader* and the *Express* in the same city adopted it. A list of the papers that have already installed the Dodge outfit can be had at the main office, Park Row building, New York. Mr. Ozias Dodge will be remembered as the inventor of the valuable Norwich film. Besides being a painter and etcher of international fame, Mr. Dodge has been an indefatigable experimenter in engraving processes, and the fact that he has patented and given his name to this new method of engraving relief blocks is a guarantee that it is practical.

Resin Powder Adhering to Metal.

" Etcher," Chicago, writes a long letter describing in detail his procedure of zinc etching and tells of the rough edges he gets on the etched lines. He thinks the trouble is with the " white " powder he uses. It does not seem as fine to him as the powder he used to buy in New York, and, further, it sticks to the zinc, where there is no ink, thus giving a rough " bottom " to his etching.

Answer.— He neglected to say whether he used turpentine, litho varnish, or an oil to reduce the etching-ink. If he uses turpentine for any purpose in the room where the powdered resin is kept, that is most likely the cause of the trouble. It is astonishing how readily powdered resin will absorb the fumes of turpentine. It is a difficult matter to keep powdered resin in a powdered form in the same room where turpentine is used. Resin powder can not be

dried by heat or it will soften and cease to be a powder. When turpentine is used near the resin powder the latter will often absorb so much of the fumes as to cause the particles of powder to adhere to one another. This is usually found when turpentine is used to soften the etching-ink. The resin powder then clogs around the edge of the ink, giving the lines a ragged appearance. Further, the powder becomes so tacky that it will adhere to the bared zinc where it is not wanted. If powdered resin is used as an acid-resistant in etching, then it is best not to have turpentine in the same room with it.

plates are most convenient, but for the regular business of color-separation negatives, then the emulsion would be more satisfactory.

Walter Stanier, Philadelphia: Intaglio etchings on copper for lithographic purposes were made by the writer in New York in 1895. When the offset method came into use intaglio engraving was found to be well adapted to the offset process.



Fantasies by E. O. Hoppe, from Penrose's Pictorial Annual, 1914-1915.

Brief Replies to a Few Queries.

T. E. Harper, Corning, California, is advised to get a Baumé hydrometer, for liquids heavier than water, to test the strength of chlorid of iron. To make up solutions of different strengths by weighing the salts is not a reliable way, owing to the variability of the water contents of the lump chlorid of iron.

Walter Griffin, Chicago, asks as to whether collodion emulsion or gelatin dry plates are better for four-color work. It might be said that, for only occasional use, dry

John Murphy, Boston: A weak solution of ox-gall is as good as anything else to rub over a photograph in order that water-color will flow on its surface.

P. B. Benson, Brooklyn: That illustrated description of how to make high-light half-tones with an ordinary cross-line screen will be found in this department of THE INLAND PRINTER for June, 1914, pages 426 and 427.

"Color Worker," Manchester, England: The proper color filter for making the fourth color-record negative for four-color work depends on the character of the colored copy. There is no uniform color filter used for that purpose in this country. Sometimes it is an orange filter, and again it may be green. Only experience will determine the correct filter for each subject.

HOW TO CO-OPERATE WITH THE PRINTER IN THE PREPARATION OF COPY.*

BY CAPT. JAMES T. ELLIOTT.

IT is not every writer who appreciates the need of carefully preparing his copy ere it is sent to the printer. In many cases he assumes, if he thinks of it at all, that the latter will care for this minor detail, and becomes indignant if the proofs show that the reverse is the case. Of course, the printer rarely, if ever, does anything like this. As in the absence of any special style, the proofreader is supposed to make the story conform to the one in use in the office. And right here is where the trouble commences.

To illustrate the point I have in mind, I will ask you to note the following: Mr. A—— writes an article, say, of some three thousand words. He is thoroughly conversant with his subject, and is clever in his delineation of it. In fact, his efforts are exceptionally commendable from every point of view except in preparing his copy in a manner that will give the printer an intelligent idea as to how he wants it put into type.

Thus, when it reaches the operator he sets it up from his point of view, with such use of the office style as he may think applicable. In the course of events the proofs reach the proofreader, who gives his version by not only marking typographical errors, but with his superior knowledge — assumed or otherwise — takes issue with the editorial attempt of the printer and makes changes in capitalization, punctuation and paragraphing to suit, what he considers to be the needs of the case.

When the proofs reach the operator he raises objections to the marks of the proofreader, and if they are not allowed a chapel meeting is imminent, with the possibility of an able-bodied row thrown in. Sometimes in cases like this the operator wins, then again it is the proofreader.

But in either case much time is lost, and, as you gentlemen undoubtedly know, time in a modern printing-office costs money.

But let us proceed.

After the operator, the proofreader and the reviser have finished with the article, the manuscript and proofs are sent to the author.

And right here trouble assumes monumental proportions.

The author in the quietude of his den or office reads the proofs slowly and with every sense alert for errors. As a matter of fact, he sees his article from an entirely new angle. It looks different to him in type, and he makes discoveries of things he passed over in the original manuscript.

As he proceeds he finds that the punctuation does not suit him. The capitalization is indifferent. The paragraphing atrocious. He finds lapses in grammatical construction, and last, but by no means least, he sees, or thinks he does, where he can improve the phrasing of the original.

Then he sails into the proofs, and when he finishes with them they resemble war maps of a hotly contested territory.

He returns the proofs to the printer, who gently swears, or rather says " Tut, tut," for it is a well-established fact that printers do not swear.

However, the proofs are corrected, and a new set sent the author. When they return there are more corrections and more " Tut, tuts " from the printer.

Finally the article is made up into pages, and here again is a fruitful source of trouble. More errors are discovered; more marking is done, amid an uproar of " Tut, tuts " from the printer.

Finally the form goes to press and in due season the completed job appears, and I venture to say that, nothwithstanding all this prodigious effort, not to mention the blasphemy, errors could still be found if close enough search was made for them.

Now, if the author had originally prepared his copy just as he wished it to appear in print, and had marked thereon " Follow copy," the operator would have had an intelligent idea of what was expected of him and would have set the stuff accordingly.

The proofreader would have had no occasion to read for anything but typographical errors; the author, in reading the final proofs, would only have had to verify his original manuscript, and the master printer would have had no occasion to use strenuous language.

Then, again, there is another angle to this, and a very important one; namely, the cost of making the many changes incidental to illy prepared copy.

Indifferently arranged copy is a source of expense to every one that handles it. It cumbers the speed averages of the operator; it causes the office to lose money while the operator corrects errors that should have been corrected in the original manuscript and quarrels over mistakes for which he refuses to assume responsibility. It delays work in the proofroom on account of the excessive demands made on the reader and reviser, and is an additional item of expense to the publication that permits it to go to the printer in a haphazard shape, by causing many unnecessary corrections at the publisher's expense.

All this extra expense would be avoided if writers would only take the precaution to prepare their copy properly, or else put it into the hands of some man competent to do it for them.

Inasmuch as this lack of preparation is the rule rather than the exception, one can readily see how expensive a thing it becomes in the course of time, and how it eats into the profits of any publishing enterprise which seeks to thrive in these days of intense competition.

As you gentlemen undoubtedly know, every daily paper of any consequence has its copyreader or corps of copyreaders. These men are important adjuncts to the papers they serve, and are so considered by their employers.

It would be impossible to compute their worth in dollars and cents to these publications. They not only take care of the fanciful productions of the cub reporter, but I could name instances which have come within the sphere of my own knowledge wherein they have saved metropolitan journals from enormous financial losses through libel suits.

Now, the question arises, if copyreaders are so valuable to newspapers, why shouldn't they be equally so to the average printing-office and to publications other than daily newspapers?

It appears to me that if they did nothing else than properly prepare copy for the printer they would prove of inestimable value to the trade journalist, the writer of books, of pamphlets, and all others that make a practice of handling matter that needs to be put in proper shape for expeditious work on the part of the printer.

So far as my knowledge goes, there is not a printing-office in Chicago that employs a copyreader, as such. There are cases where the proofreader is pressed into service, but this is resorted to only on special occasions, and then only by special request when some particular piece of work is to be done.

* Address delivered before the Chicago Trade Press Association on Monday evening, February 1, 1915.

The publisher and the printer will best conserve their own financial interest by securing the services of a competent copyreader, or copy editor, if you prefer, to arrange their copy, to the end of forever doing away with the vexatious delays and large expense incidental to editing and revising copy after it has been put into type.

Before closing I would like to speak briefly on the subject of half-tone plates, more particularly to refer to the trouble experienced in the pressroom through the efforts to use poor or indifferently made half-tones. It is not only a great deal of trouble, but an expensive thing as well.

I have found that the average publisher and printer has little, if any, technical knowledge of half-tone plates. As a rule, they can tell if a plate reproduces clearly on the printed sheet, and their knowledge regarding certain kinds of inks for different results is abundant, but as to the actual construction of the half-tone plate itself, they appear to know but little. This is somewhat surprising, too, when one stops to consider the scope and extent of the information that is available to all on this important subject. However, it is not my intention to give you a technical dissertation on the half-tone plate process, but rather to speak along general lines of the things the average pressman has to contend with in his efforts to secure satisfactory results from indifferently made or damaged plates.

There are many things that work against the pressman in his efforts to secure a proper result from a half-tone plate on the printed sheet. In the first place, the plate may be an old one which has seen hard usage. It may be wabbly on its base; it may lack depth; it may have well-defined edges where there should be none at all.

This latter condition is particularly true of vignetted half-tone plates. The proper handling of this kind of half-tone is one of the real problems of the pressman. To secure the beautifully soft fade-away effect which shows no defining edge, but blends its way into the white paper, is no easy task. In fact, it requires a thorough knowledge of conditions, and a skilled hand to bring about the desired result.

In a certain job I examined the printed sheets during the different stages of "make-ready," and found in the first or initial proof that the etching of the vignetted half-tone was faulty, or else, to judge by appearances, the edges had been gouged off by something resembling a pickaxe. It was also noted that the dots on the edges were larger and less uniform than those nearer the center; this, with the ragged trim, formed a black line that practically reached the dimension of a border and which could be seen with the naked eye.

In the second proof the black and unsightly edge had entirely disappeared, and in the third there was a beautifully soft blending of the vignetted surface with the paper that was both pleasing and artistic.

To accomplish this result it was necessary for the pressman to remove the plate from its wood base and build up underneath it, thus making the underlay come between the plate and the block.

In doing this he cut a rather heavy piece of paper about one-third of an inch smaller than the face of the vignette and pasted it to the under surface of the plate. This was supplemented by smaller pieces of paper, or patches, at various points to bring out the full tonal values of the objective features of the half-tone. Replacing the plate, he brought the edges down tight to the block by brads, thus leaving the main portion a trifle higher than the edge of the vignette. Then added strength was given to the whole by overlaying from the tympan.

Most of this work, which consumed much valuable time, could have been avoided had the plate been properly etched in the beginning. Instead of the heavy dots on the edges, they should have been very light, the nearer the edge the lighter and more indistinct they should have been.

This would have been a great saving on the cost price of the job, and as this is only one of many such cases, you can readily see how expensive this type of half-tone can be if proper care is not taken in its construction.

To secure the full tonal value of a half-tone on the printed sheets, with its many degrees of color value between deepest shadow and highest light, requires the most delicate skill. As a matter of fact, many things must be harmonized into right conditions ere the order to "commence the run" can be given on a form containing half-tones. Ink, paper and the weather have much to do with the success or failure of the work, and require the closest possible attention on the part of the pressman, but are of comparatively small moment if the half-tone itself is in a state of decrepitude or is indifferently made.

One of the primary causes of poor half-tones is poor photographs. This always proves a sad handicap to the engraver, as he finds it impossible to produce good results from poor material. Electrotypes made from old half-tones are another fruitful source of trouble. It appears to be difficult for some men to understand that electros are only reproductions of the plates from which they are made, which is another way of saying that if the original cut is bad, of necessity the electro must be also.

I recall an instance wherein trouble resulted when the owner of a job protested because of the poor showing of his half-tones, insisting that they were all new. He was right, his electros were new, but the plates from which they were made had long since ceased to be serviceable.

In this particular case the electros were so bad as to necessitate their being thrown into the metal-pot, and the making of an entire new set of half-tone duplicates of the originals. This was not done, however, until two entire days were lost in the pressroom in a frantic endeavor to please a good customer.

Thus it becomes apparent that if you want first-class work at a safe and legitimate price, you must see to it that your half-tones are properly made and that they carry with them all the tonal values that you would have them express.

When you have done this, it then remains for the pressman to show his worth. This he does, for whether the plates are good or bad, he makes them print regardless of time, money or their printing value.

CONNECTICUT TYPOTHETAE IN REGULAR MONTHLY MEETING.

The regular monthly meeting of the Connecticut Typothetæ was held on Monday evening, February 1, in New Haven. After the regular business session, the subjects for the evening were as follows: "What Prices, Our Costs, and What They Should Be in Connecticut." "What Percentage of Productive Time Is Found in Various Departments?" "What Is the Average Number of Impressions per Hour from Various Sized Presses?" These questions were very thoroughly discussed by all present, and there was a considerable variation in the matter of ascertaining costs and also as to what they should be.

The discussions on such topics as these is bringing out a great deal of information that is going to prove helpful in a great many ways.

Soliloquies of the Devil

By H. F. LOCKHART

I pied a galley here the other day,
  Before the bloomin' paper went to press;
I picked the measly thing up right away,
  And put it back together just by guess.
The make-up man he chucked it in the form;
The thing went through. Oh! golly, what a storm!

"John Smith will sell at 20 Prospect street,
  At the bride's home, on Wednesday at high noon,
An only daughter, beautiful and sweet—
  With spotted feet, and coming two next June."
So help me, that's the way the darn thing read.
I saw it, and I nearly fell down dead.

That ain't the worst. The thing went on to say:
  "Mike Dolan died last night at half-past eight;
No fire insurance carried, so they say;
  Loss total, but the value was not great."
You'd ought to heard the widow tear and rave—
It makes me sick the way some skirts behave!

"A son was born to Dr. Richard Vose,
  A glossy black, and weight a thousand flat;
His mother was by Danby, out of Rose—
  With gloves to match, and wore a picture hat."
The foreman threw three fits and clawed the air;
For once he got so mad he couldn't swear.

"The Park House burned to ashes Tuesday night.
  The cause, they say, was softening of the brain;
The noble firemen made a gallant fight
  In satin duchess, made with fishtail train."
Ain't that the everlasting limit? Gee!
The way the whole darn bunch jumped on to me!

The boss he had me on the carpet, too.
  Gosh! He can dress a feller to the ground!
I sneaked his office feelin' mighty blue,
  When all to once I heard a funny sound.
The boss was all alone—I'd give my hat
To know just what that guy was laughing at!

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

EDITORIAL NOTE.— Owing to circumstances wholly beyond control, Mr. Morrison has been unable to prepare his regular article for this issue of THE INLAND PRINTER. We regret it will, therefore, be necessary this month to disappoint those of our readers who have been following Mr. Morrison's articles on the business end of newspaper work. The series of articles will be resumed in the April issue.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

The Fulton Evening Times, Fulton, New York.— You publish an excellent paper, all departments being well handled. One can not tell the place of publication from the date line on the first page.

The Dawn of Light, Walnut Grove, Mississippi.— You publish a newsy, interesting paper, your main trouble being with presswork. The fault here seems to be with the ink, which was so stiff it pulled the fibers from the overdampened paper.

The Allen County Journal, Iola, Kansas.— Your Christmas number is an excellent issue, all departments being well handled. In regard to the advertisements, will state that, in our opinion, they are satisfactory, very much above the average in quality.

The Mason City Times, Mason City, Illinois.— Your Christmas issue is a creditable one, the advertisements are well arranged and presswork is clean. The use of fewer type-faces in advertisements would give your paper a more uniform, pleasing appearance.

Cashmere Valley Record, Cashmere, Wyoming.— Your Christmas issue justifies its publishers in feeling proud, for it is an excellent number from every standpoint. There is an opportunity for improvement in presswork with a little heavier impression and a slight cutting down of ink flow from fountain.

The Billings Times, Billings, Montana.— A great improvement could be made in the presswork on your paper by slight make-ready and a uniform flow of ink from the fountain.

O. T. VINSON, Frederick, Oklahoma.— The advertisements you have sent us are excellent examples of strong, simple display, illustrating the advantage of confining display to a single series of type. *The Leader* appears to be ably edited as well.

The Lebanon Times, Lebanon, Kansas.— Your Christmas issue shows marked enterprise on your part, considering Lebanon's size, and is creditable from the mechanical standpoint also.

The Worthington Progressive, Worthington, Minnesota.— The fountain of your press stands in need of adjustment so that the distribution of ink over the form will be uniform. The advertisements seem hurriedly composed, a lack of order in display and too much of it giving a very displeasing effect. Do not strive to fill the space with type — white space and small type-faces have as much carrying power as large faces that are crowded for room.

The Bayne Citizen, Bayne City, Michigan.— Your holiday number is a credit to the publishers and a credit to the town. The advertisements are nicely arranged and the presswork is good, although an improvement could be made here if the ink was shut off a trifle.

The Daily Tropical Sun, West Palm Beach, Florida.— You publish an up-to-date paper, the news matter being played up in an interesting style. Presswork, too, is good, as are also the advertisements.

Town and Country, Pennsburg, Pennsylvania.— Your dedication number, celebrating the completion of your new building, is a pretentious issue, filled with interesting reading. A great improvement could be made, however, in the composition of your advertisements by the use of some modern type-faces. When you buy again we would suggest that you purchase full cases of one series, so that your paper will be uniform in appearance throughout.

Belleville Recorder, Belleville, Wisconsin.— Your Christmas edition is very satisfactory in all respects except presswork, where a decided improvement could be made.

A NEW YEAR'S greeting page in the December 31 issue of the Monmouth (Ill.) *Daily Atlas* carried 149 separate and distinct advertisements of local merchants, doctors, signatory to the appropriate inscription at the top. The idea is good enough for the average publisher to keep beneath his hat until next New Year's Day.

The Montclarian, Montclair, New Jersey, is another paper which confines its display to one series of type, with excellent results. Good editorial work, attractive make-up, excellent advertisement composition, clean presswork and the practice of using but one series of type for display are features which make the *Montclarian* one of the very best papers which come to THE INLAND PRINTER.

FLEISCHAKER'S

Ladies' and Misses' Suits, Half Price

We have gone through our Suit Department and notice we have too many Suits in stock. In order to reduce this immense stock within a short time, we have decided to cut the price IN HALF—an opportunity which never has occurred before in this city as early in the season. You will find all this season's new models and colorings—short and long Coats. Now, if you are interested in a Suit, come now to our store and make your selection. Don't wait until the prettiest are gone. This is a rare opportunity, which you did not expect until January.

BUY YOUR SUIT NOW AT JANUARY PRICES

$45.00 ladies' and misses' Suits $22.50	$25.00 ladies' and misses' Suits $12.50
$40.00 ladies' and misses' Suits $20.00	$20.00 ladies' and misses' Suits $10.00
$35.00 ladies' and misses' Suits $17.50	$15.00 ladies' and misses' Suits $7.50
$30.00 ladies' and misses' Suits $15.00	(Slight charges for alterations.)

FLEISCHAKER'S

119 W. 9th — *"Outfitters to Mother and Girls"* — Phone 994

Clean advertisement composition from *The Sun*, Coffeyville, Kansas.

THOSE publishers who desire to improve the appearance of their papers should write the Coffeyville (Kan.) *Sun* for copies, which will show the great advantage of confining display to one series of type. That paper uses no display type except Caslon, and, in fact, all the advertisement type is of the same series, the uniformity being very pleasing. With this one series the compositors on the *Sun* have arranged some very attractive advertisements in a neat, simple style, worthy of being followed by others.

WALTER D. SANKEY, Del Rio, Texas.— The Grand Leader advertisement is nicely arranged, but we do not believe the reader's interest is held when there is too much space between item and price connected by leaders.

RATHER carelessly arranged advertisements characterize the Christmas number of *Gulick's Weekly Review*, Muskogee, Oklahoma. When the upper lines of an advertisement are short of measure and those toward the bottom full measure, there is a tendency for the reader's eye to pass over the upper lines to those at the bottom. The main display should be at or very near the top. Boxed headings in advertisements do not permit of the headings standing out as prominently as they should, and a too promiscuous use of rule underscores serves to weaken, rather than strengthen, the lines beneath which they are placed.

The Watrous Signal, Watrous, Saskatchewan.— From a news standpoint you publish an admirable paper, although worn, antiquated type-faces mar its artistic appearance. Your advertisement compositors apparently have good ideas as to display features, but handicap that display by meaningless rule arrangements and by filling short lines with hyphens, semicolons, dashes, and other utilities that have a weakening,

disconcerting effect. Considering your equipment, you did well with the two-page advertisement for Steen.

R. M. COFFELT, Sweet Springs, Missouri.— *The Eagle* is an admirable weekly, one of the best in a typographical way which comes to this department. The use of one series of type, John Hancock, throughout the paper for display gives a uniform appearance which is pleasing. Avoid as far as possible — we know it is not always possible — the use of extended and condensed types in the same advertisement. It is also best not to divide words in large display lines, as in the page wagon advertisement of your June 19 issue. Your make-up of the first page is quite satisfactory.

CONDENSED STATEMENT OF THE

Council Grove National Bank

DECEMBER 31st, 1914

RESOURCES		LIABILITIES	
Loans and Discounts	$176,785.15	Capital Stock	$ 50,000.00
Real Estate	13,050.00	Surplus	23,000.00
United States Bonds	50,000.00	Undivided Profits	5,954.25
Other Bonds and Stocks	27,173.34	Circulation	47,747.50
5 % Redemption Fund	2,500.00	Deposits	197,572.69
Cash and Exchange	54,765.95		
	$324,274.45		$324,274.45

Above statement is correct. A. H. PRATER, Cashier.

IT IS WITH MUCH PLEASURE AND SATISFACTION that the Officers and Directors of this bank call your attention to the above statement. We believe that this is one of the most careful and conservative banks to be found. Your business is solicited, assuring you of the best of service consistent with good and safe banking. With compliments and best wishes for your success during the New Year, we remain very cordially

The Council Grove National Bank

Excellent handling of bank statement by W. W. Drummond, Council Grove, Kansas.

W. W. DRUMMOND, Council Grove, Kansas.— Your advertisements are effectively arranged from the standpoint of display, and, in the use of pleasing type-faces, are neat and attractive as well. In the Leader's half-page advertisement, entitled "The Big Sale Continues," there is not sufficient variation in the sizes of type used. We show a reproduction of a bank statement which is very pleasing.

RALEIGH M. WILSON, Pontiac, Illinois.— We are well pleased with your office advertisement and regret it is of such proportion not suited to reproduction in these columns.

The Modern Light, Columbus, Kansas.— You publish a paper which is manifestly well edited, and presswork is very much above the average. If you did not have such a large variety of type-faces, but larger fonts of one, or possibly two, so that your pages would be more uniform in appearance, the improvement would be noted by the majority of your readers, even though not versed in print-shop lore.

CHARLES W. HODSON, Manhattan, Kansas.— You did very well indeed with the two advertisements, although the type used for the heading on the two-page spread is not large enough to balance such a large advertisement. This lack of strength at the top would be more noticeable if the large cut were eliminated, so of course this cut serves in a way to balance the page.

WHENEVER a copy of the *Iowegian*, the admirable semi-weekly of Centerville, Iowa, comes to THE INLAND PRINTER we are possessed of a desire to indulge in superlatives. For clean, orderly, strong and attractive advertisements there is no paper anywhere which surpasses this small-town semi-weekly. One of its characteristic advertisements is herewith reproduced. It is worth close study.

Marin County Tocsin, San Rafael, California.— You publish a very attractive paper. On the first page of your issue of February 6 an improvement could have been made by lowering the headings which are placed about the middle of the two outside columns. When headings are not exactly lined up, it is best to have them not too nearly so. In other words, there should be a decided difference or none whatever.

The West Virginian, Fairmont, West Virginia.— While your paper is mechanically well gotten up, a further improvement could be made by the use of uniform display type for all the advertisements.

Edina Sentinel, Edina, Missouri.— You have done remarkably well. The letter used for your heading is too weak, and especially so since the headings to the first-page articles are set in rather bold type. Hold a copy before you and see for yourself that the heading does not "fit in" with the remainder of the page. While your presswork is very good and up to the standard of the majority of papers in towns the size of Edina, we note uneven ink distribution in several copies. Your first-page make-ups are very neat and the advertisements are satisfactorily composed.

THE advertising man on the Fremont (Neb.) *Tribune* is one of the most energetic in the business, his latest stunt being to corral Santa Claus a few days before Christmas and call into the office of the *Tribune* all the children of Fremont. The little folks were requested to make their Christmas wishes known to Santa Claus, who recorded them in a large book. The idea should go far toward popularizing and advertising the paper, and, in addition, the service rendered parents should not be overlooked, for of course the children's desires were conveyed to the parents.

The Bulletin, Coleman, Alberta.— First of all, we should say do not place display advertising on the first page. In the copy sent us, we know you could not run all the advertising on the four home-print pages without using the first, but there is a way to get by this. Have your ready-print house set up and electrotype your "standing" advertisements and make them up each week on your ready-print pages. This will relieve the congestion on the home-print pages and enable you to cut out first-page display. Also use uniform headings on first page. We regret that you do not have large fonts of a single series of type, rather than so many odd and inharmonious faces.

The Daily Journal, Antigo, Wisconsin.— Your paper has every earmark of good management, clever editorial work and the resultant prosperity. Your presswork is not what it should be, however, and the make-up of the paper gives the impression that speed, rather than neatness, was the dominant consideration. As evidence of this we call your attention to the first page of section two of your December 31 issue, where a short line has been carried to the top of a column, which is never consistent with good make-up. Plain rules would have been far better for the box-heads than the linotype border made up of widely separated stars. Also, if the *Journal* were our paper we would not allow a line of large wood type used in it.

A SALE EXTRAORDINARY!
Winter Coats and Suits

During our Year-End and Final Clearing Sale this store has decided, in order to clear out all winter Coats and Suits, to reduce the price on every garment to less than half original price! This is a golden opportunity to secure a winter Coat or suit at a saving that will pay any woman to purchase her winter coat now

Starting Saturday morning and continuing throughout the balance of the month we are going to offer you your unrestricted choice of any Coat or Suit in this store for $15

No Two Styles Alike — $15 — No Two Styles Alike



No Two Styles Alike — $15 — No Two Styles Alike

$15 Attention! Look!! Read!!! $15

Nothing Reserved—Your Unrestricted Choice of
ANY COAT OR SUIT IN THIS STORE

COATS WORTH UP TO $45.00 —— None Reserved —— SUITS WORTH UP TO $45.00

Coats worth up to $10 and $12.50 reduced to	Coats worth up to $15 and $16.50 reduced to	Coats worth up to $18 and $20 reduced to	Coats worth up to $22.50 and $25 reduced to	Coats worth up to $27.50 reduced to
$3.95	$5.95	$7.95	$9.95	$12.95

There is no kind of a Coat that is not to be found in this wonderful assortment. All the very latest creations made of the season's most popular fabrics—rural lambs, plushes, corduroys, boucles, zibelines, broadcloths, wide wale cords—in fact, all materials

Skirts, Dresses and Children's Coats included in this sale at prices that will convince you that they are the most wonderful bargains ever offered to the people of Centerville and vicinity

Outfitter to Women, Misses and Children Centerville—North Side Square | **HOLMAN'S** | Outfitter to Women, Misses and Children Centerville—North Side Square

Characteristic advertisement from the *Iowegian*, Centerville, Iowa.

The Ord Weekly Journal, Ord, Nebraska.— We admire your clean, orderly first page, the dignity of which, free of advertisements, can not but appeal to your advertisers as well as your readers. On one of the first pages, however, the headings are bunched toward the bottom, which affects materially the balance of the page. There is a tendency to surround display headings with panels which exert a weakening influence, and we should prefer plain rule to the linotype border you use throughout the advertisements.

NEW YORK PRINTERS' APPRENTICE SCHOOL'S FIRST ANNUAL BALL.

The School for Printers' Apprentices of New York gave its first annual ball at Sulzer's Harlem River Casino, One Hundred and Twenty-seventh street and Second avenue, on February 5. It was a very successful affair from every point of view. The committees that had charge of the arrangements did their work cleverly and left nothing to be desired for their quests.

PLEASE WAKE UP.*

BY W. R. COLTON.

THE printers of Ohio are the most fortunate in the world, or would be if only they were awake to the advantages offered them. They have within reach the chance to belong to and work with the finest of all the state organizations: one which offers them everything that could be obtained from a local club — estimating, collection, credit, employment, insurance, cost-finding, and other departments in the hands of experienced men, and a monthly publication in which to exchange views — at a less annual cost than the monthly dues of a club. Five dollars and the trouble of writing a few letters will put any one of them in the front rank if he will wake up.

Mr. Printerman, please wake up. You have been asleep for a hundred years, your eyes closed to the fact that business has two departments: production and disposition. You have been only half awake; awake to production only. You have schemed and fretted and worried and bought improved machinery and worked out a way to make your product lower in cost. You have trimmed and pared and scraped to get ten per cent off the cost of your presswork. You have figured and twisted and turned to get a little cheaper paper. Then you have cut ten per cent off your figures to *get the job*. You learned production.

You left the other half of your business — disposition — entirely without attention. The result? The advertising man who bought your product — he bought it, mind you; you did not sell it to him — went out and sold it — disposition — at fifty per cent advance and laughed in his sleeve. Or, if it was the merchant or manufacturer to whom you sold direct, he got rich by the use of printers' ink, and you — well, how many of you are as well off as your customers? Please wake up.

Good business is the result of good selling. Yes. But back of good selling must be thorough knowledge of the thing to be sold. And this we lack. We know too little about our product. How many of you know which of the type-faces you have in your plant belong together in display? Do you know whether Caslon is old or new style, and why Caslon Text and not Engravers Old English should be used with it? Do you know why a Missal initial does not look well with Modern Roman? Do you know why Brandon and Blair should not be used in the same form? Do you know why an initial letter only should be in red on a black page; why a small initial should be in a yellower red than a large one to make the page look right? Why you can use three times as much blue with black as red with black? Why you can not use as much light green as light blue in ornamenting the page? Can you take a ruler and find the point of balance on a page of type to see where the display line should come to make a proper balance?

Have you ever studied any of these things? They are all necessary, if you expect to compete on the higher plane, if you expect to get away from price competition. And all these things are told in your trade journals, and the books which are devoted to *your* business. It is a ridiculous situation that printers — all of them — read so little. The failure never reads anything concerning his business. The successful man reads some, but not enough. (Ninety per cent of the printers in this country are making only journeymen's wages or less out of their plants. And ninety per cent of them don't read their trade journals.) Everywhere I go, I find on desks many trade journals unopened and untouched. The usual excuse is lack of time. In the name of common every-day mule sense, what is your time for? Can you spend it more profitably than by improving your mind so that you can think more concretely on your business problems? You can't improve your business mind one-half so fast as by reading and digesting your trade journal and then coming out to a meeting of those who have done the same and comparing notes on what you have studied. You want to improve your profits; you know that good salesmanship will increase your profits; you want to make good before it is too late. Then get busy and *do* something. Get started to-morrow in adding to your knowledge, and then go out and turn that knowledge into good hard cash. Stop thinking about that fool competitor and produce some goods that are worth real money. Then go out and sell them. If you have the goods and know how to sell them, it's little competition you will have to worry about. The reason that a man who attends to his own business succeeds is that he has so little competition.

After you have learned your goods and can talk about them in an intelligent manner, you are prepared to *begin* business. You think you are in business already, just because you have a plant. Well, you are not. Business is selling. And selling is a mental process. A sale is made not in the pocketbook, but in the mind; the measure of a salesman's success is his ability to influence the mind of his prospective customer.

You want to get an order from your prospect, so you must first determine in your own mind, as a salesman, what this prospect, as a buyer, will think; along what lines his mind must travel before he will buy; then you must lead his mind along those lines.

In getting a job of printing it is usually necessary to ask your prospect several questions. It is up to you to put these questions in logical order. These are the things you will want to know, and on which you must be able to advise your customer after you have asked and he has answered.

The prospect primarily is advertising to increase his sales, either by getting his name and product better known, by calling attention to new uses for it, or by supplementing former advertising. Some competitor may have been putting out a series of beautifully gotten up folders, and he wants to have his own advertising equal in appearance to that of his competitor. Satisfaction of pride.

Study your customer. Study his needs. Study his motives. Then sell him what he needs at a profit to yourself.

Once and for all, stop bidding to get the job, and sell something to make a profit. Forget about production for awhile; you've pretty nearly worked yourself to death producing everything except a little coin for yourself. Sit down and study out your customers; you don't need any more customers; your customers need more printing; it is up to you to study out just what they need in that line and make them see it. It is very hard to make a sale when you have nothing to sell; wake up; you have *brains;* you've been delivering ink on paper to your customer; now go out and sell him your brains. And that you may have time to study and plan your sales campaign, don't waste time and brains figuring the price on letter-heads, envelopes, bill-heads, and other standard stuff. It is never necessary to figure on these. Their prices are all tabulated in the Federation Information Book. The prices therein are from the results of the tabulation of thousands of records from hundreds of shops and are ten thousand times safer than anything you can figure out from your individual experience. The old lie about competition being the life of trade has served your customers long and well; but

* This article, written by W. R. Colton, secretary of the Ben Franklin Club of Columbus, Ohio, is reprinted from the *Ben Franklin Witness.*

it has put a crimp in your pocketbook that makes that last month's paper bill look like — well, you know how it makes you feel.

Coöperation is the life of trade; the sooner you discover this fact for yourself, the sooner you will be able to look your competitor squarely in the face and call him brother.

Oh, yes, I know, to your eyes he is a conscienceless price-cutter, a fiend in human form. Say, did you ever stop to think how you appear to him? Now, isn't it a fact: when you made that low price to one of his customers last month, it was an unintentional error; when he was a few cents lower than you yesterday, he is a d——d price-cutter? So you know that's just the way he thought about you.

You, both of you, are men of average intelligence; you, both of you, want to make a living. You aren't, either of you, rich enough to keep forcing prices down and down until you have bankrupted all of your competitors. Then why waste your money in an admittedly impossible task?

Take the square-inch book of costs and the Federation Information Book and study them; then make up your mind that you will take nothing in that goes below those costs; that you can not afford to pay each of your customers for the privilege of turning your wheels; that if there is to be a loss on the job, let the other fellow do the losing; that sometimes the testimony of the customer should be thrown out of court, as he is an interested party; that a little salesmanship is better than much cheese-paring; in other words, *wake up*.



KILKENNY CATS—FRIDAY, A. M.

Copyright, 1914, by H. W. Frees, Boyersford, Pennsylvania.

IF YE ED. HAD THE NERVE.

Last week we received an invitation to buy a bale of cotton. Say, Willibald, the way things are going we'll be lucky if we can buy a spool of cotton. Gee! If we only had the nerve! What we couldn't do! Had we been born with the rind of some people we know, here's what you would find on these pages from week to week:

"On account of the European War the subscription price of this paper has been raised to $5 a year, cash in advance.

"On account of the loss from import duties, advertising rates will be increased to 50 cents an inch. Effective at once.

"We are pained to announce that, owing to the almost complete suspension of the importation of chemicals, it will be necessary to make a charge of 10 cents a line for obituary poems hereafter.

"It being impossible to export prunes to Przemysl, notices of church suppers will be charged for at the rate of $2, and two tickets to the supper, for fifteen lines or less. Over that amount will be charged extra.

"Resulting from the suspension of regular shipping facilities between this town and Gulf of Obigosh, all pumpkins, apples, potatoes, corn, grapes, etc., brought to this office under the pretext of exhibition to the editor will be seized as contraband of war.

"All persons found owing this paper more than a year's subscription will be shot as spies." — *Axtell (Kan.) Standard.*

COST AND METHOD

BY BERNARD DANIELS.

How Much Composing-Room?

The following inquiry comes so close to the subject of overequipment that we are going to try and set our correspondent going on the right track even if it is impossible to tell him just what to buy or how much of each article. It is rather a hard one to answer, and is as follows:

What, in your opinion, should be the amount invested in equipment and material, and of what should it consist, in the composing-room of a plant that has one 32 by 44 and one 25 by 38 Miehle, two Colts and three Gordon presses?

This plant has been handling mostly platework, and conditions have made it necessary that we compete for other work. This new class of work will comprise, on the average, small booklets and catalogues of about eighty pages, two colors, and about five copies.

Under ordinary conditions of commercial work, a plant having two cylinders and three jobbers should have a composing-room capable of turning out enough work to keep the presses busy; but with a plant located in a large city, as this one is, a smaller equipment will suffice because a considerable amount of the plain matter can be bought from the trade-composition houses.

The amount of composition required to keep these five presses busy would vary with the size of the runs. Supposing them to be an average of five thousand per job, it would require a little more than one form a day for each press, and that would in all probability need from sixty to seventy-five hours' composition per day. This would require at least eight compositors, besides a foreman and a distributor, and to keep them supplied with sufficient material to work efficiently would need an investment of about $5,000 in type and fixtures.

Experience has proven that an investment of approximately $700 per compositor is required to properly equip a modern composing-room; but as this plant expects to get its solid matter set outside, a lower figure has been taken, which would be ample at the start and could be added to from time to time as experience dictates. In this connection it is well to bear in mind that a saving in investment in type is not true economy, as for each $700 worth of type in the composing-room you will have to spend $1,200 in actual wages to keep it working. Therefore, any false economy that causes the workman to lose time because of lack of composing-room material will prove very expensive.

To accommodate eight compositors and a distributor would require nine cabinet stands, three imposing-stones, a proof press, a saw trimmer, galley and chase racks, a desk for the foreman, and a supply of type and material. This is based upon the foreman doing the locking up of the forms; if he does not, then another man will be required. If the presses are run part of the time on plates sent in from the outside, thus saving composition, one or two compositors may be dropped, but the equipment should be supplied for eight in case of emergencies.

It would be absolutely impossible to say what kind of type would be needed without a careful study of the class of work that is to be done and the amount of each kind. If mainly small jobs, several series of standard faces will be needed as a basis; while for a series of booklets and circulars, three or four body-faces would be wanted in three sizes at least to each face, and these should be either a part of the jobbing series or harmonizing with them.

Department.	Employees.	Salaries.	Equipment.	Investment.	Floor Space, Square Feet.	Light, Watts.	Power, H.-P.	Replacement Allowance.
Office	Proprietor Bookkeeper Salesman Stenographer	$60.00 20.00 25.00 10.00	4 Desks, Safe, Typewriter, 8 Chairs, 3 Stacks Filing Cabinet, Fan, Cooler, Umbrella Stand, Hat Rack, Adding Machine	Fixed, $800.00 Floating, $7,550.00	300	260	0	$80.00
Composing-Room	Foreman 5 Compositors 1 Stoneman 1 Distributor 1 Apprentice	$25.00 19.50 21.00 19.50 10.00	1 Desk, 8 Cabinet Stands, 3 Stones, Chase Racks, Proof Press, Saw Trimmer, Type and Material	$5,000.00	900	475	¼	$860.00
Job Press Room	1 Pressman 3 Feeders 1 Apprentice	$20.00 10.00 8.00	2 Universal 14 x 22, 2 Gordons 10 x 15, Drying Racks, Stock Tables, Ink Closets and Slab, Roller Closets, 1 Stone	$2,500.00	400	205	2¼	$250.00
Cylinder-Room	Pressman 2 Feeders	$20.00 13.00	2 Cylinders and 2 Motors, Roller Cabinets, Trucks, Overlay Table, Tables and Racks	$7,500.00	900	210	8	$750.00
Bindery and Finishing	1 Cutter 4 Girls	$18.00 7.00	42-inch Cutting Machine, ⅝-inch Stitcher, Punch, Perforator, Tables and Chairs, Tables for Cutter, Glue-Pots and Small Tools for Tableting	$1,400.00	350	200	2½	$140.00
Stock and Shipping	Shipper 2 Boys	$15.00 4.00	Trucks and Boards, Stock Tables, Shelving, Delivery Cart, Small Tools	$250.00	300	120	.....	$25.00
Total	29	$23,972.00	.....	$25,000.00	3,150	1,450	13¼	$2,105.00
Monthly Proportion		$1,997.67	.....	.....	$100	.....	.....	$175.42

An Ideal Printing-Plant Cost Calculation.

To equip such a plant with a small composing-room for three or four men would be foolish in the extreme unless most of the work consisted of long runs.

The accompanying schedule of an ideal plant was prepared some time ago to illustrate a problem in cost-finding, and is based upon the minimum number of workmen in each department to insure a maximum of efficiency and the minimum amount of machinery to be run at the minimum of wages without cutting. These figures were based upon experience with plants doing the average commercial work, including booklets and a reasonable number of catalogues, with all large amounts of plain composition bought outside, and a large proportion of the work small jobs, such as cards, letter-heads, bill-heads, office blanks, etc.

The table explains itself, and may prove useful to others who are students of the ever-engrossing cost problem.

The allowance for labor is enough to keep all the machinery going all the time, and the salaries are about normal in most cities, though low for some of the big ones. The reason for the number of machines in each department is that they form a well-balanced plant and are the minimum number, or rather the maximum number that one pressman is expected to handle.

A careful study of this table will be a good thing for any cost student, and if he will take the time to carry out the figures according to his own costs it will probably surprise him.

Again calling our correspondent's attention to the impossibility of naming an outfit for a composing-room without knowing the character and quantity of each class of work it will be called on to handle, we leave with him and our other readers this table as a worth-while study.

No Wonder Buyers Go Shopping.

From all sides we receive protests against the customer who goes shopping when in need of some printing, and interspersed are complaints against the price-cutting printer who makes a low price just to keep his brother competitor from getting the job. We acknowledge the truth of both charges and ask ourselves whether there is a reason, and how much the printer who is making the complaint is to blame.

Here is a job in question which seems to point the way to the answer. It is really worth about $500 and was actually sold for the ridiculous sum of $162, which is less than the actual cost of the composition, to say nothing of the paper and presswork.

One little feature of this particular transaction, which would make it really amusing if it were not so pathetic, is the fact that the man who got the job claims that he got the paper at a bargain and allowed the customer something on that account, thus beating his next nearest competitor, who bid $203.

Perhaps you will get a better idea of the whole thing if we give the second man's letter in full, so here goes:

> We are sending you under separate cover a four-page circular on which we wish you would make an estimate for us. Stock is 24 by 36, 50-pound, S. & S. C. book, 1,600 pounds paper, 16,000 circulars, requiring 32 reams of stock. Two outside pages in two colors, requiring a total of 48,000 impressions. This job was sold for $162; another bid on the job was $203. Which bid was nearest right? This paper is listed at $5.25 per 100 pounds.
>
> We figured the paper at $5 per 100 pounds. The man who got the job claims he got a bargain in paper. Should he give the customer the benefit of that bargain or not?

The sample sent consisted of the usual large display pages used by department and instalment houses, one side of the sheet having one page 21 by 33 inches type-face, and the other side having two pages half that size. On one side of the sheet some of the display lines were in a second color. The type used ranged in size from ten-point to sixty-point, and none of the cuts was very large, probably averaging six square inches each. The display was good of its kind, and the presswork fairly good.

This figures out at the average rates as follows:

Stock:		
34 reams, 1,700 pounds, S. & S. C., at 5¼ cents	$ 89.25	
Ten per cent for handling stock	8.93	
		$ 98.18
Composition:		
Four pages original composition, 100 hours, at $1.20	$120.00	
Divide for color two pages, 8 hours, at $1.20	9.60	
Lock-up, three forms, 6 hours, at $1.20	7.20	
Mortising fifteen electros, at 15 cents each	2.25	
		139.05
Make-ready:		
Three forms, 4 hours each, 12 hours, at $1.65	$ 19.80	
Running:		
48,000 impressions, 52 hours, at $1.65	85.80	
Ink:		
20 pounds, at 40 cents (black)	$8.00	
8 pounds, at 75 cents (red)	6.00	14.00
		119.60
Folding three folds, 16,000, at $1.20	$ 19.20	
Packing and delivery, four cases, at $2.50	10.00	
		29.20
Total cost		$386.03
Add 25 per cent for profit		96.50
Should sell for		$482.53

The correct price of this job under average conditions would be $485, which would give a net profit of $98.97. Under conditions of close competition, such as seem to have obtained at the time this order was placed, a price of $450 would be justified; but under no conditions could there be any excuse for selling it for $200, or even for $400, for that matter, the latter figure being practically cost.

Unfortunately this is an example of a large class of work that is being done in the smaller cities and towns by printers who should know better. There is no excuse for any printer making a price less than half the cost of production of a job in these days when a cost system may be had for the asking, and kept with accuracy for a year for less than the loss on this job.

Again, if there is a printer so poor that he can not afford to pay the pittance required to keep up a cost system (and we do not believe that there is one in the whole broad expanse of our land who can truthfully say he can not), then there are the average costs that have been ascertained by the various organizations by which he can be guided.

It is no use to say that he does not believe that these averages are correct, or that they do not apply to his plant, for the fact that the work of each of the various organizations agrees so nearly with the others, and that the average hour-costs found by the independent accountants also agree with those of the organizations, proves their correctness and at the same time proves that the actual costs in the various plants only varies to any great extent as mismanagement increases them. As for the man who claims that his costs are not as high as the published averages or those of his nearest organization, it is putting it mildly to say that he is mistaken and not aware what his costs really are.

Such prices as those quoted on this job are the cause of the shopper. And, also, it is owing to such ruinous prices that the supply men have mortgages on so many printing-plants from which they do not seem to be able to get away.

Perhaps the solution of the whole problem will be that the supply houses will insist that every customer install a standard cost system and submit a statement every month

as a necessary preliminary to continuance of credit. Sometimes the writer feels that it would pay the trades that supply the printer to take over the cost-system work and insist that their experts install the system in every plant before any further credit was granted, and that they regularly audit the system as a condition of its continuance. There is one sure thing that would occur if such a method were adopted — the number of wild estimates on printing would be reduced to a minimum.

The Service Method.

This department of THE INLAND PRINTER has given so much on the subject of cost lately that it is time we said something of the other part of its title and talked of the method by which our opportunity for making costs is to be obtained.

Everywhere we hear of the cutting of prices in order to obtain business, and almost every printer one meets has a long wail about the difficulty of getting the right price for his work, coupled with a tirade against the other fellow, until we feel that the time has arrived for the printing business and the printer to about-face and look in the other direction and see if he can find any real reason why his customers or the public should patronize him at any price — high or low.

It is true that the business world can not get along without printing, that education demands its services, and that civilization requires its aid; but it is equally true that but few printers are doing anything to increase the value of their work to these great agents of progress.

You know the saying regarding the "making of two blades of grass to grow where one grew before," and all can apply it to the printing business if they will and make two jobs or two dollars' worth of printing grow where there was one before; but few seem to have discovered the method of bringing about this extra growth.

One of the new methods of the business world to-day — almost one of its new dogmas — is that to produce a permanent customer you must render service in such a way that the customer feels it as voluntary service and not as something that he is paying for in the bill. Of course, such service does cost money, and equally, of course, the customer pays for it indirectly, but it must be rendered in such a way that he does not feel it as something he is buying.

A recent speaker at a cost congress said: "The printer who delivers his customer quality accompanied with service at a price that affords him a reasonable profit can depend upon it that the customer will become a permanent patron without the necessity of persistent coaxing; while the printer who can not see anything to offer his customer except the pecuniary consideration of price differential will always be hunting new customers and complaining of the decadence of the business."

Here is a great thought. The method of giving service by a study of your customer's needs and the proper kind of printing to supply them; of gaining your customer's confidence by showing him that you are more anxious that the work you are doing for him shall produce a profit for him than that it shall produce an extra profit for you; by entering into his ideas and purposes and translating them into type in a manner fitting their character and importance to him. This is the kind of service method that will bind your customer to you with bands of steel and increase your business to the limit which you have the brain capacity to handle. Then if your plant capacity is equal to your brain capacity, you will make money with as much ease and pleasure in the printing business as in any other.

Look around you at the successful men in all lines of business and you will find that they gained that enviable state by the service method and not by holding up the public, as you possibly suppose without giving the matter proper thought. The big trusts would not exist very long if they did not render service any more than the smallest shop on the side street, and the little shop on the side street may become the big establishment a few years hence by service.

Train yourself and every one around you to not only be willing but to be able to render the business-building service that creates success. It will not come automatically, neither you nor any one else was born to it; hard work will be necessary before you learn that you can not serve all men equally well, and begin to pick out those whom you can serve best and most effectively. Sounds like a restriction of business, eh! But it is not. If there were not affinities in business as well as in the other chemical, mechanical and social sections of life it would be much harder to get along; but these divinely appointed affinities are the things that will bind your customer to you from the class that you are fitted to serve and keep you from everlasting friction with those you should leave for your competitor.

Do you know that we often feel a sort of pity for the only printer in a town who must serve all kinds of men to the best of his ability — no, to the best of his adaptability? It is mighty good to be able to turn the undesirables, from your point of view, over to your competitor.

Think this service method over a little, then go over your list of customers and consider how many you can help to get more out of their printing appropriation in real results for the betterment of their business. Then take them up one at a time and work out some concrete proposition as to how they can use printing to make business; work out all the details and do not attempt to interest them until you have fully convinced yourself that it is just the thing you would buy if you were in their place and just how many you would buy and how you would use them; go so far, perhaps, as to consider how you would treat the inquiries that this printing will surely bring; and when you have the whole thing clearly worked out in your own mind and have sold it to yourself, take it to your customer and sell it to him. But, for goodness sake, do not say anything about price except to mention it casually in comparison with the results.

When printers, as a body, begin to conduct their business on the lines of such a service method, there will be but few complaints regarding price-cutting and lack of profits in the printing business.

Quality accompanied by service means success for both the printer and his client; and, by the way, the sooner the printer begins to look upon his customer as the doctor and lawyer and other professional men regard their patrons — as one in need of help — and does his best to help him, the sooner will the printer take his proper rank among the business men of the world.

HE COULD NOT LEAVE HIS OFFICE.

Though he didn't make any money in the printing business, he was always working — holidays and Sundays included.

"Mamma," asked his three-year-old son, "are we going to heaven some day?"

"Yes, dear; I hope so," was the reply.

"I wish papa could go, too," continued the little fellow.

"Well, and don't you think he will?" asked his mother.

"Oh, no," replied the son, "he could not leave his office."
— *Ben Franklin Pointer.*

THE MAN AND THE FIELD

This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privilege under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope. Answers to positions open appearing in this department should be addressed care of "The Inland Printer." They will then be forwarded to those represented by the key numbers.

Seeks Superintendency of Large Plant.

(3082) A practical printer of over twenty years' experience seeks position as general foreman or superintendent. Is at present superintendent and manager of private printing-plant. Age, forty-one. Can furnish good references.

Compositor Seeks Change.

(3083) A compositor, having thirteen years' experience in the printing business, seeks position west of Mississippi river. Familiar with best grades of cylinder presswork, and is capable of handling a fair-sized newspaper plant, or a medum-sized composing-room. Best of references.

Seeks Position as Advertisement Compositor.

(3084) A married man, thirty years of age, with thirteen years' experience, seeks position as advertisement compositor in or near New York city. Has taken advertising course. Union.

Foreman Seeks Position in Bindery or Pressroom.

(3085) Expert folding-machine operator and bindery-machine operator, with twenty years' experience in binderies and pressrooms, expert on all folders and automatic feeders, seeks position as foreman in bindery or pressroom. Married. Will locate anywhere. Best of references.

Linotype Operator Seeks Position.

(3086) Linotype operator, in English and German, on machines Nos. 5 and 8, wants position, if possible, on same machines, or Nos. 9 or 14. Will also do needed floorwork. Union.

An Elderly Printer Seeks Position.

(3087) A printer of a good many years' experience is looking for a position in a medium-sized printing-office to make himself generally useful, or would like position in a one-Gordon shop; can also do job and advertising work. Has had small office of his own for ten years. Best of references.

Position as Manager, Superintendent or Estimator.

(3088) Seeks position as manager, superintendent or estimator of a modern medium-sized office. Thoroughly acquainted with all branches of the printing business.

Manager or Superintendent of Job Department.

(3089) A man, forty years of age, married, desires a position as manager or superintendent of job department of a combination plant, or entire plant of medium size, which will allow him to get out among customers at least part of the time. Has had seventeen years' experience in the printing and publishing business, in all departments. Prefers a town rather than city, in Colorado, Idaho, New Mexico or Lower California. Best of references.

Opening for First-Class Stoneman.

(3090) An Ohio publishing company desires the services of a first-class stoneman for locking up forms of high-grade catalogues which require the most perfect register. Non-union man only.

Wants a Chicago Representative.

(3091) A printing company in Ohio, having a two-color Harris press that takes a good deal of work to keep it going, desires to secure the services of some one who could solicit work in Chicago.

Opening for Man Who Can Take Charge of Country Newspaper.

(3092) Stock company of business men owning first-class country weekly newspaper and job office in Wisconsin, well equipped with good material, wants good printer-manager to take full charge, except editorial-writing. Must be competent to handle plant with from two to six employees. Wages good for locality, with addition of profits above seven per cent on investment and expenses of business.

Opportunity Open for Good Pressman with Little Money to Invest.

(3093) Opportunity is open for a good pressman, or an all-around printer, to buy a half interest in a plant located in a small western city. A fine opportunity for a young man who is a good solicitor and who has about $500 to invest. Business can be doubled in a very short time. Owner unable at the present time to manage inside and outside work.

Seeks Position as Assistant to Manager or Superintendent.

(3094) Young man, twenty-nine years of age, with ten years' experience in all departments of the printing business, seeks position as assistant to manager. Willing to start as estimator or assistant to superintendent if there is chance for advancement. Capable of establishing Standard cost system. Union. Speaks German. Best of references.

Seeks Position in Publicity, Editorial, Advertising or Technical-Writing Line.

(3095) Man of wide experience in the printing business, and also in editorial, advertising and publicity work, is seeking a position. Has written a large number of articles for the technical press. Desires to locate in New York.

Seeks Partner with Capital.

(3096) Editor of a Cuban magazine seeks a master printer as a partner who will be willing to put $5,000 into the business, along with his ability and willingness to work. Desires to add a job-printing plant, as good printing is appreciated in Cuba and there is very little there at the present time. Will go in on a fifty per cent basis.

Young Lady Seeks Position as Proofreader.

(3097) Young lady, thirty-one years of age, with five years' experience, seeks position as proofreader on general magazine or catalogue work. College graduate; union; best of references.

Desires to Purchase Small Daily.

(3098) A man, thirty-nine years of age, with fifteen years' experience in the editorial, advertising and circulation departments of several newspapers throughout the country, desires to connect with small-town daily, with option of purchase. Best of references.

Small Printing-Office for Sale.

(3099) A small plant, equipped for job printing only, is for sale. Gets all of the local trade and a number of mail orders. Driven by gasoline power. Will sell cheap on account of poor health.

Mechanical Superintendent Desires Position.

(3100) Experienced mechanical superintendent wishes position with growing concern which needs reliable man. Is conversant with all details of the business; can install or maintain cost system and furnish estimates. Capable of taking complete charge of mechanical end; making it produce results at minimum expense. Western States preferred, but not essential.

Young Woman Proofreader Seeks Position in Syracuse, New York.

(3101) Young woman, having had two years' stenographic experience and eight years as proofreader, mostly book and job work, seeks position. Will consider copy-preparing, etc., at home. Can furnish references as to ability, character and trustworthiness.

Will Sell Interest in Printing Business.

(3102) Interest in high-grade printing business located in one of the largest cities in the Northwest, now netting $10,000 a year on investment required. Applicant must be experienced salesman of high-grade catalogue printing and colorwork, and must work in the business to prove his qualifications before he will be permitted to invest a dollar. The right man is more important than the investment. Only men of exceptional ability, who are able to invest at least $25,000, will be considered.

Advertising Manager Desires to Invest.

(3103) Would like to secure interest in a newspaper plant where there is a real opportunity and a promising future. Has had twelve years' experience as advertising manager of one of the large new York evening newspapers.

Opportunity Open to Pressman with Money to Invest.

(3104) Opportunity is open for a good job pressman having at least $500 to invest, and who will take charge of entire pressroom. Plant invoices $15,000, and is doing a large business. Present owners can not handle everything themselves.

EDITORIAL NOTE.

Owing to the fact that more applications have been received during the past few months than space in these columns will permit printing, it will be necessary to insert briefs in order of receipt. Others will be held in our files and will receive proper consideration. Employers seeking men for positions will be referred to applications on file as well as those inserted in this department. Likewise those seeking opportunities will be referred to openings on file.

HISTORY OF COMPOSING-STICKS.

BY WILLIAM SELLS.

THE composing-stick is a very necessary appliance, yet from a general viewpoint it has received but little consideration, in fact, none at all compared to its importance. It is the most important gage used by the printer, and has been handed down from generation to generation until, in this age of more or less perfection, we have what is classed as the "last word" in composing-sticks. That the efficient manner in which they are made to-day did not always prevail is shown by the old wood composing-stick that is here illustrated (Fig. 1). This



FIG. 1.— Cuban wood composing-stick.

ancient relic was picked up in a printing-office in Havana, Cuba, during the Spanish-American war, by Glenn Robinson. Mr. Robinson brought his trophy north and presented it to A. H. McQuilkin, editor of THE INLAND PRINTER. It is very shallow, being only an inch in depth, and is about 11 inches long over all. Inasmuch as there is only one "knee" to this stick, it is not unreasonable to suppose the compositor, in using it, must have braced the end against his "frame" while justifying.

This typifies the fact that for centuries printers have blundered along with inaccurate, haphazard measures, expressing inefficiency, false economy and innumerable losses through bad justification and lost time on imposing-tables and presses. Nine-tenths of the delay on presses through materials working up are traceable to composing-sticks inaccurately set. These reflections are induced by reading the "First History Ever Written of Composing Sticks, 1450-1914," prepared by Henry L. Bullen, librarian of



FIG. 2.— First picture in which a composing-stick is shown. It is the very earliest picture of a printing-office. Printed in Lyons, A. D. 1499, it is an illustration from the celebrated book, "The Dance of Death."

the Typographic Library and Museum, Jersey City, New Jersey, and issued for free distribution by the Star Tool Manufacturing Company, of Springfield, Ohio, makers of composing-sticks and other tools of precision for the use of printers.

This little history shows us the first picture of a composing-stick (1499), and by a series of illustrations (furnished by the publishers) shows the evolution of that appliance through the centuries to the present time. Several of the illustrations are reproduced photographically from ancient composing-sticks — sticks made of brass and iron, so worn by contact with hands that one realizes instantly that they were passed along from generation to generation, just as were clothing and beds in early times. It is remarkable how slowly improvements were made. It is shown that no attempt was made to manufacture composing-sticks as gages of precision until thirty years ago, and that only within the last eight years the composing-stick has been made foolproof.

It would be an interesting task for a statistician to estimate the millions upon millions of ems that have passed through composing-sticks, and the vast fortunes represented by delays and losses in justifying forms, types dropping out, presses stopped because of materials working up, types off their feet, etc., which are directly traceable to the inefficient sticks which satisfied our forefathers excusably because they had none better — and which continue in use in many printing-plants — inexcusably, because sticks are now made to set with the precision and infallibility always demanded in all other gages.

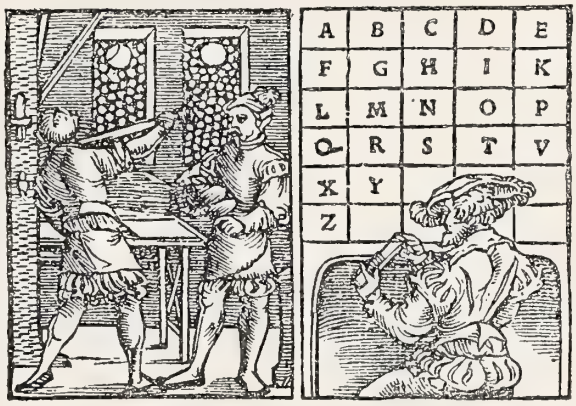


FIG. 3.— The first picture in which a composing-stick is engraved distinctly. Printed in Mainz, Germany, A. D. 1541, before J and U were added to our alphabet.

Mr. Bullen, in his interesting little story, says: "The composing-stick — a little thing, but how important: When Gutenberg conceived the art of typography he was compelled to invent, in addition to his types, first a press and then a composing-stick, both essential. How he constructed his press and his composing-stick is not known.

"The earliest picture of printing is found in an edition of the 'Dance of Death,' printed in Lyons in 1499 (see Fig. 2). It shows us the appliances of printing, including a composing-stick. The second picture of printing appeared on the title-pages of books printed by Badius of Paris in 1507, which also includes a composing-stick exactly like the common screw stick still in use. The singular thing about the Badius engraving is that the composing-stick is held in the right hand instead of the left. Between 1507 and 1541 seven other pictures of printing were printed, four of them showing the composing-stick indistinctly, but in the tenth known picture (Fig. 3), which appears on the title-page of 'De Chalcographiæ inventione,' an historical poem of 456 verses in praise of printing and the first book which has printing exclusively for its subject, by Bergellanus, Mainz, 1541, we find the most distinct picture of a composing-stick that is known until 1683, when an accurately drawn picture appeared in the first text-book of printing, Moxon's 'Mechanick Exercises: or, the Doctrine of Handy-Works applied to the Art of Printing,' in which more than

two pages are devoted to the description of the stick shown in Fig. 9. This illustration is taken from a stick in the Typographic Library and Museum, in Jersey City, on which



FIG. 4.— The first composing-sticks were one-measure and made of wood. Photographed from stick about four hundred years old.

the date 1645 and initials of the owner are engraved. It represents a stick set to two measures, one for the body-matter and the other for side notes or run-in notes. An engraving made in 1694 by Simonneau illustrates two styles of composing-sticks, of which Fig. 9 (screw-adjusting) and Fig. 4 (one-measure or 'pan') are examples, taken from actual ancient sticks. Doubtless the one-measure stick

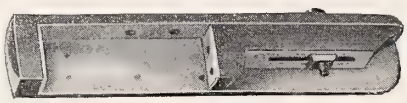


FIG. 5.— First adjustable composing-stick, with holes in back and slot in knee, secured by screw-driver.

(Fig. 4), made of wood, was the first used for setting, and hence the name 'stick.' Figs. 4 to 10 show the styles which prevailed without radical change for more than three hundred years, until 1810, when the screw stick with slotted back (Fig. 11) indicated a desire for improvement in time-saving quality at least. In 1855 the modern composing-sticks first came into the field in America. We see that for over four hundred years little change was made in the

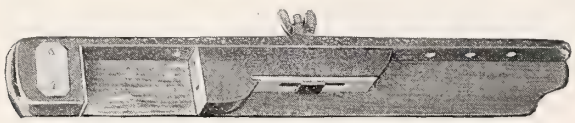


FIG. 6.— The next improvement was substituting thumb-screw for screw-driver.

composing-sticks, except that early in the eighteenth century (about the time Franklin was a journeyman printer) the two-measure idea was generaly discarded. A peculiarity of ancient sticks is their lack of capacity, the prevailing depth being one inch. These shallow sticks were popular in France and Southern Europe until quite recently, while British and American printers preferred



FIG. 7.— The next improvement was this adjustable two-measure stick. Photographed from a stick about three hundred years old.

deeper sticks. Sticks of the style of Fig. 9 were made of iron or wood, while those of the style of Fig. 4 were of wood, usually lined with brass.

"In 1855 Oliver S. Grover, of Middletown, Connecticut, patented the well-known stick of that name. In 1857 Daniel Winder, of Cincinnati, patented the stick now known as the 'Yankee Job.' In 1860 Stephen W. Brown, of Syracuse, New York, patented the stick now known as the 'Buckeye.' The latter has a singular history. It was manufactured by A. and B. Newbury, of Windham Center, New York, and called the 'Newbury.' When the Newburys went out of business the stick ceased to be made in America. It was imitated in England, where it still is made. In 1888 an American printer found it in use in England, and brought it home as a novelty, and it was then, with slight changes, patented in the United States and sold as the 'Buckeye.'

"The third period was made possible by the adoption in America of the point system of type-bodies. Until this reform occurred, a perfect composing-stick could not be made. All the admirable sticks of the second period (Yankee Job, Grover, etc.) have this defect, that the security of the measure always depends upon the compositor, as all are liable to slip unless very carefully adjusted. A more



FIG. 8.— First stick with long slot in back instead of screwholes. Photographed from stick about three hundred years old.

serious defect is the impossibility of securing uniformity of measures, it being a well-established fact that no two men can set their composing-sticks absolutely alike.

"The pioneer stick of the third period was the 'Standard Job,' introduced in 1886. It represented a great advance. It is adjustable to point measures, with variations of six or twelve points, but these adjustments are



FIG. 9.— Earliest iron composing-stick. The earliest picture of this stick is in a text-book published in 1863, but this cut is photographed from a stick with date "1645" and initials "T. D." engraved on it.

dependent upon a pin engaging in a series of holes in the back of the stick, and both pin and holes are subject to rapid wear, which is fatal to its continuous accuracy. It also has the defect of all preceding sticks, a lack of provision to prevent deflection of the knee by tight spacing after the stick is about half filled, so that the first line set in a stickful is likely to be narrower than the last line, a fault



FIG. 10.— Another iron composing-stick of style of Fig. 9, but of later date. Until about 1810 all composing-sticks were made of wood or iron, the wood sometimes lined with brass.

to which many delays on presses are traceable. Various imitations of the 'Standard Job' proved to have no advantages, as they possessed the two radical faults, adjustment by holes perforated in the back of stick, with knees which could be deflected from accuracy by tight spacing. These defects were overcome by the invention of the Star composing-stick, in which every line of type set in every meas-

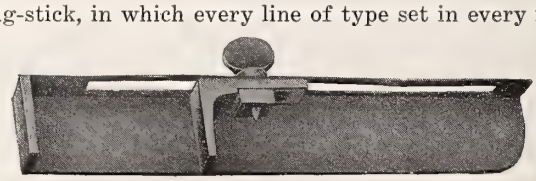


FIG. 11.— The first steel composing-stick, introduced about 1810, and the first stick with capacity increased to nearly two inches. This stick marks the line between ancient and modern sticks.

ure is accurately gaged during the life of the stick, because the knee is supported at all points against deflection and the adjustments are made by a device which is not affected by wear — which is, in fact, made more secure by wear on the V-shaped grooves."

OBITUARY

Karl R. Moberg.

Karl R. Moberg, one of the most up-to-date and energetic printers of Sweden, passed away on Friday, January 8, after a short illness. Mr. Moberg was born in 1882, and as a boy started his career in the composing-room of W. Koersner Company, of Stockholm, at the same time



Karl R. Moberg.

attending the evening technical school at that place. A few years later he took up the study of lithography in the Ljunglöf establishment and at the Idun Royal Press. He soon returned to job printing, his first choice, and in this field practiced for five years at the Ostersunds-Posten Company, where he gained an excellent reputation for himself as well as for his employer. Among rewards received by Mr. Moberg from that time were the Gutenberg silver medal from Germany's leading journal, *Typographische Jahrbücher*, as well as silver medals and diplomas at the Norrköping and the Ostersund exhibitions. He has also competed successfully in American and British trade competitions.

Owing to the standard of his work, he finally gained a government traveling scholarship, and for one year worked in Germany with Julius Mäser, in Leipsic, and the Miehle School, in Berlin. In 1907 he accepted the position as branch manager for the Norrköping Lithographing Company, in Sundsvall, where he remained until 1911. Since that time he held the position of superintendent of the Hasse W. Tullberg Company, of Stockholm, one of the largest and best known printing establishments in Sweden.

Mr. Moberg is survived by his widow, a small son, and other relatives. Two brothers and a nephew are printers in Chicago, and one brother is studying rotogravure in Stockholm.

Simon Brentano.

Simon Brentano, head of the publishing firm bearing his name, passed away on Monday, February 15, at his home in Orange, New Jersey, at the age of fifty-six years. Mr. Brentano and his brothers, August and Arthur, acquired the business from their uncle, August Brentano, the founder, in 1877. August died in 1899.

Mr. Brentano was a member of the New York Factory Investigation Commission, the Executive Committee of the Fifth Avenue Association and of the Volunteer Firemen's Association. He was so deeply interested in the Fire Department that for years he had an alarm box at his bed and another in his office. Whenever an alarm sounded he would rush to the blaze, if he could get away. He became intimately known to the officials and the rank and file of the Fire Department. He spent a great deal of money developing devices which would help firemen, such as methods to prevent hydrants from freezing, hose hoists and distributing nozzles.

William H. Forbes.

William H. Forbes, head of the Forbes Lithographing Company, of Boston, Massachusetts, passed away on Wednesday, February 3, at his home, at the age of seventy-nine years. Mr. Forbes came to this country from Liverpool, England, in 1848, at the age of twelve years. He was apprenticed to the lithographing business while still a boy, and in 1861 went to Boston, where he started in business for himself. As time went by, the business increased and the plant was enlarged.

Mr. Forbes was a man of exceptional ability and intelligence, and knew his business in all its manifold phases. He had a special interest in his 1,500 workmen. He was very popular with them, and it hardly needed the splendid occasion in 1905, when they joined together to present to him a loving-cup as a mark of their esteem and friendship.

It was the custom of Mr. Forbes to give a dinner each year to the heads of his many departments, and in turn it was their habit during each succeeding summer to arrange and hold an outing in his honor.

Mr. Forbes was a great reader, had a marvelous memory, was an entertaining conversationalist, and one of the most popular men of this city during the long period in which he was a leader in the business world. His kindly nature and genial disposition led him to do helpful and pleasant deeds for his friends and contemporaries all through his life.

He is survived by one son, William S. Forbes, who has been conducting the business of the Forbes Lithographing Company, and one daughter, Mrs. Cora Forbes Marsh.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

James Newton Appointed Sole Agent for Auto-Falcon and Waite Die Press Company.

James Newton, who for many years has been connected with the sales force of the Auto-Falcon and Waite Die Press Company, Ltd., has been appointed sole selling agent for the United States for the Waite die and plate printing press and the Falcon high-speed semi-automatic job presses. Mr. Newton's office is located in the Tribune building, 154 Nassau street, New York city, Room 1123, from which can be supplied the full line of these machines and parts therefor.

Purchase Plant of James McMillin Printing Company.

W. O. Beck and Albert Ebaugh, the well-known printers, have purchased all of the stock of The James McMillin Printing Company. The McMillin plant is one of the best-equipped plants in western Pennsylvania. To the battery of monotype machines, job and cylinder presses, will be added several linotype machines. W. Wade Miller and Robert L. Forsythe, who were associated with Mr. McMillin, have been retained by the new owners, as have also all other employees.

Clever Advertising by Western States Envelope Company of Milwaukee, Wisconsin.

"Through the Envelope — Your Quickest Road to Mr. Printing Buyer," is the inscription on an effective envelope bearing the Service Book of the Western States Envelope Company, a part of the illustration on the cover of which appropriately shows through a cut-out in the envelope. Words are hardly adequate to describe this combination of two effective advertising features and it must be seen to be fully appreciated.

Printers, however, who are buyers of envelopes will find much of interest regarding all grades of correspondence and catalogue envelopes, and at the same time see for themselves this Service Book and its interesting container if they address the Western States Envelope Company, Milwaukee, Wisconsin.

The Medbury-Ward Company Takes Over Business of Peninsular Engraving Company.

By means of an attractively arranged folder, The Medbury-Ward Company recently announced that it has succeeded to the business of the Peninsular Engraving Company, of Toledo, Ohio. New equipment and an augmented art department place the company in the position of the foremost photoengraving establishment in northwestern Ohio. The offices of the company are located in the Snow Flake building, 609 Jefferson avenue.

The officers of the new company — L. G. Medbury, president and general manager; W. A. Ward, vice-president and treasurer, and J. B. Fraser, secretary and sales manager — were formerly connected with the Peninsular Engraving Company, and have had wide experience in the photoengraving business.

George E. Packard Joins Forces of Keystone Type Foundry.

From the Keystone Type Foundry comes the announcement that George E. Packard, well known to printers in New York and throughout the New England States, has



George E. Packard.

joined the staff of the company and will be a promoter for its New York branch. Mr. Packard lives in Albany, which makes him accessible to his many friends.

The Jaenecke Printing Ink Company's New Specimen-Book.

Designed to be of the greatest possible service to the printer in selecting inks for special or general purposes, the latest specimen-book of The Jaenecke Printing Ink Company is a model of its kind.

On some pages of this interesting book are shown contrasting colors which harmonize, while on other pages various shades of the same color are shown. Another interesting and valuable feature of this book is that the various grades of ink are shown printed on the grade of

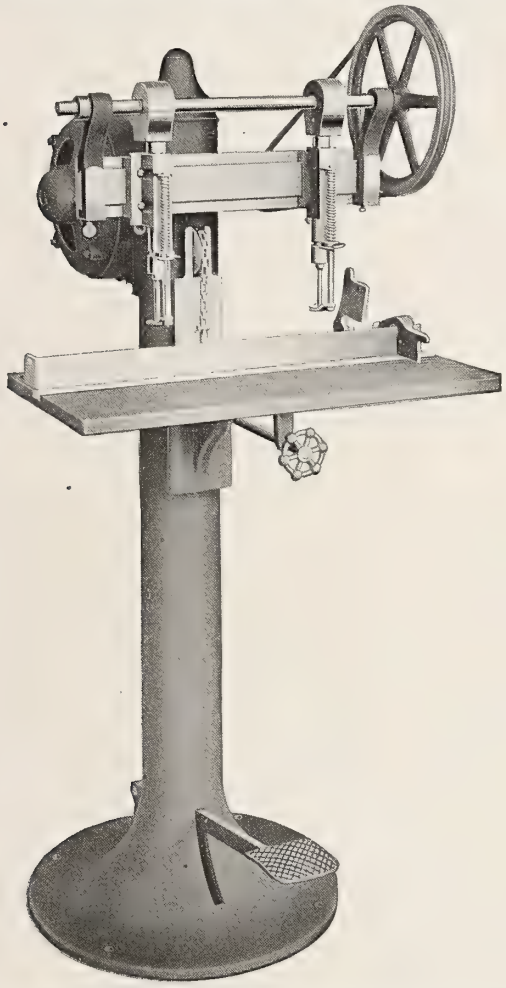
stock on which the printer is most likely to use them. By this he knows just what to expect. Half-tone and the general run of the color inks are printed upon enameled stock, bond inks on bond stock, and the fifty-cents-a-pound poster inks on cheap book paper.

Every printer should have a copy of this comprehensive specimen-book, which can be secured by addressing any one of the company's houses, which are located at Newark, New Jersey; Chicago, Illinois; New York city; Detroit, Michigan; St. Louis, Missouri, and Pittsburgh, Pennsylvania.

The Samuel C. Tatum Company Produces New Paper-Drill.

The success attained by the Tatum single-spindle paper-drill, and the apparent demand for a similar machine capable of drilling two or more holes at one operation, has resulted in the production of the Tatum multiple-spindle paper-drill.

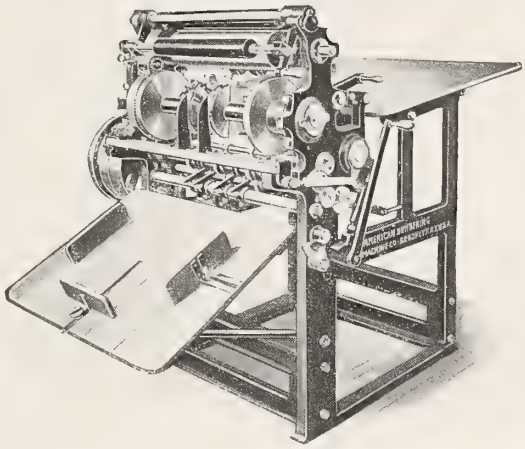
In a circular recently issued, the manufacturers claim many advantages for their drill, averring that it proves a great saving on work requiring more than a single hole.



With it one can drill two holes, the space from the center of each varying from 1⅛ inches, the minimum, to 12¾ inches, the maximum. Three or more holes may be drilled by the addition of extra drilling-heads, the capacity of the machine, only, limiting the number. The clamping device is automatic, and all adjustments are made from the front of the machine. The circular also makes known other features of this machine which should be particularly interesting to employing printers. The Samuel C. Tatum Company, Cncinnati, Ohio, is the manufacturer.

New American Model 65 Numbering and Perforating Press.

The Model 65 American numbering and perforating press is designed to meet requirements of the modern printing establishment. Numerical systems are now in use practically the world over, and much time and money have



New American Model 65 Numbering and Perforating Press.

been spent in accomplishing various numbering propositions. In many instances considerable time could have been saved with an equipment as is here shown. Large cylinder presses are too frequently tied up on comparatively small numbering jobs when they could be more advantageously used on other work.

The numbering cylinder is located in the front of the press, easy of access, being about 3 feet 4 inches from the floor. Numbering machines are in convenient position for any purpose required. The numbering-cylinder shaft is constructed of heavy steel, $2\frac{5}{16}$ inches in diameter, affording ample strength for any amount of pressure. On this shaft are mounted split rings, which in turn serve as bearings for the numbering heads. Any number of rings may be placed on the shaft to its capacity, and each ring may be fitted with as many numbering heads as required. Rings being of the split variety, afford quick adjustment to any position across the shaft, or may be removed entirely. The numbering heads are so constructed that they are adjustable around the rings. Thus it will be seen that numbering heads may be arranged to strike exactly as desired. The impression cylinder is supplied with the usual grippers, tympan clamp, reel rods, shoofly, etc.

The press shown above is designed for a sheet 18 by 18 inches in size, but other sizes may be obtained to order.

A new catalogue, describing press in full, has recently been issued, and may be obtained by applying to the American Numbering Machine Company, 224-226 Shepherd avenue, Brooklyn, New York.

Meeting of the Ben Franklin Club.

The February meeting of the Ben Franklin Club of Chicago was held at the Advertising Association Club rooms, 123 West Madison street, on Thursday evening, February 18.

After a most excellent table d'hote dinner, Vice-President Daniel Boyle announced that the illness of President T. F. Walton prevented his being present. Secretary W. T. Leyden presented the names of the following for membership in the club, all of whom were unanimously accepted: Schmidt Brothers, North Shore Press, Schuler Brothers, N. R. McIntyre & Company, Capitol Printing Company, W. H. Galleys & Son, Severinghaus & Weilor, Gallitz &

Pabst, Parkside Press, Jos. L. Schmitz, The Powers Press, The Evening Press, Albrecht Brothers, The Fort Press, North Clark Press, Two Little Printers, Joseph H. Rich and the Donaldson Publishing Company.

James O'Shaughnessy, president of the O'Shaughnessy Advertising Company, delivered an address on advertising that was both interesting and edifying.

Cheltenham Money-Making Ideas for Printers.

Ingalls Kimball, designer of the Cheltenham type, has announced an entirely new and valuable service for printers, which, he states, is in response to the existing need for a service that will help the employing printer compete with syndicate houses, and which will increase his sales and profits and the efficiency of his entire organization.

Cheltenham Money-Making Ideas for Printers — the name of this new service — will consist of finished samples of copyrighted booklets, leaflets, etc., that the printer can manufacture for his own customers at a profit. Besides this, the printer will have at his command the advice and aid of one of the most successful printing organizations in America.

The service was scheduled to start February 15, and is exclusive for one printer in a town.

Complete details regarding this new service can be secured by corresponding with Mr. Ingalls, 150 Fifth avenue, New York city.

Devices for Automatically Numbering Checks, Bonds, Tickets, Tags, etc., While Being Printed.

Even young men in the printing trade to-day can remember a time when the automatic printing of consecutive numbers as it passed through the press was utterly impossible, because no practical device for that purpose had been invented. Though many men of genius endeavored to produce such a machine, it was not until relatively recent years that any one attained more than partial success; and even of the few who finally claimed success, only one or two proved their inventions worth serious attention.

In Germany and France numbering machines were used for many years before they were introduced into the United States. They were made without plungers, and it was necessary to incorporate them in frames that were practically a part of the press on which they were used, the whole apparatus being very cumbersome, not easily adjusted from one position to another, and very expensive.

Joseph Wetter was the first to construct a numbering machine carrying its own operating mechanism, using at that time figure wheels of the eleven-division pattern, the same as those in use in Germany, France and England, which countries were the homes of the manufacture of numbering machines.

Mr. Wetter made another valuable improvement by incorporating in each wheel a depressible cipher, doing away with the unreliable eleven-division wheel, reducing the size of the machine so that it occupied less space in the form, and still maintained the feature of printing only the number required, without the ciphers to precede the number. This feature was far in advance of other countries, and has since been adopted by all makers.

The construction of the cipher is a very important feature of internal construction, and the Wetter company has patented about fifteen different styles, using to-day its latest model, a cipher that is fitted in the wheel obliquely, which has a larger bearing on the wheel shaft when in printing position.

As regularly made by the Wetter company, all machines have a plunger with the word " No." on a removable slide; the impact of the platen on the " No." depresses the plunger and operates the machine. Many years ago the German manufacturers made machines with a plunger on the reverse end, omitting the " No." preceding the figures, and placing a " star " on the reverse plunger, so that the impressions appeared thus: 255*, 2895*, etc., the " star " always printing close to the number being printed. This model has not met with favor in this country, although it can be made on order and is used by some concerns.

As a matter of fact, automatic numbering machines for use with type in ordinary printing-presses are among the most interesting mechanical contrivances ever evolved. Their limitations with regard to size, and especially height; their essential strength to withstand both lateral and vertical pressure; the certainty with which they must operate; the speed they must attain; taken in connection with the exactness that each number in an ever-changing series must present in order to print a perfect impression, all represent difficulties to be overcome, singly and in combination.

However, not only has each of these problems been solved, and not only have all the solutions been combined in a perfect whole, but many additional features have been introduced.

The productions of the Wetter company fully cover the entire field of printing numbers in connection with presswork, both in the line of ordinary standard numbering machines and in specially devised forms for any purpose, no matter how unusual. These products, besides having all the requisite qualities of compactness, solidity, certainty of action and speed, offer further advantages, such as regulating devices which cause a machine to print consecutive numbers, or to skip — that is, print only odd or even numbers or multiples; to duplicate, triplicate, quadruplicate, etc., or print ten, twenty, fifty or a hundred impressions of each number before changing to the next; to run consecutively to fifty or a hundred and then repeat; to number backward instead of forward, and to do other " tricks " peculiarly useful to printers.

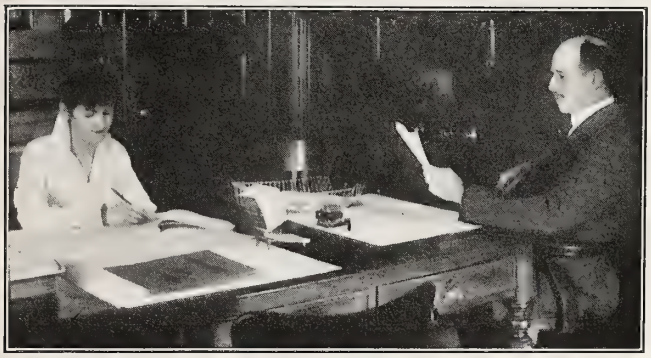
So thoroughly has this line of work been developed a printer may order, from stock, numbering machines carrying any one of a dozen or more styles of figures, type-high and ready to be locked up in a chase with other type.

The Wetter factory's output includes, besides the more ordinary models, a " Midget " and a " Mammoth," the latter being more than type-high, but still available for working on the ordinary printing-press, and printing extra-large and distinct figures. There is also a special baggage-check numbering machine. In some machines the figures can be printed in parentheses, or with the name of each figure spelled out above or below it. The diversity of the models, and combinations in which these machines are made, is almost unlimited. The machines are far past the experimental stage, for they have been used ever since 1885, when the business was first established. Since then the operations of the house have been greatly increased and extended. Besides its representatives and sales agents scattered throughout the United States and Canada, the company maintains branches in one or more principal cities of Mexico and the countries of Central and South America, in Great Britain and all the Continental countries, and in Australia.

Wetter numbering machines are used very largely by state and national governmental printing-offices, by bank-note and bond printers, and, of course, by large printing-houses handling work for railroads, banks, theaters, baggage-transfer companies, and the like.

The Jaenecke Printing Ink Company.

Printers' inks have wonderful merits from many points of view. Among the trades called into existence by the work of the printer, that of inkmaking takes rank as one of the most important. To produce inks suited to the present-day requirements of the printer, the inkmaker must be up to date in all his machinery and methods; to meet the prevailing competition he must call to his aid the latest labor-saving machines; skilled chemists and expert workmen must be employed, and, to insure quality



Charles H. Ault, Vice-President, Treasurer and General Manager of the Jaenecke Printing Ink Company, in His Private Office.

and economy of product, he must make on his own premises, from the raw material, as many of the components and chemicals as he possibly can.

This is the method in one of the leading firms of ink manufacturers, a firm that has a well-earned reputation for the excellence and quality of its products, and for its enterprise in educating the printer in the higher artistic possibilities of printing-ink, both by supplying the necessary materials and providing examples of printing that will educate him as to the high character of work that may be produced. The firm in question is The Jaenecke Printing Ink Company, whose main office and factory is located at Newark, New Jersey, with branches at New York, Chicago, St. Louis, Detroit and Pittsburgh. This firm was originally established at Hanover, Germany, three-quarters of a century ago, and the Jaenecke inks were first introduced into the United States of America in 1870. Their manifest worth was quickly recognized by the printing fraternity, and as a natural consequence, a large and ever-increasing trade was built up, necessitating the erection of a large factory in this country at Newark, with all modern appliances for the manufacture of printing and lithographic inks, dry colors and varnishes. The officers of the company are: Carl Schneemann, president; Charles H. Ault, vice-president, treasurer and general manager; G. E. Posse, secretary, and Frederick Weldon, assistant treasurer.

The American Institute of Graphic Arts.

Hy. Mayer, contributing editor of *Puck*, and Charles Dana Gibson, America's foremost illustrator, led a discussion on "Illustrations" at the monthly meeting of the American Institute of Graphic Arts, at the National Arts Club, New York, the evening of February 19.

Mr. Mayer, during his twenty-eight years as an illustrator, has developed a belief that the "man behind the line" is of real importance and not the line behind the man; in other words, the illustrator should express himself and not attempt merely to develop skill. If an artist becomes too skilful there is mostly skill and little art. Illustrations should retain a certain amateurishness. The artist should not draw as the public wants him to draw, but in his own way.

Mr. Gibson admitted that he was "dangerously close" to the magazines. He suggested that illustrators should not live in the picture galleries, but should draw inspiration from natural surroundings and live in the life about them. He compared an artist who depended for inspiration entirely upon the works of others to a hen eating omelets. The dominant note in Mr. Gibson's talk was that illustrators in their work should be natural.

Orson Lowell, whose illustrations in *Life* and other publications are widely known, in opening his talk referred to the early days when he and Hy. Mayer sold drawings for fifty cents apiece. He pointed out a fact he had learned in his experience which indicates a distinct difference between the illustration of stories in the magazines and cartooning. The illustrations of a story should arouse the interest of the reader and lead him along, but should not tell the story itself. The cartoon, however, must tell the whole story.

Henry Lewis Johnson, deprecating the use of so much coloring in present-day illustration and printing, told of a Boston printer's business-card which contained the phrase, "We also print in red." He ventured the assertion that there are no generally accepted standards in printing that can be used as a guide by the learner, and hoped that the Institute would develop needed authoritative standards. He referred to the success of the Society of Printers of Boston, and suggested that when that Society visits New York in May the Institute arrange to meet with the Boston organization. Plans to that effect are likely to be carried out.

As is customary at the Institute's monthly meetings, there was an appropriate exhibit arranged around the walls of the dining-room. Included in the original drawings shown was the work of Coll, Berger, Keller, Foster, Pegram and Jessie Wilcox Smith.

In connection with the dinner of the Institute, to be held March 26 at the National Arts Club, there will be an exhibit of posters, and the subject will be discussed by H. L. Sparks, Arthur Wiener, Robert Frothingham, and others.

Hall Drop-Roll Folder No. 534.

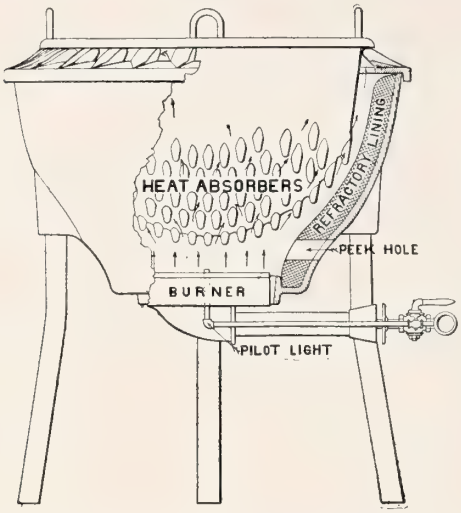
A. W. Hall & Co. have recently placed on the market a new folder, the Hall drop-roll folder No. 534. In a circular advertising this machine, as well as other products of the firm, the following features regarding it are given prominence: Folds sheets from 8 by 10 to 34 by 34 inches; occupies 8 by 10 feet of floor-space; has adjustable steel packing-boxes; attached counting-machine; accurate register; has speed of from 3,500 to 6,000 sheets an hour. The machine will make one, two or three parallel folds in many combinations; one parallel and one right-angle fold; two parallel and one right-angle folds; one parallel fold and two parallel folds at right angles to first fold; and two parallel folds and two parallel folds at right angles to first two folds. In addition, the machine folds book-covers.

Those interested in folding-machines for the rapid and economical folding of catalogues, booklets, circular letters, and other folding requiring accurate register as well as speed, can receive descriptive literature and dummies showing the various folds made by this new machine or any others manufactured by the company, by addressing A. W. Hall & Co., 501 South Dearborn street, Chicago, Illinois.

A New Furnace Announced by The Improved Appliance Company.

Some new and important principles of construction embodied in the design of the furnace illustrated herewith bring the advantages of gas fuel within the reach of any print-shop, without the usual complaints of excessive gas bills, is the announcement made by The Improved Appliance Company, of Brooklyn, New York.

For melting linotype slugs and stereotype plates, gas possesses many well-known advantages. The heat regulation makes it easy to get the metal at exactly the right



New Metal Furnace of The Improved Appliance Company.

temperature at any time and with a much-appreciated degree of certainty. The dangers of burning the metal, or of excessive oxidation due to overheating, are banished; and the risk of not having the metal sufficiently hot at the right time is also entirely eliminated.

The rapid introduction of gas metal-pots into print-shops has followed as a matter of course. Along with it have come complaints in numerous quarters that these benefits are sometimes bought at a high figure when the gas bill is presented.

The changes from old methods begin with the pot itself. Instead of being smooth all over, the bottom of the pot is covered with teat-shaped projections which greatly increase the heat-absorbing area. This is on the principle of the radiator, where the heating effect is directly proportional to the surface exposed. In the case of the metal-pot, it not only increases the efficiency of the heating, but protects the bottom of the pot from being rapidly burned out. Another new feature is the way the hot gases are carried up around all sides of the pot to the top, heating the pot all over and rapidly melting the contents. The shape of the furnace body represents a new departure also. This is made to conform approximately to the shape of the pot itself, and consequently the gas flame as well as the hot flue gases are held close to the pot during their entire journey to the top of the furnace. The furnace body, being lined with an asbestos cement composition, reflects the heat against the pot, and greatly reduces the loss of heat by radiation.

From five to six pounds of metal are melted per foot of gas consumed, and the gas bill may easily be estimated in advance when it is known how much metal is to be melted each day.

Quick melting has naturally followed as a result of the fact that the heat of the flame goes into the pot instead of into the chimney. The furnace illustrated will hold, when level full, from 350 to 400 pounds of slugs. This may be melted and skimmed in less than half an hour. The pot will hold 1,000 pounds of molten metal.

The "Justrite" Fire-Extinguisher.

Though this is practically an age of fireproof buildings, it is almost universally conceded that no building can be so constructed that it will be absolutely free from fire, especially where quantities of inflammable materials are kept in stock. Printing-offices, particularly, are easy victims of flames once they get a start, owing to the fact that a large portion of the material necessarily carried in stock comes under the head of inflammable. A spark in a can of oily waste, or a pile of paper trimmings, will start a blaze that in a few moments will be beyond control. It is well, therefore, for owners of printing-plants to make sure of their equipment for extinguishing fires before they



The "Justrite" Fire-Extinguisher.

make headway. A fire-extinguisher — the "Justrite" — is being placed upon the market, which, according to the claims made for it by the manufacturers, is especially adaptable for use around printing-offices.

The "Justrite" extinguisher is filled — and can be refilled — with the "Justrite" fluid, which is said to be death-dealing to fire of every description, and at the same time perfectly harmless to the tenderest skin and the most delicate fabrics.

The "Justrite" is made by the Justrite Manufacturing Company, Clinton and Van Buren streets, Chicago, Illinois, manufacturers of the well-known "Justrite" automatic oily-waste cans and safety benzin cans, and has been tested, inspected and approved by the Underwriters Laboratories, Incorporated, under the direction of the National Board of Fire Underwriters.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

How to Draw from Models.*

W. E. Sparkes has written an exceedingly useful résumé on "How to Draw from Models and Common Objects," in his little book by that name. It is a practical manual that will prove of great value both to the student and the artist. The object throughout this volume has mainly been to show how model-drawing, as generally understood, may be an intelligent means of driving home those principles of foreshortening and grouping that must be grasped before a satisfactory sketch of any object can be made. For this reason attention has been drawn to the lines in buildings and common and natural objects, and some hints given on the value of knowing what to omit and what to emphasize in an outline.

* How to Draw from Models and Common Objects. By W. E. Sparkes. New York and London: Funk & Wagnalls Company. Price, $1.10, postpaid. May be obtained through The Inland Printer Company.

Color Value.*

C. R. Clifford has given some very valuable information in his little book on "Color Value." "Whatever is good in interior decoration," he says, "is the result of consistent relationship between light, color, form, proportion and dimensions. The choice of color should be guided by the conditions of light. The beauty of form and the symmetry of proportion can exist only by a balance with dimensions. Therefore, apart from any knowledge of historic or period decoration, effective or successful work must observe the technical laws governing conditions." The author goes deeply into his subject and evolves ideas on light, color, form, proportion and dimensions that are deeply interesting and edifying.

* Color Value. By C. R. Clifford. New York: Clifford & Lawton. Price, $1.10, postpaid. May be obtained through The Inland Printer Company.

The Writing of the News.*

This will prove a valuable book to those who seek to perfect themselves in knowledge regarding newspaper work. As the title indicates, the book deals with one phase of journalism, the presentation of the news story, more especially with the writing of the story — the reporter's part in the day's work. No attempt has been made to go into other aspects of journalism — the writing of editorials, the administrative features of the work, the delicate adjustment that every newspaper must make between its business and news departments — except in so far as they bear directly upon the subject in hand. The nature of newspaper work makes it impossible to formulate an all-sufficing series of rules by which the news writer shall invariably be guided. But there are certain well-defined principles, largely technical, that set apart the news story as a distinct form of composition, and these the author has tried to put down simply and concisely — after the fashion of the news story itself. Going beyond the common practice, there is wide divergence among newspapers in the details of "office style." Methods peculiar to the individual paper can readily be acquired by one grounded in the essentials of the craft; hence only the more significant points of departure from the generally accepted practice have been noted.

* The Writing of News. By Charles G. Ross. New York: Henry Holt & Co. Price, $1.50, postpaid. May be obtained through The Inland Printer Company.

Rogers' Drawing and Design.*

This volume is an educational treatise relating to linear drawing, machine design, working drawings, transmission methods, steam, electrical and metal-working machines and parts; lathes; boilers and parts; instruments and their use; tables, etc. It is arranged as a comprehensive, self-instruction course for both shop and drafting-room. Contains 506 pages, illustrated by over 600 cuts and diagrams, very many of them full-page drawings.

* Rogers' Drawing and Design. New York: Theo. Audel & Co. Price, $2.10, postpaid. May be obtained through The Inland Printer Company.

The Art of Making and Using Sketches.*

This little volume is a translation from the French by Clara Bell. It contains fifty illustrations from drawings by the author, G. Fraipont, with the preface by Edwin Bale, R.I. In his little book, M. Fraipont has cleverly divided into classes the various modes of sketching, and more especially does he indicate some practical methods of executing and of making use of a sketch. In his introduction, he says: "Individual artistic temperament and character have greater influence than might be supposed on the treatment and the result from sketches. Some persons aim chiefly at rapid draftsmanship; others give more time to the matter. . . . In any case, whether the draftsman be quick or slow, emotional or apathetic, there is nothing so interesting or so refreshing as sketching from nature."

* The Art of Making and Using Sketches. By G. Fraipont. New York and London: Funk & Wagnalls Company. Price, 56 cents, postpaid. May be obtained through The Inland Printer Company.

Bookbinding and Its Auxiliary Branches.

The book under the above title, just off press, is the most complete and authoritative work on the subject of bookbinding published. It is written by John J. Pleger, formerly foreman and instructor of the bindery in connection with the celebrated Bureau of Printing, at Manila. In four parts, as follows: Part I — Paper Ruling. Part II — Pamphlet Binding, Punching, Crimping and Quarter-binding. Part III — Blank Edition and Job Forwarding, Finishing and Stamping. Part IV — Gilt and Goffered Edges, Marbling, Hand Tooling and the Care of Books. Published by The Inland Printer Company. A more extended review will be given in our next issue.

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

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NEW YORK OFFICE: Tribune building, City Hall square.

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.— To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.
ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

BIDS WANTED — Proposals to print and deliver at its office in Omaha, Nebraska, blanks, blank-books, stationery, advertising leaflets, Constitutions and By-Laws, receipts, blank applications, etc., as needed during the year 1915, are invited.

Specifications and conditions will be furnished by W. A. Fraser, Sovereign Commander, or John T. Yates, Sovereign Clerk, Woodmen of the World building, Omaha, Nebraska, it being understood that should any and all of the bids be unsatisfactory, they may be rejected and proposals again invited. (Signed) W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp, Woodmen of the World, Omaha, Nebraska, November 1, 1914.

PRINTER'S OPPORTUNITY — Old-established printing business for sale; business, $10,000 a year; handsome returns to right man; some capital necessary. Address BOX 486, Pulaski, Va.

ENGRAVING METHODS.

ANYBODY CAN MAKE GOOD CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY — Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on nameplate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

REMOVING! REMOVING! — To save expense of removing, we are reducing prices on the following: Cottrell and Campbell pony cylinder presses, Whitlock two-revolution presses, Cranston, Whitlock, and other drum cylinders, job presses, cutters, perforating and punching machines, and all kinds of machinery appertaining to the trade. Send for illustrated list. RICHARD PRESTON, 167 A Oliver st., Boston.

FOR SALE — Well-equipped job-shop in Illinois county-seat town, doing good business; 2 presses, paper-cutter, stapler, 100 fonts of type, labor-saving accessories, etc.; invoices $1,800, will sell for $1,100 cash; splendid opportunity for a practical printer. C 805.

REBUILT — Guaranteed satisfactory to purchaser, Huber 4-roller, 46 by 60 bed, $1,100; Campbell job and book, 41 by 60 bed, $700; 37 by 52 bed, $650; 34 by 50 bed, $550; Campbell "Economic," 45 by 60 bed, $800; Hoe pony drum, 17 by 21 bed, $475; f.o.b. New York. C. FRANK BOUGHTON, successor to Van Allens & Boughton, 17-23 Rose st., New York.

FOR SALE — Publication and job plant, 2 large two-revolution presses, jobber, stitcher, folder, power cutter, new type; $25,000 business last year. Address PRINTERS PUB. CO., Oklahoma City, Okla.

FOR SALE — One Harris 2-color printing-press; will print sheet 28 by 42, and produce 5,000 per hour; has been used only five months, practically new; an exceptional bargain. C 773.

HAVE PONY OPTIMUS PRESS in good, first-class condition, will exchange for a 38 by 50 Optimus or Miehle press, paying difference in cash; give full particulars in writing. C 814.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

LINOTYPE — Model No. 3, with three magazines and assortment of molds, matrices, liners and ejector blades. SOUTHERN PUBLISHING ASSOCIATION, Nashville, Tenn.

AUTOPRESS — Like new; taken in exchange; $800, on easy terms; great bargain. DAMON & SONS, 44 Beekman st., New York, N. Y.

Megill's Patent
SPRING TONGUE GAUGE PINS
$1.20 per doz. with extra tongues

QUICK ON

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES
$1.25 set of 3 with extra tongues

VISE GRIP

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N.-W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $5.

LINOTYPE INSTRUCTION — Eight linotypes; lesson sheets; thorough mechanical instruction; employment bureau; 150 students yearly; call or write before deciding; more linotype practice. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 419 First av., New York, N. Y.

MISCELLANEOUS.

WANTED — All interested turn to advertisement signed E. W. Work, on page 852 of this issue.

SITUATIONS WANTED.

Artists.

ARTIST, pen-and-ink, advanced beginner, wants position in art department of newspaper, advertising or engraving house; good on lettering; references and samples. J. H. GERNAT, 866 Cass st., Chicago, Ill.

Bindery.

SITUATION WANTED by expert folding-machine operator and bindery machine adjuster-operator; has 20 years' experience in binderies and pressrooms; has thorough knowledge of automatic feeders, various makes of presses, etc.; married, sober, steady; good references; will go anywhere; salary, $21. C 802.

POSITION WANTED AS FOREMAN of bindery by a capable executive, familiar with estimating, cost systems and scientific shop management; considered an authority on bookbinding. C 810.

BOOKBINDER — First-class, all-around man, expert finisher, stamper, forwarder, marbler and gilder, wants position; blank-books and edition; West preferred; strictly temperate. B 732.

Composing-room.

PRACTICAL PRINTER, at present employed on layout and proofreading, 6 years in up-to-minute shop in N. Y. State, with working knowledge of printing essentials and advertising, seeks position as layout or foreman where this knowledge, coupled with ability and enthusiasm, can be applied in building up a job-printing business. C 812.

LINOTYPE OPERATOR, in English and German, experienced on Mergenthaler Models Nos. 5 and 8, desires position on same machines, or on Models Nos. 9 or 14; will also do necessary floorwork; union. C 714.

MONOTYPE KEYBOARD OPERATOR desires permanent position; magazine, catalogue and job work; 4,000 ems an hour; good references. C 800.

LINOTYPE OPERATOR — Good linotype operator, also proofreader, desires steady position; union; sets 6,000 ems nonpareil newspaper. C 807.

FOREMANSHIP — PRINTER with extensive experience in handling high-grade work wants foremanship of good open shop. C 806.

EXPERIENCED JOB PRINTER wants position; has been mostly in charge; employed at present. C 798.

Engravers.

FIRST-CLASS STEEL AND COPPER PLATE ENGRAVER, at present holding a responsible position, desires to make a change. C 813.

Managers and Superintendents.

PRINTING SUPERINTENDENT, OF EXCEPTIONAL ABILITY, SEEKS OPENING WITH LARGE, PROGRESSIVE ESTABLISHMENT; ACCUSTOMED TO BIG VOLUME AND FINE QUALITY OF WORK; THIRTY-EIGHT YEARS OF AGE; REFERENCES THE BEST. C 815.

WANTED — A position as manager, superintendent or estimator of a modern, medium-sized office; I know the printing game, and nothing is impossible; write me of your wants; it may be that I am the man. C 669.

MANAGER OR ASSISTANT — Newspaper or job plant; now superintendent one Florida's largest dailies; twenty years' practical experience; age, 35; married; somebody needs me; write fully. C 808.

SUPERINTENDENT of a lithograph, printing and binding establishment, familiar with several cost systems and the Taylor system of scientific shop management, desires position. C 809.

Office.

SITUATIONS WANTED — Estimator, cost expert and accountant; executive ability; is thoroughly experienced and has successful record; best of references. B 783.

Paper Cutter.

GOOD, ALL-AROUND PAPER CUTTER wants to change position, 12 years' experience; must have steady job; references; $18 minimum. C 799.

Pressroom.

A GRADUATE OF PRESSWORK COURSE of U. T. & F. C. of A. Technical School of Printing, Indianapolis, desires position anywhere; prefers platenwork; 26 years of age; good habits; has 6 years' experience as all-around man in small job office; at present employed; references. C 803.

PRESSMAN — TO TAKE CHARGE three to six cylinder room; executive ability; economical foremanship experience; best half-tone and process color printing; samples; unquestionable references; age 28; married; temperate. C 804.

CYLINDER PRESSMAN, experienced on half-tone, vignette and color work, desires position as working foreman or journeyman in modern plant where conditions are pleasant; age 36; married; non-union; references. C 811.

PRESSMAN — Cylinder — above average, desires position; working foreman, good executive; best references; A-1 on colorwork, halftones; clean and fast on general run of work; New York or near by preferred. C 816.

SITUATION WANTED by a pressman; first-class half-tone, catalogue and color work; familiar with all makes of presses; 6 years' experience; married; sober and industrious. FLOYD M. DAVIS, 822 Rush st., Chicago.

CYLINDER PRESSMAN, at present employed, would like to hear from reliable firm in regard to a permanent position as working foreman in small town in Middle West; married; sober. C 796.

ASSISTANT PRESSMAN, experienced on black and color work on platens, cylinders and Harris offset, wants position March 20; union. C 795.

WANTED TO PURCHASE.

WANT TO BUY a secondhand quick-working copying lens and camera; large size, 14 by 16 inches; nothing smaller will do; give lowest cash price in first letter. C 801.

WANTED — 1 copy Volume 5, Penrose's Annual. M 625.

BUSINESS DIRECTORY.

Advertising Blotters.

POATES' Geographical Series of blotters — covering every State in the United States, Insular Possessions, Mexico, Cuba, Porto Rico, West Indies, important cities and foreign countries (9¼ by 4), Panama Canal in three sizes — all maps in three colors, water in blue, mountains in relief, and all railroads named, in thousand lots ready for imprinting; our own and original new idea, educational as well as interesting; write for quantity prices; send for sample to-day; same series in post-cards; printers wanted to take up our agency in their cities. L. L. POATES PUBLISHING COMPANY, 20 N. Williams st., New York. 3-15

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-15

Bookbinders' Sewing Machines.

SMYTH, JOSEPH E., CO., 638 Federal st., Chicago, Ill. Manufacturers bookbinders' sewing machines. 4-15

Brass-type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

Bronzing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

PROCESS WORK —*and Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A. W. PENROSE & CO., Ltd., 109 Farringdon Road, LONDON, E. C.**

Calendar-pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1916; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices. 3-15

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates. 1-16

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders. 3-15

Copper and Zinc Prepared for Half-tone and Zinc Etching.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-15

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-15

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue. 1-16

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Hot-die Embossing.

HOT EMBOSSING: catalogues, covers, show-cards. OSCAR FISCHER & CO., engravers and die-sinkers, 638 Federal st., Chicago. 10-15

GOLDING MFG. CO., Franklin, Mass. Our hot embosser facilitates embossing on any job press. 9-15

Job Printing Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

GOLDING MFG. CO., Franklin, Mass. 9-15

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty. 3-15

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Paper Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario. 4-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

GOLDING MFG. CO., Franklin, Mass. 9-15

Pebbling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue. 1-16

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-15

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-15

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-16

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-15

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; 426 S. Dearborn st., Chicago; factory, Long Island City, New York. 10-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; First av. and Ross st., Pittsburgh; 706 Baltimore av., Kansas City; 40 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis.; 919-921 4th st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa. 3-15

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio. 11-15

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-16

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See typefounders. 3-15

Printers' Supplies.

BARNHART BROTHERS & SPINDLER — Scientific Printing-office Equipment. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Printing Machinery.

BARNHART BROTHERS & SPINDLER — Babcock drum and two-revolution presses, paper-cutters, Miller saw-trimmers, rebuilt machinery. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

BUY ONE NOW

The WETTER is a Good Numbering Machine

producing Accurate Results, because they are built right; parts HARDENED where necessary, and the finished machine will stand up to the exacting conditions under which they are used.

Get our Booklet telling all about them.

ALL DEALERS

WETTER NUMBERING MACHINE CO.

255-261 Classon Ave., Brooklyn, New York, U. S. A.

Printing Material.

BARNHART BROTHERS & SPINDLER, Chicago — Babcock drums, two-revolution and fast news presses. 7-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Punching Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Rebuilt Printing-presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

GOLDING MFG. CO., Franklin, Mass. All makes. 9-15

Roller Embossing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Roller Racks and Overlay Table.

JOHNSON AUTOMATIC ROLLER RACK CO., LTD., Battle Creek, Mich. "THE JOHNSON WAY" keeps rollers good, EVERY DAY. 12-15

Roughing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

Steel Rules and Case-Racks for Printers.

MECCA MACHINERY CO., 85-87 Adams st., Brooklyn, N. Y., manufacturers of specialties and machinery for printers; repairing, designing, rebuilding. 6-15

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT, $19 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type — and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard. "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33d st., New York. 3-15

Stippling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, William and Frankfort sts.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 13 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 602 Delaware st.; Minneapolis, 419 4th st., S.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 92 Front st.; Spokane, 340 Sprague av.; Vancouver, 1086 Homer av. 8-15

KEYSTONE TYPE FOUNDRY, makers of printing type of quality, brass rule, printers' requisites and originators and manufacturers of steel equipment for printing-plants. Address our nearest house for printed matter — Philadelphia, 9th and Spruce sts.; New York, 38 Park pl.; Chicago, 1108 South Wabash av.; Detroit, 43 Larned st., West; Kansas City, 7th st. and Baltimore av.; Atlanta, 24 South Forsythe st., and San Francisco, 638-640 Mission st. 3-15

BARNHART BROTHERS & SPINDLER — Type, borders, ornaments, chases, brass rules, all-brass galleys, etc. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

HANSEN H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York. 11-15

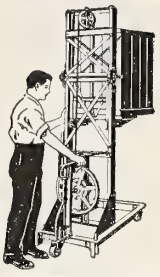
Wire Stitchers.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

WHEN YOU BUY
Printers' and Binders' Machinery
REMEMBER
WANNER
MACHINERY CO.
A. F. WANNER PROP.
703 S. Dearborn Street CHICAGO, ILL.



ECONOMY STEEL TIERING MACHINES
enable one man to lift heavy boxes, bales, barrels and rolls, clear to ceiling's height. Built to operate by hand, electric or pneumatic power. Portable, safe and simple.
New designs and improvements.
It will pay you to get full information
ECONOMY ENGINEERING COMPANY
423 So. Washtenaw Ave., Chicago

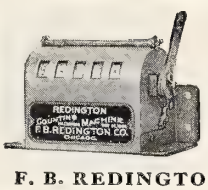


DURANT COUNTERS
For C. & P. Presses, $5.00
For Colt's Armory, $7.80
Meet most exacting requirements.
Ask your dealer why they are different.
W. N. DURANT CO. **Milwaukee, Wis.**

Bronze Powder Riessner's Combination Gold Printing Ink for all kinds of paper. A pound sent, express prepaid, on approval. Send on your paper and I will print Gold Ink on it to show you. *Specimens and prices on request.*
T. RIESSNER, 57 Gold Street, New York
AGENTS WANTED. A Good Side Line for Salesman.

REBUILT PRINTING MACHINERY
Cylinder Presses **Job Presses** **Paper Cutters**
Folding Machines **Linotype Machines** **Electric Welding**
R. W. HARTNETT CO., 50 N. 6, Philadelphia

"JELLITAC" The paste without the water—the perfect "Make-Ready" Paste.
DOES NOT FREEZE
FIVE GALLONS 100 PER CENT EFFICIENT PASTE FOR $1
Just sprinkle "JELLITAC" into cold water and it instantly turns into a snow-white "make-ready" paste for immediate use. A postal brings a sample or a dollar box on trial.
ARTHUR S. HOYT CO., 86 West Broadway, NEW YORK CITY
Sold by Wholesale Paper Dealers, Type Foundries and Supply Houses.



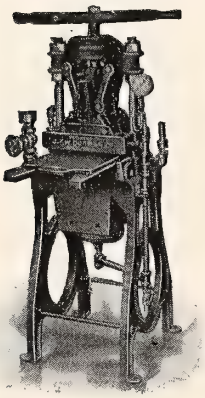
If You Want Accurate Knowledge
as to what each press is producing, there is no better way to obtain such information except by installing
REDINGTON COUNTERS
Will not repeat or jump; all steel; no screws; easy to set; large figures. Equip your presses with them. *For Sale by all Dealers.*
Price $5.00, U. S. A.
F. B. REDINGTON CO., 112 S. Sangamon Street, Chicago

TO THE PRINTING TRADE
Every printer should have my 1915 samples of Christmas Cards. Write for my specialty of 5-cent cards. You should see my "Handy, Neat Little Calendar"—1916 samples all ready for you. Write on your trade letter-head.
HARRY W. KING
MANUFACTURER OF CHRISTMAS CARDS
312 Cherry Street, Philadelphia

CARBON BLACK
MADE BY
GODFREY L. CABOT, Boston, Mass.
940-941 Old South Building
ELF ECLIPSE (PN) ELF B. B. B. VULCAN ACME



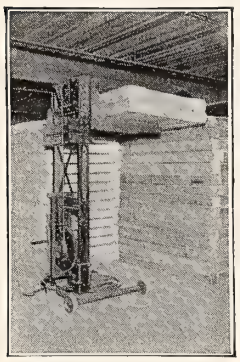
Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.



There Is No Business That

will bring in so large per cent of profit and that is so easily learned as making RUBBER STAMPS. Any printer can double his income by buying one of our Outfits, as he already has the Type which can be used without injury in making STAMPS. Write to us for catalogue and full particulars, and earn money easily.

The
J.F.W. DORMAN CO.
Baltimore, Md., U. S. A.



Revolvator

REG. U. S. PAT. OFF.

Will pile or unpile paper cheaper, better, quicker than any other method.

Send for Bulletin I-30 "The Revolvator"

N. Y. Revolving Portable Elevator Co.
351 Garfield Avenue, Jersey City, N. J.

We cater to the Printing Trade in making the most up-to-date line of

Pencil and Pen Carbons

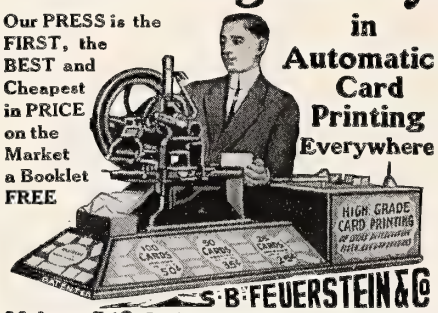
for any *Carbon Copy* work.

Also all Supplies for Printing Form Letters

MITTAG & VOLGER, Inc.
PARK RIDGE, NEW JERSEY
MANUFACTURERS FOR THE TRADE ONLY

There is Big Money

Our PRESS is the FIRST, the BEST and Cheapest in PRICE on the Market a Booklet FREE



in Automatic Card Printing Everywhere

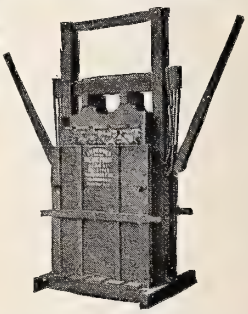
S. B. FEUERSTEIN & Co
Makers 542 Jackson Blvd. CHICAGO.
Special Inducements to Dealers

Get a Sullivan Baler

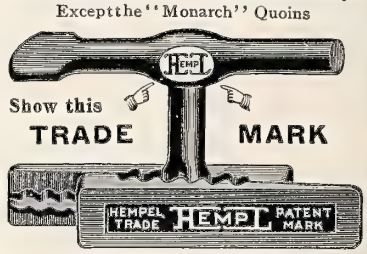
and Save Time and Labor, Storage Room, Freight, Fire Risk, Money.

Ask for circular 64-F.

SULLIVAN MACHINERY CO.
122 S. Michigan Ave.
CHICAGO
30 Church St.
NEW YORK



All GENUINE Hempel Quoins and Keys
Except the "Monarch" Quoins



Sold by all reputable dealers
Manufactured exclusively by **H. A. HEMPEL**
THE INVENTOR OF THE QUOINS
BUFFALO, N. Y., U. S. A.

Specimen Exchange

Job Compositors

Mail us ten specimens of your composition in a flat package and we will return to you one specimen each from ten other patrons.

In separate envelope place a letter to be forwarded with specimens and ten cents in COIN plus the postage of the flat package in STAMPS to pay for mailing and the use of this Exchange.

Write return address on the outside of each piece of mail.

To protect all we reserve the right to return coin with inferior work.

E. W. WORK
6 Merriam Ave., Leominster, Mass.

METALS

Linotype, Monotype, Stereotype
Special Mixtures

QUALITY

First, Last and All the Time.

E.W. Blatchford Co.

230 N. Clinton St. Chicago
5 Beekman St. New York

PRESSMEN'S OVERLAY KNIFE

This knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of superior manufacture. The blade runs the entire length of the handle and is of uniform temper throughout. As the knife wears, cut away the covering as required.

PRICE, POSTPAID, 25 CENTS

THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago
1729 Tribune Building, New York

Paper Department

THE disposition of specific kinds of business to become grouped in cities and towns is due to economic forces more or less well understood. The same economic principles in part make it desirable for advertising of certain staples and specialties to be grouped in trade journals.

Each manufacturer and each wholesaler and retailer of paper has advantages to offer to the buyer, and his name and address, and what he has to offer, is naturally more readily found by the buyer in the region of cities and towns in which the paper trades are grouped and in the advertising sections of the trade paper where his staples and specialties, name and address are departmentalized with others in the same line.

The paper industry and its advertising is constantly growing, each year showing an increase of space in this journal, hence the advisability of creating a special department, complete in itself, in order to facilitate and assist the Printer, Lithographer, Engraver and User of paper to quickly locate his wants.

This page is therefore designed to introduce to buyers of paper and paper specialties the advertising of houses in the paper industry, forming for the reasons above stated an advantage to buyer, manufacturer and seller, and consequently adding potentially to the value of this publication in its service to the trade.

Our subscribers are requested to mention The Inland Printer when asking for samples or quotations.

The Inland Printer Company

Chicago - New York

"EXTRAORDINARY COMMERCIAL AND SOCIAL ANNOUNCEMENTS"

—is what a customer recently said when commenting on our line. Such comment is constantly pouring in from various sources.

We have long since realized that printers and engravers appreciate lines which are neither ordinary nor commonplace.

We have employed this principle in assembling the most complete line of Announcements ever shown in this country. A line with sheets, cards, and envelopes to match; carried in stock for immediate delivery.

Beauty, consistent with quality, are two striking features in our line, and if you desire to get our sixty-four page sample-book to act as a *silent salesman* that will build up your business and give permanent satisfaction to your trade, a letter of inquiry would be very much appreciated by us.

SWIGART PAPER COMPANY

653-709 SOUTH FIFTH AVE., CHICAGO

Why Poster Stamps

Should be printed on

"IDEAL"

GUARANTEED FLAT GUMMED PAPERS

¶ They print as easily as ungummed stock, which means a great saving in time and labor. ¶ After being printed the stamps *lie flat*. ¶ Being properly and evenly gummed, they stick. ¶ All of which means satisfied customers, consequently

RE-ORDERS

¶ Progressive printers will appreciate what all these advantages mean over old methods of printing first and gumming afterward.

Send for Samples

IDEAL COATED PAPER CO.
BROOKFIELD, MASS.
NEW YORK CINCINNATI CHICAGO

Durafold Enamel

Extra strong White Coated two sides

Possesses superior folding qualities

Case lots, 8½c per lb.
Ream lots, 9c per lb.

In stock in Chicago in all standard sizes and weights.

Parker, Thomas & Tucker Paper Co.
529 to 539 S. FRANKLIN STREET, CHICAGO

JAMES WHITE PAPER CO.



Trade-mark
Registered U. S. Patent Office.

BOOK AND COVER PAPERS

219 W. MONROE STREET CHICAGO



This Splendid Book, *Free*, Points the Way to Envelope Profits You Never Dreamed of

YOU need this book because of the new business it will help you land — printing and lithographing jobs that have been going out of town, and big orders that you can build out of whole cloth. This elaborate Western States Service Book is no mere catalog. It will set you thinking. It will point out to you new sales possibilities on all sides of you, right in your own town. It will give you a totally new conception of the Envelope as a business-bringer for printers and lithographers — the Envelope that you've always looked on as a side-issue and a bothersome one at that. By printing them flat in the sheet, one to a dozen "on" (from Western States free layouts), the Envelope becomes a *big* thing — "Your Quickest Road to Mr. Printing Buyer."

Landing Big Jobs Through Envelopes

That's the revolutionary idea that this Service Book will bring home to you. It will show you how you can meet and beat competition — from Uncle Sam and the "big interests" — that you've generally had to give in to. It will suggest *ideas* that will help swing long press runs your way — "hunches" that will get you inside Mr. Big Buyer's shell. Western States service comes right into your shop and *swings deals* for you, using the Envelope as a pivot. Our Service Book tells you all about this — that's why you need it.

You owe it to yourself and to your shop to study the Envelope in its new aspect. We'll leave it to this new book of ours to tell you about Western States service and what it means to you in *busy presses* and *new customers*.

Send for your copy of this Service Book to-day. You'll find it the most absorbing and "idea-ful" reading that has come to your desk in years. And it's yours for the asking — a postal will bring it to you. No obligations, of course.

Learn what this trade-mark, "W," notched under flap of envelope, means to your future profits.

Western States Envelope Company, Dept. N, *Milwaukee*

Independent Makers of Guaranteed "Sure-Stick" Envelopes for Printers and Lithographers

We Protect the Trade

Book and Cover Papers

This space reserved for Additions to our Stock

Anglo-Saxon Book

FRANKLIN
M. F. COLORED
HIAWATHA
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AMERICAN
R. R. FOLDER

VANDYKE
HALF-TONE

LINCOLN
No. 1, COATED
COPPERFIELD
SUPERFINE COATED

RAINBOW
COLORED COATED

HANCOCK
DULL COATED

FAIRFIELD
DECKLE EDGE
Strathmore
DECKLE EDGE

Executive Text
BLANDFORD
Old Downshire
DECKLE EDGE

THIN PAPERS
STAR MANIFOLD
LINEN
EMBOSSED
PARCHMENT

PLAIN COVER
20 X 25-25
20 X 25-35
20 X 25-50
20 X 25-65

PLAIN COVER
22 X 28½-35
22 X 28½-50
22 X 28½-70

PLAIN COVER
23 X 32½-45
23 X 32½-60
23 X 32½-80

PLAIN COVER
25 X 40-50
25 X 40-70
25 X 40-100

LIBERTY
Rappahannock

DIRECTORY
WEST POINT

BUCKEYE
20 X 25 -50
20 X 25 -65
22 X 28½-60
22 X 28½-80

BUCKEYE
20 X 25 - 80
22 X 28½-100
RIPPLE
SINGLE THICK

BUCKEYE
DOUBLE THICK

SALAMANCA
WHITE STAR

UNIQUE
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UNIQUE
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ULSTER COVER

BOND COVER
MANUSCRIPT

PRINCESS
20 X 25-50
20 X 25-65

PRINCESS
20 X 28 - 90
22½ X 28½- 90
22½ X 28½- 110

BOX COVER
RHODODENDRON
AND
WILD GRASS

CONQUEROR
JAPANESE

COMET
KARNAK

CHEVIOT
FURROW

MEDIAEVAL
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CABINET
CABINET DUPLEX
FLORA

ALHAMBRA
COVERS AND MOUNTS

LEVANT
LIGHT and HEAVY

BLANDFORD
FAIRFIELD
WHITE CLOUD
WORONOCO

WILD GRASS COVER

SUNBURST
SINGLE
TWO-PLY
THREE-PLY

ONYX
LIGHT and HEAVY
COPLEY

BROADCLOTH
DECKLE EDGE

Adirondack
DECKLE EDGE
PICARDY
DECKLE EDGE

EXECUTIVE
DECKLE EDGE
Old Cloister
DECKLE EDGE

WHITE MOUNTAIN
SINGLE AND DUPLEX
DECKLE EDGE

Fort Dearborn
ENAMELED ONE SIDE
Whitefriars
ENAMELED TWO SIDES

XXX
EMBOSSING
LINWOOD
PERSIAN
WATERPROOF
ARMORY

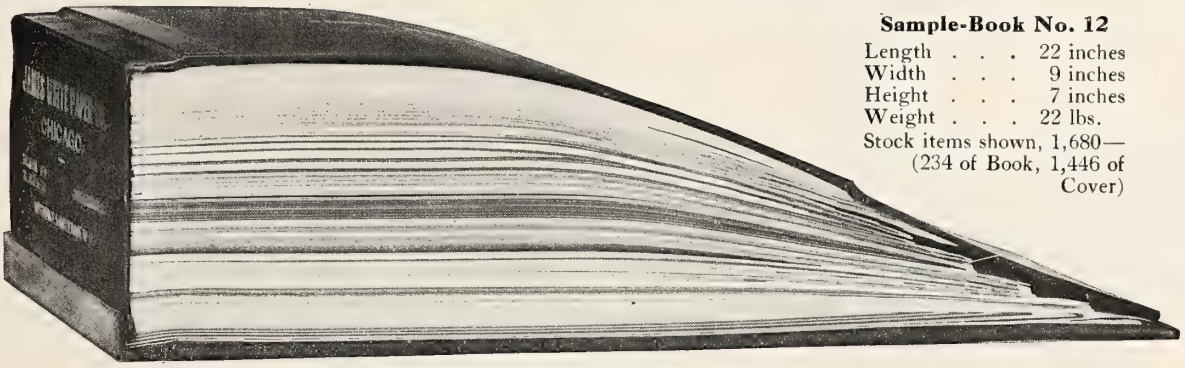
CLOTH LINED
ENVELOPE
LINAURI
PLAIN
WATERPROOF

Illustrating how our Reference Sample-Book No. 12 is indexed. (See opposite page.)

JAMES WHITE PAPER COMPANY

219 W. Monroe St., CHICAGO





Sample-Book No. 12

Length . . . 22 inches
Width . . . 9 inches
Height . . . 7 inches
Weight . . . 22 lbs.
Stock items shown, 1,680—
(234 of Book, 1,446 of Cover)

TRADE-MARK—REGISTERED UNITED STATES PATENT OFFICE.

The Very Next Easiest Action to "Rolling Off a Log"

is to place in line of your vision any one or more of our 234 samples of Book Papers or the 1,446 samples of Cover Papers, shown in Reference Sample-Book No. 12, just completed, provided it is in your office.

It is easily understood why, when you glance at the half-tone reproduction (actual size) of the way we index our samples, shown on the opposite page, and as each shade is cut separately you see every color of a line at once and sometimes several lines.

This saving of time, in the search for Cover Papers particularly, is most desirable, and if the reader happens to be a printer of catalogues within the one million and more square miles embraced by the ELLIPSE on the above map, with good commercial rating, and if not already in possession of one of our quick reference Sample-Books, he can learn how to secure a copy by writing to

JAMES WHITE PAPER COMPANY

219 W. Monroe St., CHICAGO

PRINTERS

can not fail to appreciate the immense saving obtained in every direction, as well as the infinitely greater satisfaction given to customers, when supplying labels made with

NON-CURLING GUMMED PAPER

We make these Non-curling Gummed Papers in every conceivable variety of quality of paper and gumming, and have agents distributing them in every large city in the country. *Write for Samples.*

Samuel Jones & Co.

Established in England 1811

WAVERLY PARK, N. J.

"KIRKMAN"
Automatic Feeders

MORE THAN MAKE GOOD

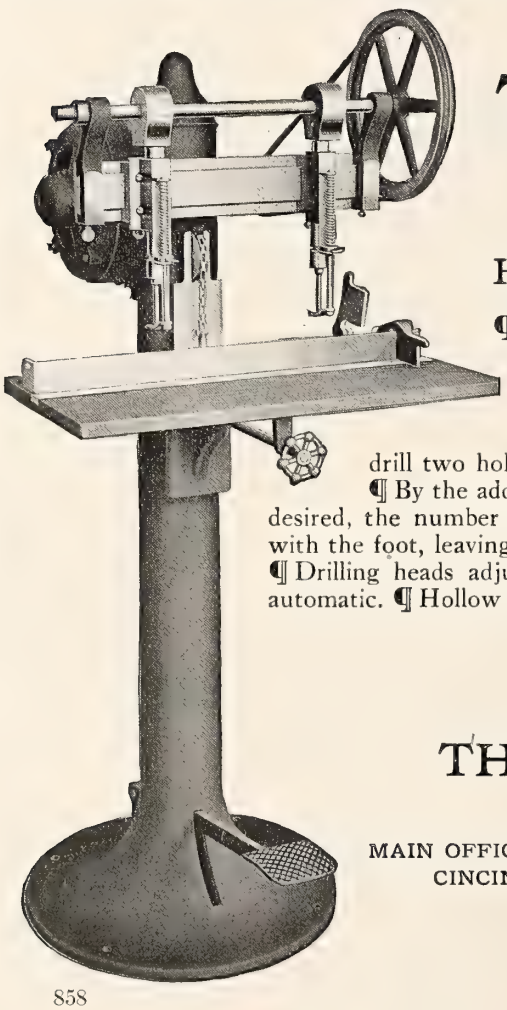


The Maqua Company, of Schenectady, N. Y., have just installed *three* more of these machines, which now gives them a battery of *five* "Kirkman" equipped Gordons.

Price, terms, etc., furnished on application.
Write for them to-day.

AUTOMATIC PRESS FEEDER CO.

GENERAL OFFICES
538 S. Dearborn St., CHICAGO



Buy the Best and Save the After Troubles

Tatum Multiple Spindle Paper Drill

For Drilling Two or More Holes at One Operation

¶ The unusual success of our single spindle Paper Drill, and the demand for a similar machine for drilling two or more holes at one operation, has warranted the production of the TATUM MULTIPLE SPINDLE PAPER DRILL, which will be found a great time-saver on work requiring more than a single hole. ¶ With this machine it is possible to drill two holes, from 1⅛ inches minimum to 12¾ inches maximum, between centers. ¶ By the addition of extra drilling heads, three or more holes may be drilled, as may be desired, the number being limited only by the capacity of the machine. ¶ Feed power applied with the foot, leaving both hands free to handle the stock. ¶ Adjustable back and side gauges. ¶ Drilling heads adjustable and quickly set by means of graduated scale. ¶ Clamping device automatic. ¶ Hollow drills give absolutely clean holes.

FULL DESCRIPTION AND PRICES ON REQUEST

56 YEARS OF KNOWING HOW

THE SAM'L C. TATUM COMPANY

MAIN OFFICE AND FACTORY:
CINCINNATI, OHIO

NEW YORK OFFICE:
180 FULTON STREET

MAKERS OF "THE LINE OF TRUE MERIT"

Announcement

IT has come to our attention that certain statements have recently been made to the effect that the U. P. M. Continuous Feeder contains devices which are infringements on other patents. We are taking this means of instantly stating the true situation, which is as follows:

Litigation is in progress over certain patents in which we are interested. It is not settled, as appeal is being taken to a higher court.

None of the Feeders which the United Printing Machinery Company is making and offering for sale contains the devices which are the subject of the litigation referred to.

The U. P. M. Continuous Feeder, to the best of our knowledge and belief, based on the most thorough investigation, makes use of no patent not owned or controlled by ourselves. We are so certain of this that we will back every machine sold with an absolute guarantee to the purchaser.

We are making this statement to nip in the bud any false rumors and to assure the trade that we shall continue to make and stand back of to the limit this finest-of-all Automatic Feeders.

United Printing Machinery Co.

136 Federal St., BOSTON 116 E. 13th St., NEW YORK 325 S. Market St., CHICAGO

WHITE

PAPER TRIMMING KNIVES

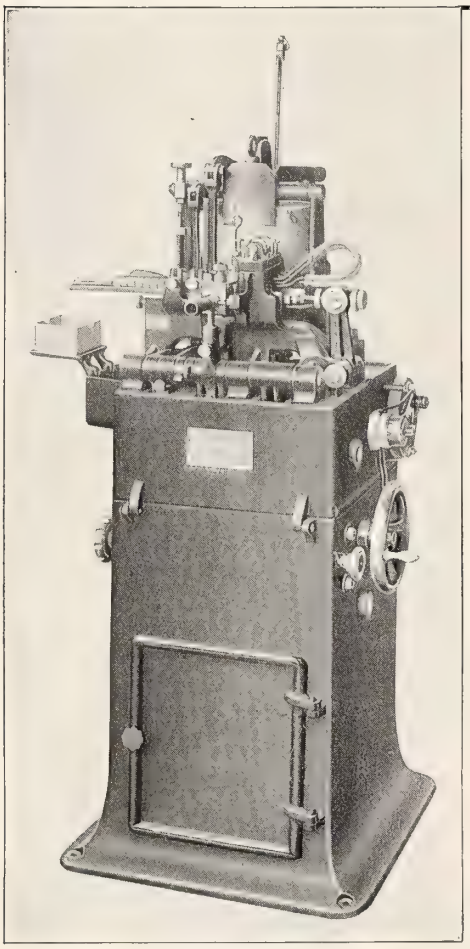
The Quality Kind



Does 10 to 50 per cent Longer Wear Interest You?

When you buy a knife, you buy the service it will give you, and the WHITE KNIFE is guaranteed to wear 10 to 50 per cent longer. Then isn't it the knife you want? All we ask is that you give our knife a fair trial—we'll leave it to you. *Better write us to-day.*

The L. & I. J. White Co., *33 Columbia St.*, Buffalo, N. Y.



$1,300 to $1,600, According to Equipment.

MELT UP YOUR OLD TYPE

And Cast It Into New Up-to-Date Faces with the THOMPSON TYPECASTER.

You will save money on every pound of type you cast. You will save money in the composing-room if you have plenty of sorts and the cases full. You will save money in the pressroom in make-ready if you have new type. You will save the cost of a THOMPSON TYPECASTER ***every year it is in your plant.***

IS IT NOT WORTH WHILE SAVING?

For facts and figures, prices and terms, address

Thompson Type Machine Company

830 Tribune Bldg., New York 312 Herald Bldg., Chicago

Start Your Collection—

These Poster Stamps



Six of the newest only two two-c... show ... little ... If you ...

This is the heading of one of our latest advertisements—

reprinted here to give you an idea of how we are helping the Poster Stamp pastime along.

The purpose of this advertisement in *The Inland Printer* is to enable us to get in touch with every printer who appreciates the possibilities of the poster stamp business—and with every user of poster stamps, as well.

"No distribution" has been the difficulty with the use of poster stamps heretofore—and now we have plugged that weak place. We'll be glad to show you *how*.

If you want some of this poster stamp business just write us—we have information you can use to advantage. Or if you have already printed any of these stamps, and would like some pointers on *distribution* for your clients—pointers that will put them in a reorder mood in short order—let us hear from you.

In every case send us samples of any Poster Stamps you've printed.

Art Stamp League of America
INCORPORATED
Dept. A. 80 MAIDEN LANE, NEW YORK CITY

The Monitor System



The Original **"Just Press a Button"** controllers for both alternating and direct current.

"Just Press a Button"

Affords simple but complete control of every movement required of any motor-driven machine.

Prevents accidents, saves motor, man and machine.

There is a type of Monitor Controller for every need—either alternating or direct current.

Ask particularly for details of our "Safety First" Station.

Monitor Controller Company
111 South Gay Street, Baltimore
NEW YORK PHILADELPHIA BOSTON CHICAGO



Practical Ad. Men In Demand

Why don't you get into the money-making field of Advertising? Salaries range from $25 a week to $25,000 a year.

As a practical printer you have a tremendous advantage over the inexperienced man. And with the assistance of the Advertising Course of the International Correspondence Schools, you can easily qualify right in your *own home* during your *spare time* for a good-paying position.

Hundreds of practical printers have secured high-salaried advertising jobs through the aid of the I. C. S. And you have just as much education, just as great natural ability and the same practical experience that they had. *What they have done YOU can do.*

I. C. S. Training Is Thorough and Practical

The I. C. S. Course in Advertising is thorough and practical. It covers *every* branch of advertising work—tells you *all* you need to know to get and hold a good position.

The subjects taught include:

- Copy for Advertisements
- Layouts
- Proofreading
- Advertisement Display
- Engraving Methods
- Ad. Illustration
- Retail Management
- Dept. Store Management
- Form Letters
- Catalogs, Booklets, Folders
- General Campaigns
- Mail-Order Campaigns
- Trade-Paper Advertising
- Advertising Agency Work

Mail the Coupon for a Free Book

A book of 98 pages, giving full information about the I. C. S. Course in Advertising, will be sent to you without charge if you mark and mail the coupon. The book shows how *YOU* can turn your practical experience to account in a good job in the money-making profession of Advertising.

Mark the coupon *now*—before you forget it.

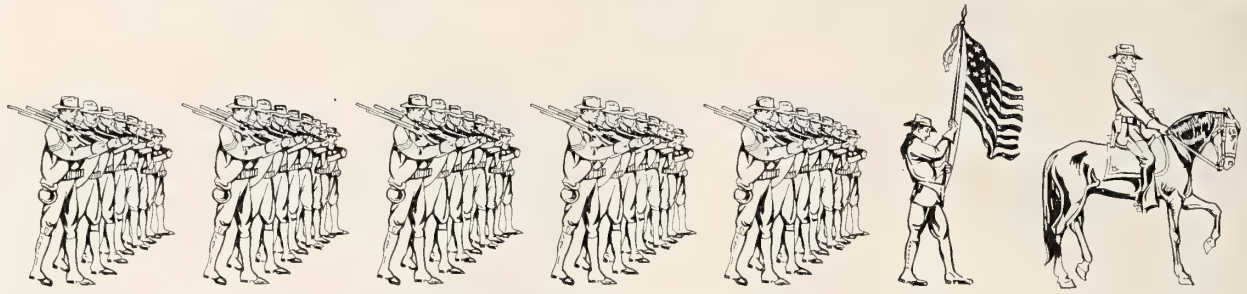
International Correspondence Schools
Box 1207, Scranton, Pa.

Please send, without obligation to me, specimen pages and complete description of your new and complete Advertising Course.

Name _____

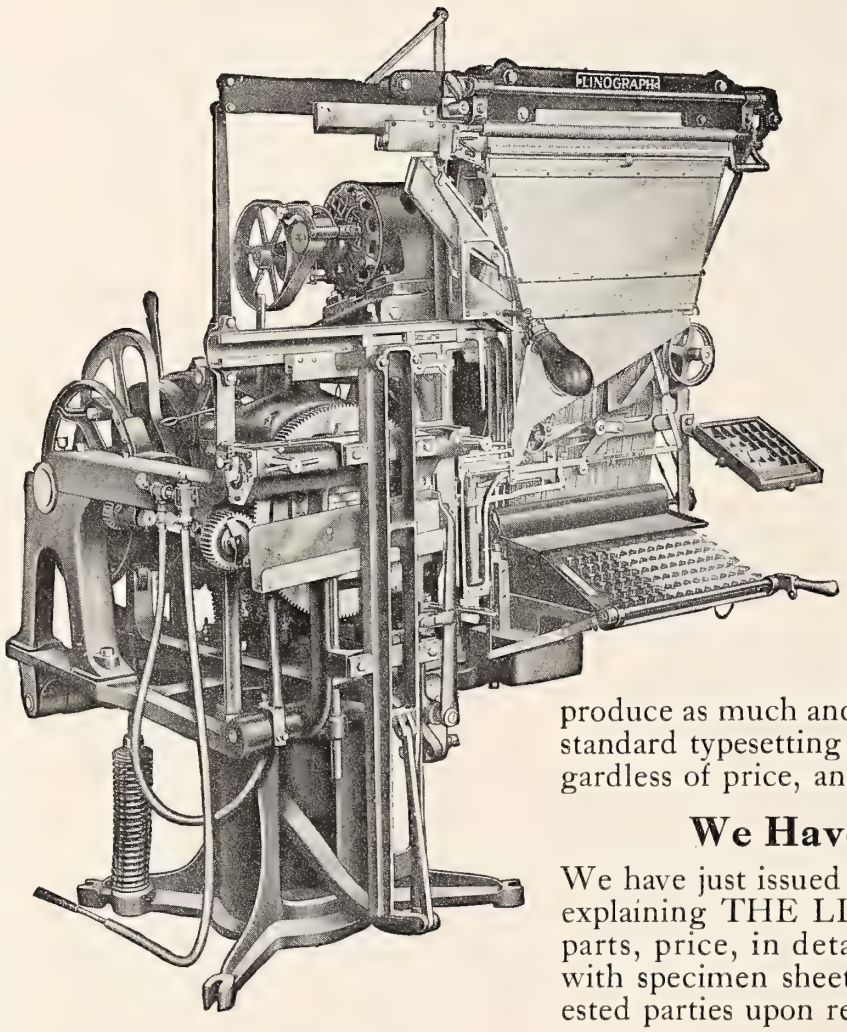
Street and No. _____

City _____ *State* _____



THE WAR IS ON

But—The Linograph Company Is Neutral



We have no time to fight because we are too busy turning out machines and filling orders.

The

Linograph

is now in use in quite a number of weekly and daily newspaper offices. The price and terms upon which it is sold adapts it to the smaller offices as well as the larger.

We claimed that we could make THE LINOGRAPH produce as much and as good composition as any standard typesetting machine on the market, regardless of price, and—

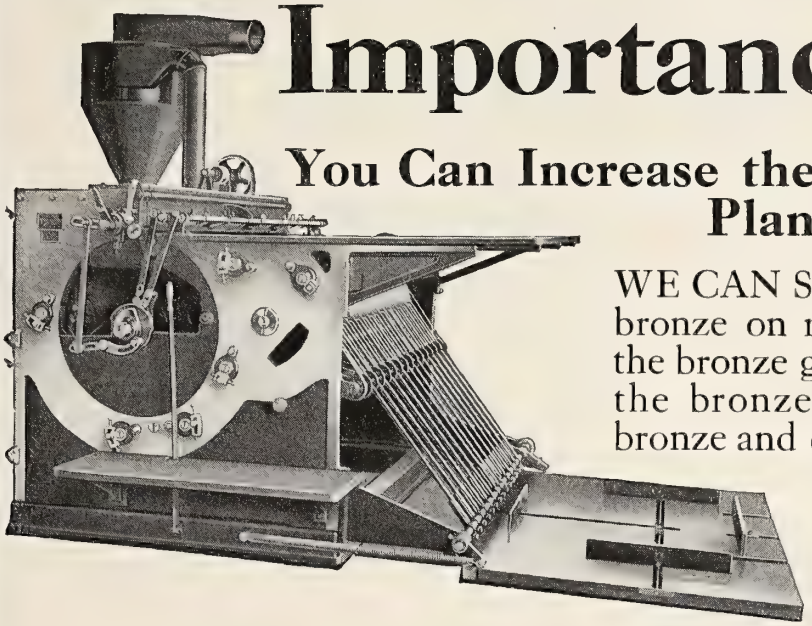
We Have Made Good.

We have just issued a new and complete catalog explaining THE LINOGRAPH, its workings, parts, price, in detail. This catalog, together with specimen sheets, will be sent to any interested parties upon request.

The Linograph Company

Davenport, Iowa

This Is of the Utmost Importance to You



You Can Increase the Economy of Your Plant by Reading it

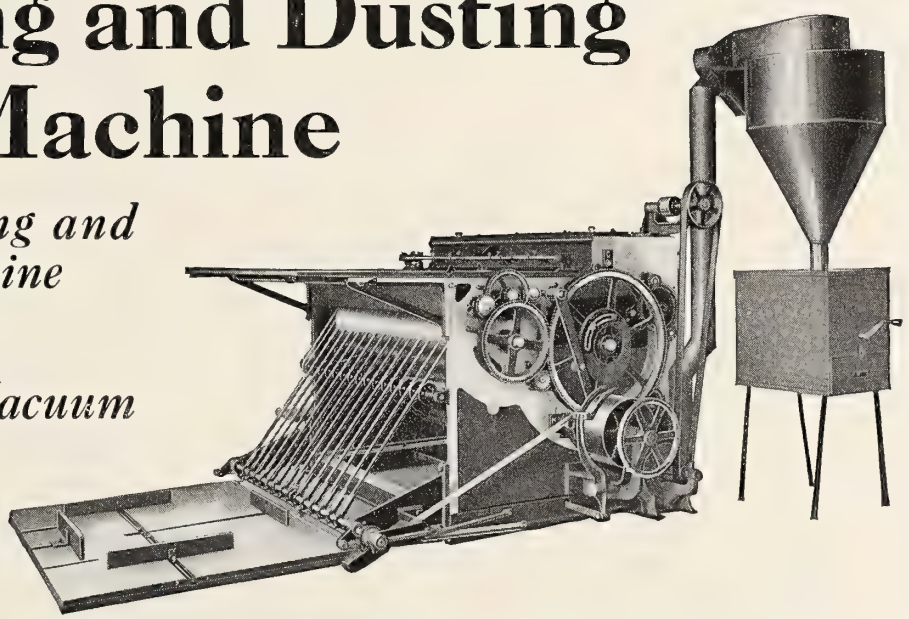
WE CAN SHOW YOU how to lay the bronze on more evenly. How to give the bronze greater lustre. How to keep the bronze more uniform. How to bronze and dust in one operation. How to keep your establishment free from bronze. How to use less bronze. How to save money by using the

Rutherford Combination Bronzing and Dusting Machine

The best bronzing and dusting machine ever built.

Provided with Vacuum System.

Write us for full particulars.



The Fuchs & Lang Manufacturing Company

119 W. 40th STREET
NEW YORK

150 N. FOURTH STREET
PHILADELPHIA

120 W. ILLINOIS STREET
CHICAGO

LITHOGRAPHIC MACHINERY AND SUPPLIES

Color and Its Application to Printing

By E. C. ANDREWS

This volume has received unstinted praise from such authorities as Toby Rubovits, J. Horace McFarland, Henry Turner Bailey, John Lee Mahin, S. H. Horgan, *Printing Art*, Professor Sargent, of the Fine and Educational Arts Department of the University of Chicago, and a host of others. Below are the chapter headings, which give an idea of the thorough manner in which this accomplished author treats his subject.

The Three Attributes of Color
Light and the Spectrum
The Process of Color Perception
False and Correct Color Balance — Hue
Value
Chroma and the Union of Hue, Value and Chroma in the Color Solid
The Color Solid as a Basis for Color Combinations
The Law of Modification of Colors Due to Opposition
Harmony by Balanced Contrasts — Sequences — Analogies of Hue, Value and Chroma
The Weighing and Mixing of Inks
Color Matching
Pressroom Difficulties
Classification of Typical Color Combinations
Diagram of Possible Color Values
Enlarged Diagram of Possible Color Values
Comparison of Parts (Metric System) with Pounds Avoirdupois
Conversion of Ounces and Fractional Parts of An Ounce Into Decimal Parts of a Pound

Handsomely bound, cloth back, stiff boards, half paper sides. 6¼ x 9¼ format. Heavy plate paper, 123 pages, with blank sheets for notes. 47 illustrations, 3 color inserts.

Price, $2.00

The Inland Printer Company

632 South Sherman Street
CHICAGO, ILLINOIS

Now on Sale

Letters & Letter Construction

With Chapters on Design and Decoration

By F. J. TREZISE

New Ideas for Printers and Designers

"LETTERS and Letter Construction" presents the subject in a new manner—gives you the information you want in the way you want it. It is not merely a book of alphabets—it is a book of ideas. It is written by the chief instructor of the I. T. U. Course of Instruction in Printing, and is based on actual experience instead of theory.

¶ *Some of the features:* "Letters and Letter Construction" contains chapters on Roman Capitals, Roman Lower-case, Italic, Gothic, Lettering in Design, Decoration and Type Alphabets. It contains plates showing the decoration of various periods and peoples — excellent references for designers. It contains instruction on the designing of decorative borders, initials, etc. It contains information regarding the principles of design—the application of lettering to practical work. It treats of methods of reproduction and gives ideas that facilitate work.

¶ It contains 160 pages and 131 illustrations, and is artistically bound in art canvas.

PRICE, $2.00

The Inland Printer Company, *Chicago*

632 Sherman Street

COST EFFICIENCY

The National Association of Employing Lithographers have spent over $3,500 in devising a *positive and reliable method* of cost-finding.

They Have Succeeded

This comprehensive treatise has been made into a book entitled "Cost Efficiency," including blank forms, and is offered to the printing trades at $10.00 per copy. *Sent postpaid on receipt of price.*

Apply to

THE NATIONAL LITHOGRAPHER

150 Nassau Street, New York

The American Pressman

A MONTHLY TECHNICAL TRADE JOURNAL WITH 20,000 SUBSCRIBERS

Best medium for direct communication with the user and purchaser of Pressroom Machinery and Materials

ONE DOLLAR PER YEAR

ROGERSVILLE, TENNESSEE

Deutscher Buch=und Steindrucker YEARBOOK, 1913, EDITION

This twentieth annual special edition surpasses everything heretofore published by the graphic arts trade press.

It contains an increased amount of text and advertising, ten intaglio prints, two of them two-color, and profuse illustrations in half-tone, shaded tone, two, three and four-color offset, and lithography, and about thirty letterpress designs. A three-color rotary intaglio print is the first picture of its kind ever published, and marks the beginning of a new era in color printing.

Weight, three pounds; sent post free on receipt of one dollar.

Deutscher Buch= und Steindrucker

ERNST MORGENSTERN

19 Dennewitz-Strasse :: :: :: BERLIN, W. 57, GERMANY

Established January, 1894.

THE PROCESS ENGRAVER'S MONTHLY

THE PROCESS PHOTOGRAM — ESTABLISHED JAN 1894

Deals only with the Illustration side of Printing, but deals with that side thoroughly. Post free, $2 per annum.

The Office of THE PROCESS MONTHLY

14 Farringdon Avenue **London, E. C.**

AMERICAN AGENTS:

SPON & CHAMBERLAIN 123 Liberty Street, New York

Branch Distributors: The Tri-State Paper Co., Cumberland, Md.; R. D. Wilson & Sons, Clarksburg, W. Va.; Wright, Barrett & Stilwell, St. Paul, Minn.; Wahpeton Paper Co., Wahpeton, N. D.; Mercantile Paper Co., Montgomery, Ala.; The Richmond Printing Ink Co., 16 N. 14th St., Richmond, Va.; The Colorado Ink Co., 622-624 19th St., Denver, Colo.; C. I. Johnson Manufacturing Co., St. Paul, Minn.; The Crescent Paper Co., Indianapolis, Ind.

A Message to Jobbers

To a limited number of financially responsible concerns, whose salesmen call on the printing trade in states not already covered by us, we are able to offer a profitable proposition.

In writing, please mention territory traveled, number of representatives and whether now carrying inks. Address in confidence to Sales Manager.

What Do We Make?

INKS for all purposes—half-tone, commercial, newspaper and label work. Inks for special purposes—alkali and sun proof inks; inks for parchment and glassine papers; inks for pasteboard cartons and boxes; inks for wood printing, inks for lithographing.

Small sizes are usually shipped in the improved SAVINK Can (simply press down on the disk and the ink comes out as though from a tube). Your Savink Sample is waiting—see coupon.

Ullman-Philpott Inks THAT PRINT

Enclosed find 10c to cover cost of packing and mailing SAVINK Sample of U-P Bond Black_____, Marvel Halftone Black_____, or U-P Job Black_____. (Check the Ink desired).

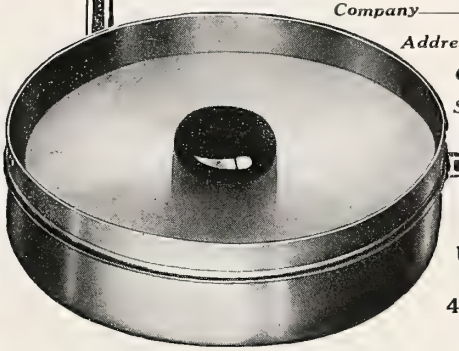
*Name*_____

*Company*_____

*Address*_____

*City*_____

*State*_____



The Ullman-Philpott Co.
(Established 1881)
4809 Lexington Ave., Cleveland, Ohio.

DON'T FAIL

To get our new Pencraft type family, with its marvelously beautiful Initials and Ornaments. Booklet showing the complete family is just off the press.

BARNHART BROTHERS & SPINDLER

Chicago, New York City, St. Louis, Omaha, Dallas
St. Paul, Washington, D. C., Kansas City, Seattle

Display-Work on Machines

is making the linotype a more attractive proposition than ever before to job compositors. If the straight-matter man did well on straight-away machine composition, it is obvious that the capable display man should do better.

The Inland Printer Technical School

is the place to learn the linotype. It does not undertake to make printers. All the students are compositors. There is no time lost in teaching the rudiments of the compositor's trade. The minds of all are concentrated on one thing—learning the machine. The instruction is thorough.

The concentration of purpose by instructor and students is of the greatest importance to compositors who wish to become operators.

Drop a postal and get a booklet showing what some of our sixteen hundred-odd graduates have accomplished.

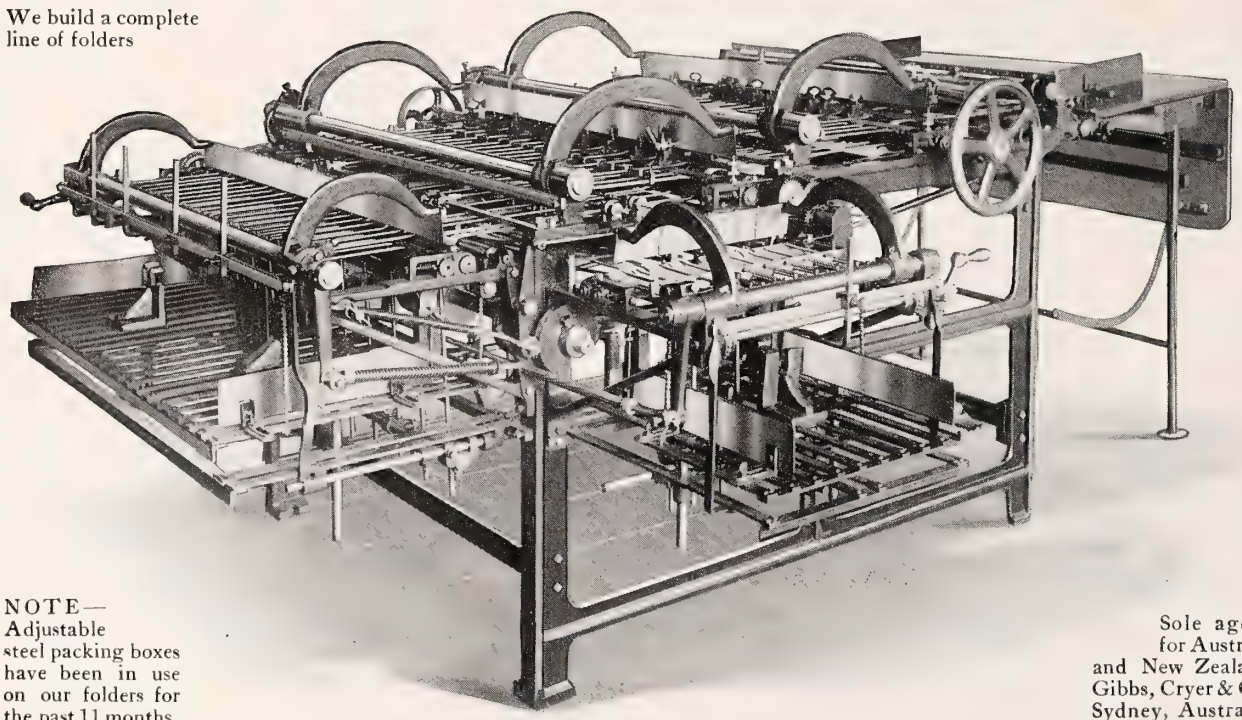
The Inland Printer Technical School

632 South Sherman Street, Chicago, Ill.

THE HALL DROP ROLL FOLDER No. 534

Three parallel or two parallel and one right and a parallel. Will fold 8x10 to 34x34 inch sheet.

We build a complete line of folders



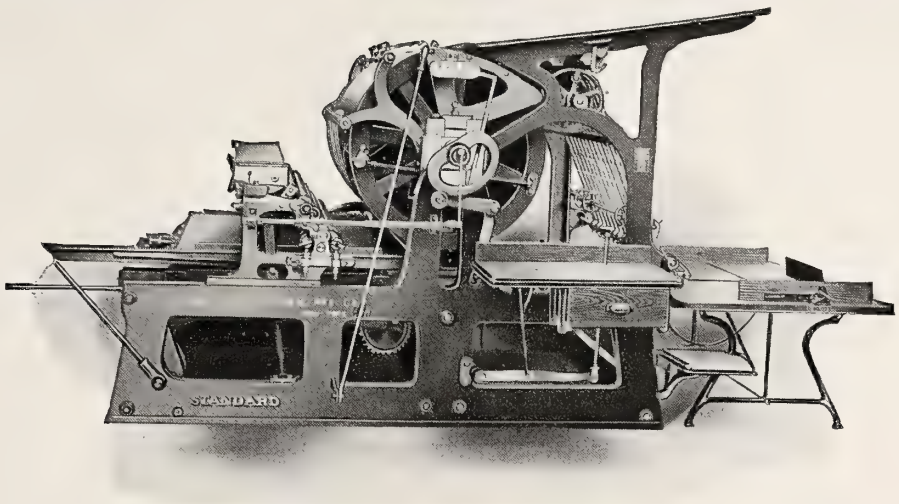
ADJUSTABLE PACKING BOXES

NOTE—
Adjustable steel packing boxes have been in use on our folders for the past 11 months.

Sole agents for Australia and New Zealand: Gibbs, Cryer & Co., Sydney, Australia.

Built by A. W. HALL & COMPANY, 501 SOUTH DEARBORN STREET **CHICAGO**

Babcock One-Revolution Presses



Economy in running is the key-note of success in business.

BABCOCK ONE-REVOLUTION PRESSES are wonderfully adapted to economical printing. In practically all printing-offices there is any quantity of work that a

Babcock "Standard"

could handle as satisfactorily as a two-revolution which represents double the investment. The "STANDARD" is perhaps the most popular of all our one-revolution presses. It handles fine letterpress and half-tone work beautifully, registers perfectly and runs easily and quietly at highest advertised speed. It has our patented Ball and Socket Bed Motion, and the Inking Arrangement is a marvel of convenience and efficiency and the best Rack and Screw Distribution ever applied to a press. The fountain is high and close to the cylinder. A simple turn of a lever throws fountain and ink rollers forward out of the way when adjusting, removing or replacing the rollers. Adjustable fly and gripper delivery handles the smallest sheet perfectly.

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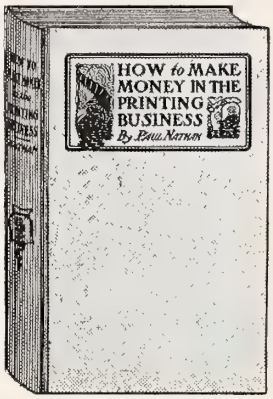
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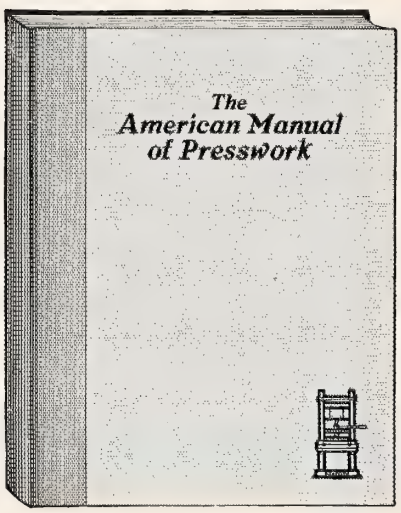
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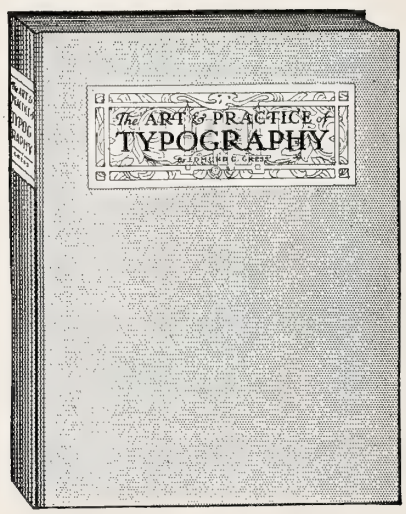
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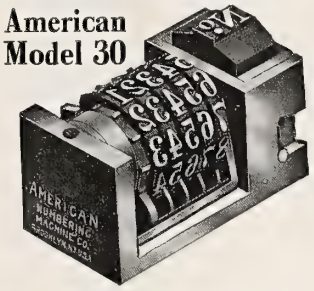
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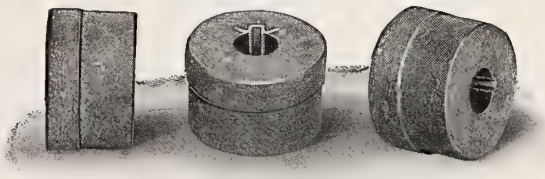
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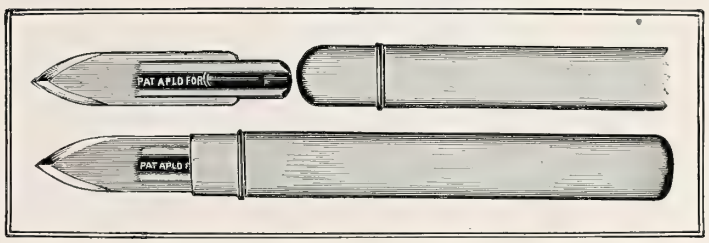
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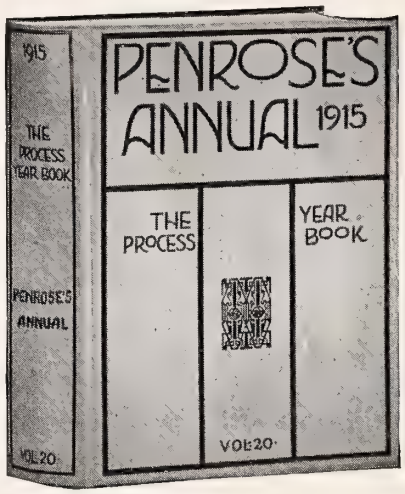
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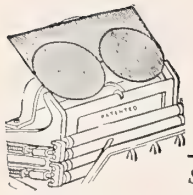
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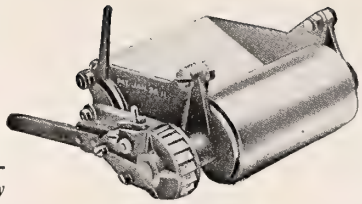


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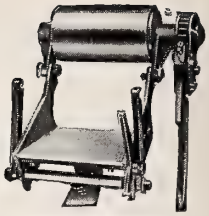


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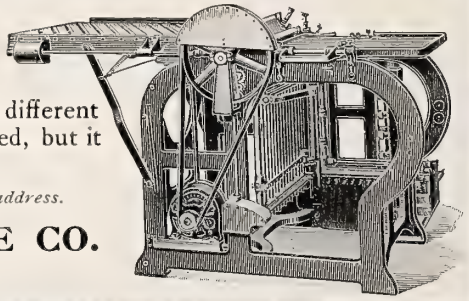
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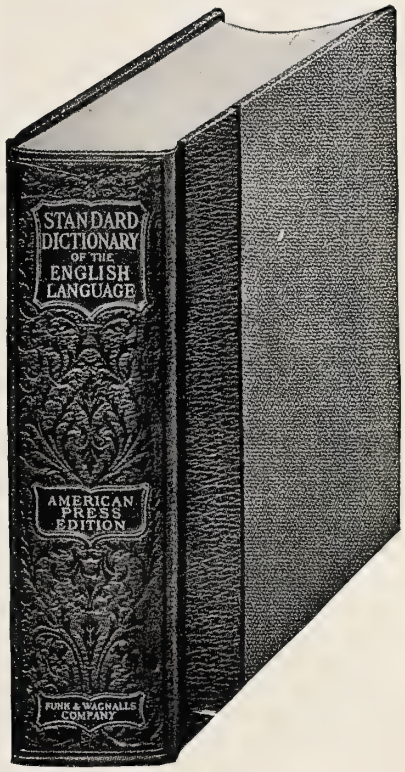
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January Eighth, Nineteen Hundred and Fifteen

Perpetual Injunction

Against the Intertype Company

The United States District Court for the Southern District of New York has this day ordered an injunction against the Intertype Company prohibiting the manufacture of their machine in the following terms:

> That a perpetual injunction forthwith issue out of and under the seal of this court directed to the said defendant, The International Typesetting Machine Company, and to its officers, directors, superintendents, servants, clerks, salesmen, attorneys, receivers, assignees, and agents, PERMANENTLY ENJOINING AND RESTRAINING THEM AND EACH OF THEM FROM DIRECTLY OR INDIRECTLY MAKING OR USING OR SELLING OR OFFERING FOR SALE, OR OTHERWISE DEALING IN OR DISPOSING OF ANY LINOTYPE MACHINES LIKE DEFENDANT'S "INTERTYPE" MACHINE, EXHIBIT NO. 23 HEREIN, OR ANY OTHER LINOTYPE MACHINES, or parts of machines, embodying the inventions covered in claims 1, 2 and 3 of Hensley Patent No. 643,289, or claims 1, 2 and 3 of Dodge Patent No. 739,996, or claim 7 of Homans Patent No. 830,436, or in any manner infringing upon said patents or plaintiff's rights thereunder.

January Twelfth, Nineteen Hundred and Fifteen

A Second Perpetual Injunction

Against the Intertype Company was ordered

> Upon the failure of The International Typesetting Machine Company to provide the bond required by the court, an injunction has been issued against it restraining the infringement of claims 6 and 7 of the Rogers Reissue Patent No. 13,489 belonging to Mergenthaler Linotype Company.

These two injunctions PREVENT THE FURTHER MANUFACTURE AND SALE OF INTERTYPE MACHINES CONTAINING, AMONG OTHER THINGS, THE PRESENT METHOD OF SUPPORTING AND REMOVING THE MAGAZINE FROM THE REAR; AND THE ROGERS TWO-LETTER DEVICE IN THE FIRST ELEVATOR.

The Mergenthaler Linotype Company will take steps to protect its rights against the manufacture, sale or use of infringing devices.

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